

The concept of "Skulpturale Handlungen" ('sculptural narration') focuses on a specific aspect of performative sculpture. The common factor shared by the different presentations is that the artist's body is integrated in the sculpture, video or photographic work. The exhibition covers a variety of approaches ranging from sculptural performance to interactive sculpture.

#### **Concept "Skulpturale Handlungen"**

From the works of various artists in the 1960s and 70s (Bruce Nauman, Franz West, Helena Almeida, Valie Export), we are familiar with videos and photo series in which the artists themselves are visible, and where the artwork resembles more of a sculpture than a self-portrait. The artist enacts a sculpture, merging with the medium or appearing as a phenomenon exploring the dimension of space, producing or destroying his or her sculptures in front of a video (or still) camera.

The exhibition "Skulpturale Handlungen" aims to investigate the latest developments in the evolution of this concept. The wealth of new examples, produced mainly by young artists, is evidence that this type of analytical questioning with respect to a sculptural presence and the creative sculptural process itself has lost none of its contemporary relevance. As in the work of their predecessors, the features that characterise this type of work are their experimental nature and a multifaceted exploration of the farthest limits of the interfaces between action, performance and sculpture. But there is also a striking new feature in that, instead of being a formal exercise devoted mainly to the search for new forms of expression, the art form now reveals a particular interest in the actual content, the sensory perception of the creative process of sculpture. By incorporating the media of photography and video, it becomes possible to develop new forms of visual language that allow memory and metaphor to flow into the images, generating a sense of mystery or crudely distorting the art of sculpture and not least the role of the artist.

**Claudia Djabbari /Munich**

**Nezaket Ekici /Berlin**

**Christian Engelmann /Munich**

**Patricija Gilyte /Munich**

**Isabel Haase /Munich**

**Vassiliea Stylianidou /Berlin**

**Anne Wodtcke /Munich**

**sculptural narration/Skulpturale Handlungen**

## The artists

In experimental set-ups, **Anne Wodtcke** explores the sculptural potential of simple, reduced movements of the body in connection with objects.

The 6-part photo series "shift"/2004 (dimensions: each 50 x 75 cm) documents a process in a series of consecutive snapshots. In addition to this photo series and a multimedia installation consisting of bag-shaped paper objects, A.W. will also be working *live* in situ on the opening day. Using her body, moving inside paper objects resembling outsize grocery bags, she will explore the space around her, now and again seeking confrontation and asserting a provocative position. The time scale over which the action is played out depends on her endurance and on the strength of the material employed. The outcome of the experiment is always open. The insights obtained this way serve as a new point of departure, providing the momentum for further experiments.

[www.annewodtcke.de](http://www.annewodtcke.de)

What often strikes the observer initially about the works of **Christian Engelmann** is their technical functionalism. But when you take a closer look, you realise that the objects themselves are often stretched to the absurd. Chairs that move, on which it is impossible to remain seated; park benches that indiscriminately eject their occupants; spaces in which you have to keep running in order not to fall over.

The artist is frequently the victim of his own creations, always the first to try them out for effect before 'letting them loose' in public. And it is in the public space that the desired confrontation with social and contemporary issues takes place.

The work "max. 1 Minute" is an interactive park bench that gently but firmly throws off everyone who sits down to take a rest on it, after precisely one minute.

The "Leierkasten" ('hurdy-gurdy'), an over-dimensional wooden crate driven by an electric motor, continually turns around its axis at a constant speed. Anyone who steps into it is forced to adapt to this rhythm.

The video "7. Stock" ('7th floor') shows a paternoster in which a person takes off one item of clothing each time the lift ascends or descends. Ultimately, the person stands there naked, exposed in the name of art; the ironic touch is that this final frame coincides with the lift going down.

Proposal for Galerie der Künstler: Centrifuge

A person sits down on a seat, attached to which is an approximately 3-metre-long beam. The person starts to operate the pedals mounted in front of the seat. The energy produced by pedalling is converted into a rotational movement of the beam. The person begins to rotate around the centre of the centrifugal momentum. A centrifugal force of over 2G can be reached, depending on the strength with which the pedals are turned.

Anybody is capable of doubling his or her perceived body weight. Movement becomes more difficult, perceptions change. At the same time, you are the researcher and the object of research, because you alone control the intensity of

the experience.

[www.wandergalerie.de](http://www.wandergalerie.de)

The performances of **Nezaket Ekici** remain imprinted on your memory as sculptures. They are often related to well-known sculptures, such as Manneken Pis, the famous statue of a little boy standing in a square in Brussels. During her performance entitled "Fountain" (2004), Ekici stands on a white pedestal like a statue in a fountain, with over 50 urine bags filled with water attached to her body, and slowly empties them one by one into a bucket. The artist incorporates elements of other art forms into her performances, with a predilection for sculpture. She often builds installations as a setting for her performances. Or else the room takes on the appearance of an installation after one of her performances. Cultural stereotypes, cultural origins and gender play a major role in her work.

For the exhibition, N.E. has agreed to give a live performance of "Fountain" and display the photo series of the same name. As an additional contribution, the video production "Rolling, Rolling, Rolling on the Grass" or the performance "Inafferrabile" could be presented.

If required, N.E. may be willing to create a new performance incl. video or photographic documentation for this exhibition.

[www.ekici-art.de](http://www.ekici-art.de)

The video works by **Patricija Gilyte** are created as performances for camera, mostly out of doors without an audience. Nature serves as an extension of her studio, with endless space. The features of the landscape and above all the seasons influence the resulting forms.

The works are highly metaphoric. Even her use of a blue screen should be considered more as a metaphor than as a film technique. The materials used are soft, protective, insulating (plastic foam, blankets, overcoats, rucksacks). There is often a crossover between sculpture and video projection, with selected formal elements of the videos being displayed as sculptures in the exhibition room.

For "Skulpturale Handlungen", P.G. will show the video "Rücksicht"/heed 360°.

Additional proposal for Galerie der Künstler:

A full-wall video projection shows an tree (autumn/spring, without leaves), in which dozens of people can be seen climbing about in the silhouette of its branches. When you take a closer look you realise that in fact they are all the same person and that the number of people in the tree keeps changing. Just as the individual birds in a flock of crows take off from a branch to fly around, the people in the tree fall to the ground like ripe apples. The camera angle is fixed and there is little evolution in the story line: the tree gives the impression of being a still image. The result is a video sculpture that essentially depicts a single person (the artist herself).

[www.patricija-gilyte.net](http://www.patricija-gilyte.net)

**Isabel Haase** poses questions that challenge what we take to be obvious, creating scenarios that allow us to take a fresh look at objects and situations. She often pushes her own body to the limits of its capacity, but does so in an imperceptible way that transmits a sensation of lightness accompanied by a feeling of unease. In the video "Ciao, you know where to find me", which she intends to present as part of the exhibition, she is seen sitting fully clothed on the bed of the ocean, reading a book. The endless loop of the video tape and the tranquillity of the filmed scene evoke the impression that she could remain calmly sitting there for ever. The fact that human beings are unable to breathe under water is simply disregarded.

[www.isabelhaase.com](http://www.isabelhaase.com)

**Claudia Djabbari** reproduces everyday situations in a caricatured or out-of-the-ordinary way. Individuals or groups of people are transformed into a human sculpture by being stage-managed and costumed and placed in an unusual context.

C.D. will be showing her video work "Kultur am Goetheplatz / Ein Bauern Pas de Deux" ('Culture at Goetheplatz / a rustic pas de deux'). This work was created in collaboration with Emanuel Wade as a musical interlude for the Goetheplatz metro station in Munich. The artist plays with the reactions of passers-by to an out-of-context incident – a ballet performance on the platform of a metro station. In another of her works, an "in situ performance" (on the opening day), C.D. enacts the role of a supervisor. As this persona, she carries a specially designed shooting stick – a walking cane with a folding seat at one end, allowing the user to discretely sit while appearing to be standing. The shooting stick itself will be displayed as a sculpture throughout the duration of the exhibition (with an explanatory photo if necessary).

[www.stareffekt.com](http://www.stareffekt.com)

### **Vassiliea Stylianidou "The intelligent table"**

Take a perfectly ordinary table, selected from among the finite number of tables that exist in this world. (...). Place this table in a room. The given elements are thus a room, a large number of empty spaces, and a surface. (...).

Imagine being capable of devising and formulating a hypothesis. (...). We write the following: "How would it be if the table were to develop a mind of its own, capable of responding to the movements of a person touching it?". We enter the room (...). The table does not behave as predicted by our hypothetical statement. We decide to build a construct that confirms the statement. (...). Using optical transformations, we create sensitive zones on the initially inert surface of the table. From this moment onwards, the table behaves like a sentient being, with the ability to evade/repel contact. (...).

"The intelligent table" is a video installation consisting of a black box with two video projections and the table (see catalogue).

[www.stylianidou.com](http://www.stylianidou.com)