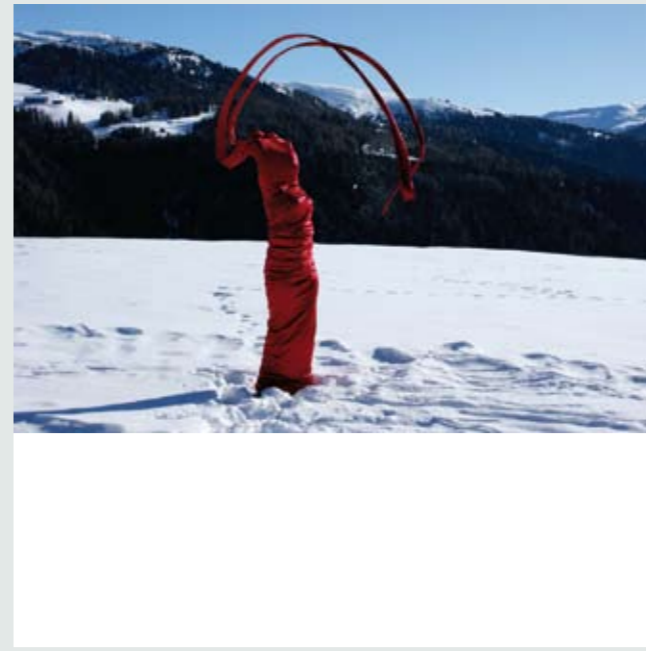




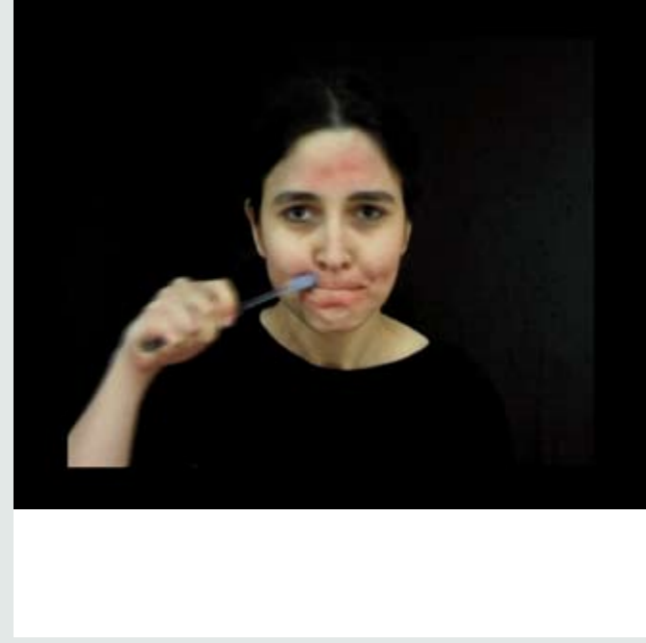
STEFAN WISCHNEWSKI MUNICH
KUGELSACK (EAST-PACK) / 2007
www.haltemal.de



NEZAKET EKICI BERLIN
TUBE photoedition / 2009
www.ekici-art.de



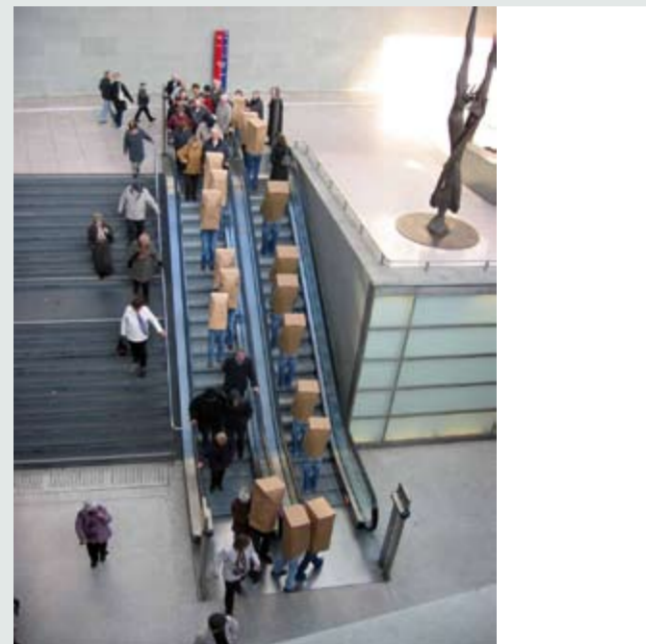
HEIKE DÖSCHER MUNICH
HIMMEL UND HÖLLE / 2009
heike.doeschergmx.de



HACER KIROGLU ISTANBUL
UNTITLED / 2009
renada42@hotmail.com



ISABEL HAASE MUNICH
SLEEPING LIKE A DUDONG / 2008
www.isabelhaase.com



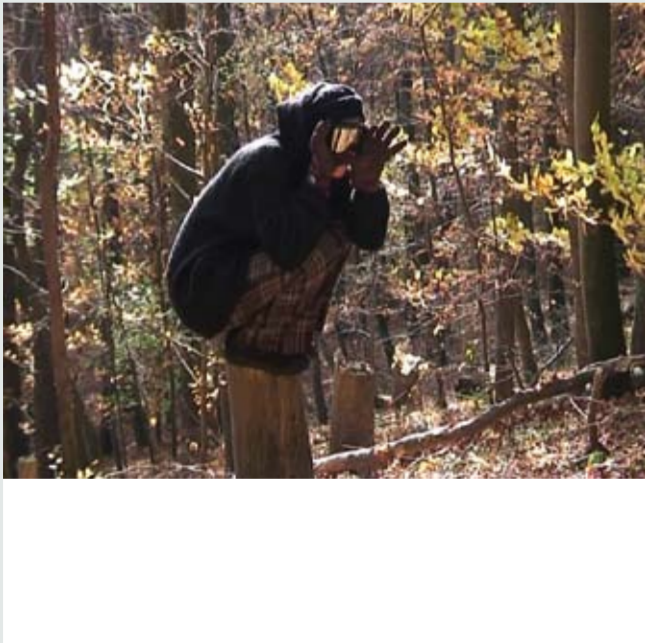
ANNE WODTCKE MUNICH
DEPARTURE 2008 / 2009
www.annewodtcke.de



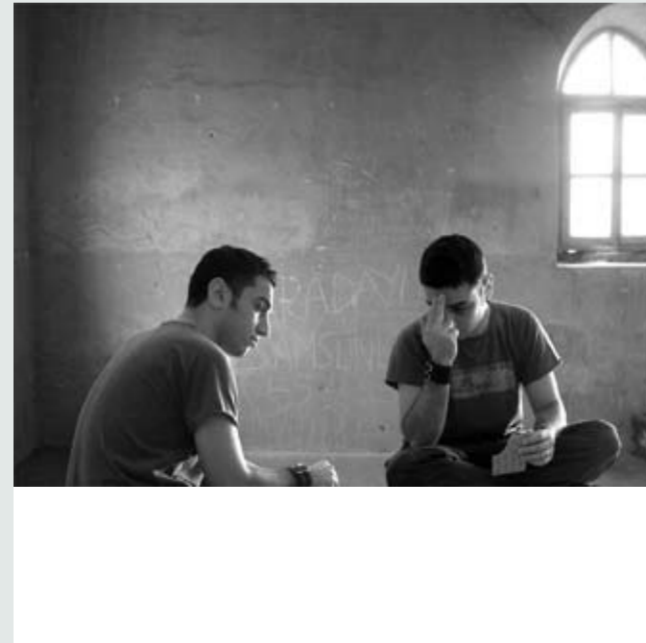
VASSILIEA STYLIANIDOU BERLIN
IM PARK_I LIE TO HISTORY_LET'S
BUILD YOUR BEAUTIFUL TOWER, YOU
CHARMING BOY / 2008-09
www.stylianidou.com



CHRISTIAN ENGELMANN MUNICH
EU-KREUZ / 2009
www.engelmann-kunst.de



PATRICIJA GILYTE MUNICH
UV400 / 2008
www.patricija-gilyte.net



MOHAC YÜCEL ISTANBUL
THE CELL / 2006
www.mohac.com

2006'da Münih'te ilk sunumu yapılan / HEYKELSEL EYLEMLER başlıklı sergi dizisi 2007'de Lithuania'da yinelenmiş ve şimdi üçüncü yerine, İstanbul'a geliyor. Sergiye on uluslararası sanatçı katılıyor, bu sanatçıların işlerini ana öğesi sanatçının bedeni ile doğrudan ilişki kurmaya dayanıyor, bu işlerde fotoğraf, video işler, yerleşmeler, nesnelere ve eylemler sunuluyor, bu işlerde sanatçı performative bir stratejiyi hareket geçiriyor ve bu hareket ya sanatçının kendi üstünden bir manifesto olarak ya da nesnelere söz konusu olduğunda sanatçının daha önce gerçekleştirdiği fiziksel bir eyleme gönderme yapan bir biçimde gerçekleşiyor. Sanatçılar bu yapıtlarda açıklayıcı bir özne olarak var olmuyor ve onların amacı kendi kendini algılamak değil ya da herhangi bir gizleme işi de değil, bu ancak geleneksel kendi-portresi işlerinde böyle olabilir. Sanatçının bedeninin sanat yapıtına dahil edilmesi, sanatçının kendisiyle olan hesaplaşmasını ve birey olarak toplumdaki rolünü güçlü bir bağlama odaklamasını bir gereklilik olarak imliyor. Bu 1960'lar ve 70'lerden bu yana, Batılı sanatçıların bedenlerini yaratıcı bir araç olarak kullanmalarını keşfetmelerinden bu yana süregelen bir durumdur. Performans ve beden sanatı o dönemdeki toplumsal ve ahlaki değişimleri yansıtıyordu. 1980'ler 90'larda bu arayıya, insan bedeninin maddeselliğini açmıyayan ve onu bir deneyim dünyasına dönüştüren daha ileri boyutlar da girildi. Ulusal ve etnik kimliklerin sorgulanması ve genetik mühendisliği ve fiziksel fitness ve güzelik tutkusu gibi durumlara eleştirel yanıtlar bu döneme damgasını vurmuştur. Başka bir deyişle, 20. yy ikinci yarısından bu yana, beden algısı konusu uluslararası çağdaş sanatın içine demir atmıştır.

"Heykelsel Eylemler" bu bağlamda çağdaş sanatın gelişimini izliyor ve modern sanatçıların geleneksel eylem sanatının performatif ve deneysel özelliklerini nasıl benimsediklerini ve bunları heykelsel biçimlere kullanarak nasıl çağdaş konulara uyarladıklarını göstermeye çalışıyor. Erika Wäcker-Babnik / translated by Beral Madra.

In her most recent works / Anne Wodtcke reaches out to the limits of the interfaces between action, performance and sculpture; they are an attempt to reinterpret the theme of sculpture in a conceptual and experimental manner. In specific set-ups, the artist explores the sculptural potential of simple, reduced movements of the body in connection with objects. 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 photo "sitting" (2007) is a document of such an experiment, a snapshot. In addition to this photo and an space-filling installation consisting of huge bag-shaped paper objects, A.W. will also show the documentation of a performative intervention called "departure" (2009) which will take place in public space in Istanbul i.e. on an escalator in the morning of the opening day (see "departure" in Berlin, 2008).

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 metaphorical. 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, isolating (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. In the video installation „UV400“ (2008), a mysterious figure with gloves, scarf and snowboard goggles sits in an observation post within the autumn forest, itself being observed by the camera, at times from close-up, then from a distance.

Munich-based artist / Isabel Haase works in a variety of media. Through photography, video, objects and installations, she explores themes of space - privacy, containment and everyday actions. With a refined and clean aesthetic, there is a pervasive feeling of discomfort and disquiet in her work. Comfort is contrasted with hostile environments and curiosity is exposed through extreme actions. Ever present is water - either as setting, a material or an object itself - a primal element that demands reflection on the part of the observer and which also plays with notions of clarity and obscurity. The video loop „Sleeping like a Dudong“ (2008) shows a woman, covered in a white cloth, lying on the sandy seabed and sleeping. The waves move her slowly. Sunlight shines through the moved water surface and sets down in reflections on the seabed. Sometimes she is breathing out bubbles of air that rise up slowly to the surface.

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. „EU-Kreuz“ (2009), installation and video documentation: For years Turkey strives for the admission into the European Union. At present the European Union consists of 27 countries. In all 27 member states Christians constitute the largest religious group by far. Only Cyprus has a Muslim population worth mentioning, namely 18%. Official numbers state that nearly 99% of the Turkish population is Muslim. This is where the work of Christian Engelmann comes into play: A large cross turns clockwise in front of the European flag.

The objects and installations created by the Munich artist / Stefan Wischnewski cause surprise because of their unusual use of materials and unexpected subject matter. He mostly uses industrial material to represent spatial experiences and objects, extending the classic concept of sculpture and often relating to a more and more mobile society. Referring to Istanbul as the hub of textile trade in Turkey, Stefan Wischnewski in his work „Import-Export“ (2009) modified traveling bags in such a way that they resemble a wreath or a tire. All bags stem from various Turkish „import export“-shops in the vicinity of Munich's central station. Stefan Wischnewski will have photo documentary copies made of him, wearing these „ring-bags“ on location in Istanbul. This „Sculptural action“ is not only a statement towards the globalized world market but also a menacing redesign of the contemporary accessory.

/ Heike Döschers work addresses issues of style and taste, cosyness, orientation and identity within the everyday context. Often video projections are incorporated and engaged in a dialogue with these settings.

For this exhibition she had planned a project along with Ulf Ceppert, in which he was to illegally cross the Bosphorus Bridge as a pedestrian. This had to be cancelled due to security reasons. In addition to being unlawful, the bridge is heavily guarded, as the fear of terrorist attacks is omnipresent. The small clandestine escape from Europe to Asia can thus merely be realized in unsuspectable fashion by car.

Therefore now the visitor is invited to participate in a child's play. The folding instructions for the guessing game „Himmel und Hölle“ are written on an arts-and-crafts sheet. The words „Himmel“ and „Hölle“ are replaced by „tourist“ and „terrorist“. In Heike Döschers piece „Lisa höpft“ (2001), a girl plays hopscotch, steadfast and all by herself. The projection is installed in the corner of a room. The wheezing girl and hopping noise can be heard.

/ Nezaket Ekici's primary interest is to generate images that emerge independently in time and space and which share, regardless of their respective theme, a powerful aesthetic and pictorial resonance.

By referring to classical works of Western art history or prompting associations with religious and mystic themes, the images activate the viewer's photographic memory. In particular, Ekici's performances are characterized by an aesthetic strategy, which tends to conceal the violence to which the artist frequently subjects herself. She does not only produce aesthetic pictures and themes, but strongly focuses on realizing works with an existential impact on the viewer, driven by intense emotions. Photoedition "Tube" (2009) presents Nezaket Ekici in the snowy Dolomites Mountains, where she is wearing a long dress. She fights herself into the too-tight red cloth tube with very long sleeves. The artist creates a connection between two extreme situations in the photo. The white, clearly structured cold and snowy landscape appears in contrast to the bright red of the cloth tube and the extreme action of putting on this dress. This creates a highly aesthetic image full of tension. The artist creates a living sculpture through her intense movements: The performance is a sculptural act.

In / Mohac Yücel's photocollage „The Cell“ (2006) a prisoner is playing a schizo-game in order to satisfy his longing to the world outside his cell.

In the video-performance „Untitled“ (2009) of / Hacer Kiroglu the constraint she is implementing to her body is a manifestation of her resistance or weakness to the fact that she is forced to accommodate herself to the status quo of life.

For / Vassiliea Stylianidou artistic creation is a continuous process of confrontation with public and private history, that is, public and private spaces. Stylianidou works as a video and installation artist, also using related artistic media such as text and sound in her works. Stylianidou addresses further themes in her work such as family, power and language. In doing so, she creates a richly associative model for utopian historical revision that challenges us to re-cycle and re-construct ones own present within ones personal history. (Text by Ines Döschel and Vassiliea Stylianidou, English translation: Alisa Aho-Kölmari)

„IM PARK_I Lie to History_Let's build your beautiful tower, you charming boy!“ (2008-09) is the performance of a play in front of a video camera. The play takes place in a park behind the high rise of the Allianz buildings in Berlin. It is a performance collage between two persons and a choir. A threefold dynamic evolves: between the speaker, the higher authority and the public. The speaker (the artist) recites a text accompanied by cut-outs from current newspapers, political speeches. A tower is erected from screws and chewed chewing gum. This screw-chewing-gum-tower presumes the role of a totem-pole, around which the rituals of the play are performed.

www.skulpturaehandlungen.de

heykelsi eylemler / sculptural narration

2009 14 02 – 14 03

HEIKE DÖSCHER / Germany / Munich
CHRISTIAN ENGELMANN / Germany / Munich
NEZAKET EKICI / Germany / Berlin
PATRICIJA GILYTE / Lithuania / Germany / Munich
ISABEL HAASE / Germany / Munich
VASSILIEA STYLIANIDOU / Greece / Germany / Berlin
ANNE WODTCKE / Germany / Munich
STEFAN WISCHNEWSKI / Germany / Munich
HACER KIROGLU / Turkey / Istanbul
MOHAC YÜCEL / Turkey / Istanbul

HEYKELSI EYLEMLERİ

The series of exhibitions entitled SKULPTURALE HANDLUNGEN (Sculptural Narration) premiered in Munich in 2006, was repeated in Lithuania in 2007, and is now moving on to its third venue in Istanbul. It gathers together ten international artists whose conception of art treats interaction with the artist's body as an integral part of the artwork. The exhibition features photographs, video works, installations, objects and actions in which the performative strategy mobilised by the artist is either manifested in their own person or – e.g. in the case of objects – is displayed in the form of references to a past physical act by the artist. Although the artists themselves are not the explicit subject of any of these works, and the element of self-perception or even mystification is not central to their purpose – as it might be in a traditional self-portrait – the incorporation of the artist's body in the artwork necessarily implies an investigation of the artist's relationship to themselves and their role as an individual and in society, with a strong focus on contextualisation.

This has been a continuous process ever since the 1960s and 70s, when occidental artists first discovered the possibility of using their own bodies as a creative medium, and performance and body art reflected the sweeping social and moral changes taking place at the time. The 1980s and 90s added further dimensions to this quest to elucidate the materiality of the human body and translate it into the world of experience. This period was marked by the questioning of national and ethnic identities, and a critical response to the issues raised by the new technology of genetic engineering and the obsession with physical fitness and beauty. In other words, ever since the latter half of the 20th century, perceptions of the body have been firmly anchored in international contemporary art. Each of these scenarios and influential factors has been taken up as a creative challenge by the numerous branches of performative art that range between live action and interactive sculpture. In particular, video and other digital media have changed the way the human body is displayed and interpreted by the artist and given rise to new forms of presentation.

The exhibition "Skulpturale Handlungen" traces the evolution of contemporary art in this context, and illustrates how modern artists have appropriated the performative and experimental aspects of traditional action art and applied them to contemporary issues using new sculptural formulas.

Erika Wäcker-Babnik

CURATED BY DR. ERIKA WÄCKER-BABNIK
IN COLLABORATION WITH BERAL MADRA

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