

STRANGE STORIES – SUBVERSIVE ARTISTIC STRATEGIES

Aristsits:

Jung Me

Matthias Schamp

Keti Kapanadze

Today, it is difficult to force artists into traditional patterns and tie them to romantic concepts of authenticity, creativity, originality and inspiration. They break out of these pre-given categories, quite naturally overstepping the limits of artistic genres and media, challenging habits of perception and thought. Subversive strategies enable them to question a uniform, globalised reality that is characterised by technical media. They turn the idioms and mechanisms of the media society against itself, in pictures, installations and actions they tell strange stories that call attention to the strange state of our historical-social reality.

For the international project "Kaunas in Art" I would like to propose three contemporary artistic positions from Germany whose artistic approaches can make an independent contribution to aesthetic and social discourses about the modern era in the Artists' House in Kaunas. Their individual positions become experienceable in the joint presentation as an ironic examination of historical-social realities.

Keti Kapanadze, born in Tbilisi, Georgia in 1962, has deciphered the artificiality and superficiality of the image worlds of the contemporary media. In a series of new paintings in acrylic done in Paris, she transposes her deconstruction of media images to the medium of painting. She creates narrative pictorial structures that tell mysterious, bizarre or even nightmarish stories that unsettle the viewer. Heroic poses in trivial surroundings, pathos reduced to everyday actions – in her poetic pictures, Keti Kapanadze demystifies the one-dimensionality of public pictorial worlds.

In her video works and installations, the Korean artist Jung Me, born in Seoul in 1966, playfully examines gender roles and social power structures. Purportedly fixed role clichés and (male) power symbols are subjected to irony and dismantled in her works. In her videos and objects, she poses questions of individuality, corporeality and gender identity in an ironic-subversive manner, she blurs the boundaries between the sexes and plays wittily and incisively with traditional expectations.

In his photographic works, objects, installations and actions, Matthias Schamp, born in 1964, explores questions of the perception of art and everyday reality. He forces the viewer to participate actively in his thought-images and directs attention to things that are remote or uninteresting or routine. Standardised perception with established value systems is systematically undermined. Schamp's unfathomable simulations of pre-given realities are "perception traps" that are intended to stimulate the viewer to take another view of his own reality.

Sepp Hiekisch-Picard

Secretary of WKB (West German Artists Association);

Vice-Director of Museum of Modern and Contemporary art in Bochum / Germany