

## PasiJos

### Artists:

*Joana Deltuvaitė,*

*Kristina Inčiūraitė,*

*Inesa Kurklietytė,*

*Santa Lingevičiūtė,*

*Alina Melnikova,*

*Marija Teresė Rožanskaitė*

Modern art and culture are increasingly interested in mystical experiences and individual faith practices. However, unlike in the Middle Ages, is being studied not the sacral side, but everyday life. This is not modern religious art, and not the popular Magic (from horoscopes to "The Da Vinci Code"). This is a try to feel that faith dimension, which is impossible to understand with rational mind and on which the Danish philosopher Søren Kierkegaard wrote book "Fear and Trembling."

The name of the exhibition consists of two words: "pasija" and "jos". Pasija [French *passion* - passion, lot. *passio* - suffering] in dictionaries is defined as a mistress, passion; the suffering of Jesus Christ or the description in the Gospels and in accordance with it created music or art. Greim said, "pasijos" notion etymologically emphasizes the passive entity status, and contrast of it bases "pasijos" semiotic understanding, on which is based "spiritual states" organization (...)" (Algirdas Julius Greimas "From Close and From Far").

The exhibition "PasiJos" is unusual, paradoxical, sometimes incomprehensible pasijos of women. Women of mystics and saints roads are unpredictable, because their faith and doubts are being influenced by cultural, social and institutional constraints. Modern media (photography, cinema, video performance) changes the forms and contents of pasija. Faith and life balance is being considered here and now, looking at people and historical places through the eyes of contemporaries. Therefore, the exhibition starting point was chosen assemblages of Maria Teresa Rožanskaitės (1933-2007) "Stumble under the cross" (1976) from the cycle of "Stacija", where cross station corresponding paintings portrayed contemporary human sufferings. Traditionally portrayed figure of Christ here is being represented by a young girl with jeans. Even today this work does not lose its relevance, but in Soviet times, when religious themes and assemblages were not tolerated, it witnessed not only the independent thinking, but also the courage of the author. In Rožanskaitės creations holy warriors' iconography occupies a special place. In 2003-2004, she by transforming traditions of icon painting paints two portraits of women who scarified their lives. Black Chechen in red background reminds us hostage drama in Moscow Theater, aired by all TV stations. While horrified people watched the events, Rožanskaitė sketched images from TV screen and Chechen women that she new. Chechen dressed in black and modestly holding hands, surrounded by dead "angels", is the allegory of commitment to their faith. Lithuanian partisans Sofia Butėnaitės (Ramunė) portrait, where she is shown with silver armor of Holy Marie and automatic rifle, rises even higher, the question of choice - life and death here seem equally important.

Movie "Christina in Christ" (2005) by Inesa Kurklietytė transfers women's choices topic to the specific social, cultural and religious surrounding. Can a woman become a priest in Lithuania? Is calling important only when we talk about men? Maybe gender problems should not overshadow to spiritual searching and faith? What are the obstacles to believe in Christina, that completed theological studies in Oxford, and together with companions rebuild Evangelical Lutheran parish in Vilnius? As hundreds of years ago, women have to defend the faith of their calling.

Probably the most famous torture of faith is the Virgin of Orleans, Jean of Arc (1412-1431), she led the French troops in a hundred-year war, and when she was taken as a prisoner, she was accused of heresy and wearing men's clothing, and she was burned. After almost 500 years, in 1920 Joan was declared a saint. Santos Lingevičiūtės film "And Death

"Shall Not Have No Demonition" is, a modern Danish director Carl Theodor Dreyer films "Jean d'Arc Suffering" (1928) paraphrase. Dreyers movies' motives are revealed by highlighting "brecht-influenced" relationship with film and the story. Author herself performs in the role of Jean; she obviously pours artificial tears, and cuts artificial hair. Here is being considered not only Jean, but also Dreyer films' story. It was censored, and burned during the fire, and it was thought for a long time, that uncensored version has disappeared forever. But in 1981 in one of the Norwegian psychiatric hospitals was found an uncensored copy in a great condition. In Lingevičiūtė film on a fire burns not the Jean, but the old fashioned movie reel, that is being replaced by digital technology.

Kristina Inčiūraitė looks at the history of witch burning in a different angle. For her the action place is very important, as well the "aura" of it. Referring to old historical sources and maps she found the places of execution in France. When she to document today's history she found over centuries almost unchanged landscape. Joana Deltuvaitė is interested in spaces' ability to preserve history, of course if normal evolution doesn't touch it. She is taking pictures of rooms preserved for a long time, that are keeping memories of siblings that went away or are dead. These spaces frozen in time are a strong demonstration of personal faith. They are protecting not only memories, but also personal privacy, choices, collections, way of thinking. Exhibited pictures clearly reveal dimension of "pasija" as the spiritual state.

"Pasijos" of Alina Melnikova are connected not with a passive waiting, but with a passionate faith, that's why she "incarnates" in a fountain sculpture. Her video performance reveals how a woman' body transforms from a passive, only for pleasure of the eye exhibited object, to an active subject when woman starts to control her body and can change the direction of sight. In the contemporary "pasija" passionate believe dominates over suffering, and we hope that women fighting for it will be recognized not only after their death.

Curator Laima Kreivytė

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