



International Art Festival ANIMA MUNDI
Lithuania 2013
Tarptautinis meno festivalis ANIMA MUNDI
Lietuva 2013

ORGANIZATORIAI ORGANIZERS



Tarptautinis meno festivalis ANIMA MUNDI 2013
International Art Festival ANIMA MUNDI 2013

Birželio 19d.

18val. Tarptautinio meno festivalio ANIMA MUNDI atidarymas.
Opening of the festival

Su savo koncertine programa dalyvauja berniukų ir jaunuolių choras "Dagilėlis", dirigentas Remigijus Adomaitis
Concert of boys and youth choir "Dagilėlis", conductor Remigijus Adomaitis

Birželio 20d.

11 val. Plenero atidarymas. Laukiami visi, norintys prisijungti prie menininkų grupės
Pleinair

13val. Workshop'as su dailininku Kornelijum Užuotu „Siena“
Workshop with artist Kornelijus Uzuotas „The Wall“
Skulptūros workshop'as su menininku Michael Sasserson
Workshop of sculpture with artist Michael Sasserson

17val. Konferencija (I d.)
Conference (p. I)

20val. Plenero darbų pristatymas
Exposition of pleinair works

Birželio 21d.

11val. Pleneras
Pleinair

13val. Workshop'as su teatro režisieriumi Chandradasanu
Workshop with theatre director Chandradasan

16val. Konferencija (II d.)
Conference (p. II)

20val. Kino studija „Periferija“, Julija ir Rimantas Gruodžiai pristato dokumentinių filmų programą
Cinematic studio „Periferija“, Julija Gruodiene & Rimantas Gruodis present program of documental movies.

Birželio 22d.

11val. Pleneras
Pleinair

13val. Workshop'as su dailininke iš Irano Elmira Shokr Pour „Mano kelionės užrašai“
Workshop with Iranian artist Elmira Shokr Pour „My journey, Itinerary“
Workshop'as su menininke Zita Viutyte „Kūrybos veiksmo filosofija“
Workshop with artist Zita Viutyte „Philosophy of creative movement“

17val. Konferencija (III d.)
Conference (p. III)

20val. Plenero darbų pristatymas
Exposition of pleinair works

Birželio 23d.

11val. Pleneras
Pleinair

13val. Workshop'as su Nigerijos menininku Elliu Oyekola „Neo-Oyekolaforms“
Workshop with Nigerian artist Ellis Oyekola „Neo-Oyekolaforms“

18val. Folkloro kolektyvų pasirodymai parko teritorijoje, plenero darbų pristatymas
Folk groups of Lithuania will present their programmes

Birželio 24d.

11val. Pleneras
Pleinair

18val. Iškilminga ceremonija. Meno kūrinių perdavimas Pakruojo savivaldybės dvaro muziejui.
Ceremony of presentation of Art Works to the Pakruojis Municipality Manor Museum.

20val. Chandradasano (Indija) ir Lietuvos menininkų bendro projekto premjera:
Project of Chandradasan, director of the theatre „Lokadhamni“, together with Lithuanian artists

Birželio 25d.

Menininkų susirinkimas festivalio uždarymas
Closing meeting of the festival Artists

18val. Parodos uždarymas
Closing of the exhibition

www.iaf-animamundi.com
<http://www.youtube.com/watch?v=MrFBdAwv9pw&feature=youtu.be>

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Gyvename labai įdomiu laiku, kai viskas keičiasi. Dabar tas momentas, kai turime priimti sprendimą ir tapti atsakingais už savo gyvenimą, ir ne tik už savo, bet ir bendrai už Gyvenimą; už mintis, žodžius, kiekvieną veiksmą ir viską, ką mes darome. Manyti, kad pokyčiai visos žmonijos mintyse bus lengvi ir greiti yra utopija. Tačiau tie, kas tai suvokia, turi pradėti veikti.

Kur yra menininko vieta šiuo pokyčių laikotarpiu?
Būti menininku šiandieniniame pasaulyje reikalauja daygybės pastangų. Menininko pareiga ne tik sukurti originalią išraišką, menininkas taip pat turi sugebėti dalintis tuo, kas jau sukurta.
Nuolatinė grėsmė menininko autentiškumui yra komercializmas, vartotojiška visuomenė, kuri gali lengvai nugalėti menininko dvasinį augimą ir panaikinti ribą tarp tikrojo gyvo meno ir negyvo, stagnacinio meno.

Pagrindinis festivalio tikslas sutelkti dėmesį į menininko vietos visuomenėje analizę, elgesį, užmojus. Festivalio metu turime atsakyti į šiuos klausimų: kokia menininko atsakomybė prieš visuomenę, kaip visuomenė priima menininkus, kaip menininkai gali prisidėti prie visuomenėje kylančių problemų sprendimo, tokių kaip istorinės atminties išsaugojimas, žmogaus būklės visuomenėje klausimas, kaip tai įtakoja kultūros politiką, koks yra moters vaidmuo mene ir t.t.

Festivalio metu atrasti bendrus komunikacijos modelius tarp menininkų ir visuomenės, dirbant įvairialypiame kolektyve įkvėpti juos kūrybai.

Tikiuosi, kad festivalis menininkams suteiks pakankamai lankstumo kurti ir auginti savo profesinę erdvę draugiškai bendraujant su visuomene. Kita vertus, festivalis leis derinti skirtingus požiūrius ir nuomones, ir tai atispindės menininkų darbuose.

Tarptautinio meno festivalio ANIMA MUNDI
koordinatore
Zita Vilutytė

We live in a very interesting time; time of big changes. There is a moment when everyone must take a decision and to become responsible of life, not only his own, but also life as a whole. It means, every thought, word, movement, and everything what we do.
It is a big utopia to think that these changes in the mind of the whole humanity will come so easy and fast. But those who understand this must start moving.

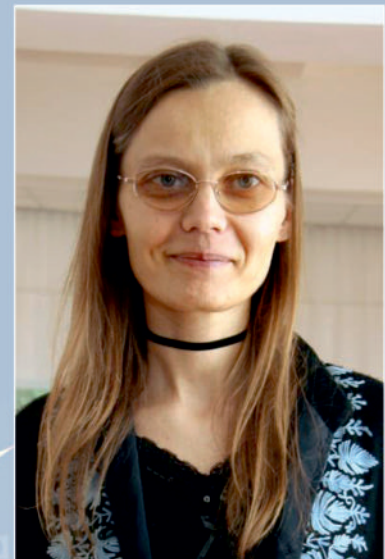
Where is the place of artists at this time of changes?
To be an artist in today's world is a multifaceted effort. His responsibility is not only to give a voice to an original expression; artist must face the issue of sharing what has been expressed.
Commercialism, consumer society is a constant threat to an artist's authenticity which can easily defeat artist's own spiritual growth, and to break the line between true Live ART and dead stand ART.

The main goal of the festival is to focus on the analysis, behavior, scope, and so on of the artist's place in society. During the time of the festival's program, we should answer some of the following questions: what is the artist's responsibility to society, the public perception of artists as creators as well as contributors to the challenges faced by the contemporary society, the role of women in Art. But also, the preservation of historical memory, the human condition concerning society, as well as the influence of the different cultural policies, and so on.

During the festival the whole group of artists will work to discover common patterns of communication among artists and the public; also, they will work as a diverse creative team getting inspiration from each other, and exchanging simultaneously with the audience.

I hope that the festival will provide enough flexibility for the creators, to develop and grow up their professional space, in a common and friendly dialogue with the public. On the other side, it will allow the blending of different opinions and points of view, and to reflect it in their works

Coordinator of
IAF ANIMA MUNDI
Zita Vilutytė



ANIMA MUNDI
Lithuania 2013



Tarptautiniame meno festivalyje ANIMA MUNDI 2013
pristatytų kūrinių apžvalga

A general review on the works presented for the International Art Festival
ANIMA MUNDI 2013

Man buvo didelė garbė būti žiuri dalimi. Žinoma, tai nebuvo lengva užduotis, žiuri nario atsakomybė kėlė stresą kiekvieną kartą priimant sprendimą. Susidūriau su labai sudėtinga menininkų „palete“, įvairiais stiliais, spalvomis, temomis, technikomis, realybės interpretacija. Turėjau galimybę per daugybę meno kūrinių patirti juos kūrusių menininkų jausmus, kūrybą ir kultūrą, ir galiu teigti, kad beveik „prisiliečiau“ prie tų šalių, kuriose tie kūriniai buvo sukurti. Vertindamas meno kūrinius, išskyriau kūrinių esmę: abstrakcijos, ekspresionizmas, nauja siurrealizmo rūšis (hiperbolizuotas šiuolaikinis menas), realizmas, natiurmortai, dekonstrukcionizmas, psichologiniai, religiniai-ikonografiniai-dvasiniai, mitologiniai, primityvūs kūriniai ir kita.

Fotografija, skaitmeninis menas, tekstilė, tapyba ir skulptūra atskleidė puikų meninį lygį. Kai kurie meno kūriniai pasižymėjo aukšto lygio atlikimo techniką, nors kartais ne visada juose radau gilią, radikalią mano jausmams ar asmeniniam požiūriui priimtina prasmę. Kituose darbuose vyravo pusiausvyrą tarp spalvos panaudojimo metodų, piešimo stiliaus, prasmės ir t.t. Dar kituose kūriniuose jautėsi gilus ryšys su žeme, tiksliau tariant, su gamta ir tai atskleidė menininko jautrumą. Kai kurie menininkai, daugiau dirbantys su erdve, šešėlių, šviesų reikšmėmis, parodė kaip erdvė gali būti perteikta, arba atverta ir susieta, tai pačiai erdvei suteikiant kitokių galimybių, kai kintančios harmonijos supratimas atrodo aiškus.

Galiausiai kai kurie darbai skatino galvoti apie tai, kas yra už jų, kai kurie priminė kasdienį gyvenimą, jo formas ir pavidalus. Tuo tarpu kiti darbai staiga įtraukė į meno pasaulį vertė savęs klausiti, kur yra žmogaus psichologijos ribos, matyti šypsenos šešėlyje slepiamą skausmą. Dar kiti kūriniai pateikė įprastus dalykus „kaitos“ būsenoje arba sutelkė dėmesį į pačius kūrybinius pojūčius atrandant naujas galimybes, naujas interpretacijas ir skatino pažvelgti į pasaulį kitaip.

Labai vertinu menininkų kūrybinę galią ir manau, kad mes turime įkvėpti kūrėjus visame pasaulyje siekti platesnių erdvių!!!

Claudio Gustavo Capaccioni (Argentina, Pietų Amerika)



It has been a great honor to me to have been part of the jury. Of course, the task was not an easy one, and therefore, the responsibility as jury put me on an important amount of stress every time I had to take a decision. I faced myself to a very complex 'pallet' of artists, with different styles, colors, themes, techniques, interpretation of the reality, and so on. I got the possibility with many of the art-works to experience the feelings, creation, and culture of the artists who created them, and thus, I may say, that I almost 'touch' several of the countries where that art was created.

In the process of evaluating the art-works, I could distinguish the essence-style of some of them, such as: abstracts, expressionists, a type of new-surrealism (hyper-contemporary), realistic, still-life, deconstructionism, psychological, aboriginal, iconic-theological-religious, spirituality, mythological, primitive-naïve, and so on.

Photo, Digital Art, Textile, Painting and Sculpture, showed a high compromise with Art. In some of them, I appreciated the high degree in technique, though not always the meaning seem to me so deep, or so radical to my feelings, and my personal view. Other works reached the balance between techniques the use of color, the fine drawing style, the meaning, and so on. Others, reminded me the connection with the ground, better said, the nature (wool, cotton), and thus, they captured the sensitivity of the artist. Some artists, who work more with the space, shadows, lights, meanings, show me the very interesting way in how the reality can be obturated, or on the contrary, explicitly opened and interrelated, bringing the same space to other possibilities, and where the notion of volatility-harmony appears clear.

Finally, where some works, invited me to think and feel what may have beyond of that, others brought me to the everyday life, and the forms and shapes. While some 'took me' abruptly into the art-work bringing me to ask myself on the limits of human psychology, or the pain sometimes held under the shadow of a smile, others put the common objects in a 'transition', or made focus on a creative sensation by discovering another possibility, another interpretation, of what we normally see.

I deeply value the power that the artists put on their creations, and thus, we have to encourage artists around the world to: go for more!!!

Claudio Gustavo Capaccioni (Argentina, Latin America)

Šis tarptautinio meno festivalio „Anima mundi“ kuratorių darbas yra skirtingų pasirinkimų apmąstymas ir yra laisvai apibrėžiamas. Dialektinis šių pasirinkimų ryšys yra tarptautinio pobūdžio – paroda, kurią stebėjo daugybė akių ir skirtingų požiūrių. Organizatorė Zita Vilutytė atkakliai laikėsi nuomonės, kad žiuri nariai būtų nešališki, nepriklausomos dvasios, draugiški ir dosnūs menininkams, gebantys griežtai vertinti išlaikant atvirą požiūrį į pasaulį.

Skirtingų kategorijų: piešimo, tapybos, skulptūros, fotografijos, tekstilės, darbai žymi žanrų ir stilių įvairovę, skirtingumą ir kūrybingumą. Nuo besipinančių spalvų, kurios sklinda kaip vėjas (Elmira Shokr Pour iš Irano) iki tvirtų ir begalinių (lietuvių skulptorius Kornelijus Užuotas) formų. Elmiros darbai tai raminančių spalvų poezija, visiška priešingybė nakties fonui, su nesibaigiančiais kaligrafiniais peišiniais.

Michael Sasserson sujungė įvairias medijas siekdamas išlaikyti dialogą su istorija, pavaizduoti paveldėtą brutalumą, kurį pristato žmonijos praeitis. Menininko įgūdžiai ir išradingumas įvairiose srityse yra pavyzdiniai.

Lorena Romano (Meksika) yra universali menininkė, gebanti taikyti įvairias priemones. Jos stilius yra orientuotas į gyvenimą jūroje. Lorenos vėžliai, drugeliai ir žuvys, išmargintos Meksikos folklorinėmis spalvomis, yra tikras malonumas akims.

Siurrealistinio stiliaus Indonezijos dailininko Debronzes piešiniai pateikia ateities viziją kaip mokslinės fantastikos filmą.

Menininkas iš Danijos Ole Marstrand audžia spalvas savo tapybos paviršiuje, didelė spalvų paletė svyruoja nuo vienspalvės iki daugiaspalvės tarsi vaikiškos perspektyvos. Alex Lomadze (Gruzija) išraiškingos linijos balansuoja tarp stiprių spalvų kontrastų.

MOE iš Kuveito pristato daugybę fotografijų, kurios atspindi daugelio objektų sandarą,

linijų formas ir natūrą pro didinamąjį stiklą.

Šioje parodoje yra ir daugiau darbų, kiekvienas menininkas atstovauja skirtingą kultūrą, skirtingą geografinį sluoksnį bei sukuria skirtingo pasaulio vieningumą. Tarptautinis meno festivalis „Anima mundi“ suteikia puiką galimybę menininkams iš viso pasaulio.

Shobha Menon (Indija/JAV).



This curatorial work for Anima Mundi International Arts Festival is a deliberation of different choices freely determined. The dialectic relation between these choices is a qualifying element of its international nature—an exhibition with many eyes, with many points of view.

The organizer Zita Vilutytė, from her preliminary conversation onwards, insisted that the juror must have an open eye, an independent spirit, generosity towards the artists, a strict capacity for selection, keeping an open view of the world.

The works in different categories -- drawing, painting, sculpture, photography, textile art, etc-- point to a range of genres and styles; diversity and creativity. From a spinning imagery of colors that flow like wind (Elmira Shokrpour from Iran), to a sturdy, perpetual form (Lithuanian sculptor Kornelijus Uzuotas), they are captivating. Elmira's works are poems in soothing colors, in stark contrast to the nightly background, with a fine flow of calligraphic drawings.

Michael Sasserson's mixed media installations keep up a dialogue with history, the succession of brutality that human history represents. Artist's skill and ingenuity with different mediums is exemplary.

Lorena Romano (Mexico) is a versatile artist, adept in different mediums. Her indigenous style focuses on life in the sea. Lorena's turtles, butterflies and fish are joyful treat to eyes with their vibrant Mexican folklorist colors.

The Indonesian artist, Debronzes's drawings in surrealist style contemplate a vision of the future like in a Sci-Fi movie.

Artist from Denmark, Ole Marstrand weaves colors in his pictorial surface, a great variety of color palettes from nearly monochromatic to highly polychromatic in childlike perspective. Alex Lomadze's (Georgia) expressive linear strokes balance between strong contrasts of colors.

MOE from Kuwait presents a series of photographs also deal with textures of different objects, life forms, and nature through the lenses.

There are more works in this exhibition, each artist representing a different cultural idiom, from different geographical and cultural backgrounds, bringing unity in a diverse world. Anima Mundi International Arts Festival gives a great opportunity for the artists from all over the world.

Shobha Menon (India/USA)

Menininkai turi ypatingą galimybę atskleisti kitiems mus supantį pasaulį. Daugelis festivalyje dalyvavusių menininkų kaip tik tai ir darė. Menininkai dirba savo studijose visame pasaulyje, juos skiria skirtingos kultūros, tačiau tarp jų yra ir didelis jungiantis ryšys, kurį jie parodė interpretuodami žmogaus padėties apmąstymus.

Darbo procese žiuri nariai matė tik meno darbų fotografijas. Mano mintys pagrįstos būtent matytomis nuotraukomis. Visiems menininkams noriu duoti vieną geriausių patarimų dėl konkursų. Įsitikinkite, kad jūsų nuotraukos iš tikrųjų atspindi jūsų tikrąjį darbą. Pateikite tik geriausius savo darbus. Šios ekspozicijos metu buvo pateikta daug įvairių darbų, nuo geriausių šiuolaikinių menininkų kūrinių, iki tų, kurie vis dar ieško savo kelio ir auga. Visuose juose mačiau vientisumą ir nuoširdumą.

Tikrasis menininkas turi ypatingą galią pralenkti žodžius, pamatyti tikrąją daiktų esmę. Daugelis menininkų, dalyvavusių atrankoje, pademonstravo šį įgūdį. Dvasingumo aura ir ypatinga energija spinduliavo iš darbų. Pasaulį buvo norima parodyti gražų, tobulą. Nors ne visada taip yra, turėkime viltį, kad galime padėti likusiai žmonijos daliai jį tokį padaryti. Ekspozicijoje matome gražiai perteiktus pozityvius ir negatyvius žmonijos aspektus. Dauguma menininkų tai padarė grakščiai ir vientisai.

Menininkai išreiškė save daugelyje sričių, įvairiais meno stiliais ir spalvų paletėmis. Kai kurie menininkai demonstravo šalies religines ir mitines temas, tačiau dauguma temų buvo universalios.

Karen Love Cooler (JAV)



Artists have the ability to interpret our world for others. Many of the artists who applied for this show did just that. They work alone in studios all over the world, from many different cultures, and yet there is a connection among them. I saw reflection and interpretation of the human condition.

During the jury process, I saw only a photographic reproduction of the art. My thoughts are all based on the images that were available to me. For all artists out there, I will pass on some of the best advice on competitions given to me. Make sure your images reflect your actual work. Submit only your best work. There were many levels of skill submitted for this exhibit, ranging from some of the best art today to artists who are still developing. I see a level of integrity and honesty in all of it.

A true artist has the special power to transcend words; to see things as they are in essence. Many of the artists who applied to this exhibit show that skill. An aura of spirituality, a special energy, is present. There is a desire to show the world as beautiful. You know it isn't always so, but we try to help the rest of mankind to make it so. Here we see the beautiful and the ugly parts of the human experience beautifully rendered. Many artists did this with grace and integrity.

The artists expressed themselves across many media, art styles and color palettes. Some artists referred to religious and mythical themes of their country, yet most all are universal.

Karen Love Cooler (USA)

ĮVADAS:

Pirmasis tokio pobūdžio tarptautinis meno festivalis „Anima Mundi“ yra ne tik festivalis, bet ir meno konkursas, kurio metu buvo renkami viso pasaulio menininkų geriausi meno kūriniai.

KVIETIMAS DALYVAUTI:

Visų sričių menininkai internetu buvo kviečiami atsiųsti atrankos organizatoriams penkis meno kūrinius. Vertinti mano kūrinius buvo išrinkti žymūs, pagarsėję ir profesionalūs žiuri nariai iš Jungtinių Amerikos Valstijų, Argentinos ir Nigerijos.

Žiuri nariams buvo išsiųstos meno kūrinių nuotraukos: paveikslai, skulptūros, fotografijos, skaitmeniniai paveikslai bei tekstilės kompozicijos. Dėl aukštos meno kūrinių kokybės atranka buvo sunki ir įtempta. Gavome abstraktaus ekspresionizmo, siurrealizmo, realizmo meno kūrinių, peizažų, tačiau nebuvo instaliacijos darbų.

Darbai buvo vertinami internetu. Keturiolika (14) menininkų iš viso pasaulio pateikė įvairių rūšių paveikslus. Daugiausia buvo pateikta šešiolika (16) kūrinių, o mažiausias skaičius siekė vieną.

Dalyvavo trys skulptoriai, kurie pateikė nuo dešimties (10) iki penkių (5) kūrinių. Fotografijos srityje varžėsi du (2) dalyviai, kurie pristatė šešis (6) ir penkis (5) darbus. Vienas asmuo pateikė penkis (5) skaitmeninius paveikslus. Tekstilės kompozicijos srityje taip pat buvo vienas dalyvis, kuris pristatė dvylika (12) kūrinių.



ATRANKOS PROCESAS:

Visi darbai buvo suskirstyti į grupes, iš kiekvienos buvo išrinktas po vienas darbas, o finale išrinkti trys geriausi kūriniai.

VERTINIMO KRITERIJAI:

Didžiausias balas, kurį buvo galima surinkti, buvo aštuoniasdešimt (80) ir jis pasiskirstė taip:

- | | |
|--|----------|
| 1. Bendras vizualus vaizdas | 20 taškų |
| 2. Įgūdžiai ir technika | 20 taškų |
| 3. Reikšmė ir išraiškingumas | 20 taškų |
| 4. Unikalumas, neįprastumas, autentiškumas | 20 taškų |

ĮVERTINIMO SKAIČIAVIMAS:

1. Geriausias = 70-80
2. Puikus = 60-69
3. Geras = 40-59
4. Vidutiniškas = 20-39.

BENDRAS MENININKŲ VERTINIMAS:

Daugiausia konkurse buvo paveikslų, aštuoniasdešimt trys (83), skulptūrų buvo dvidešimt dvi (22), vienuolika (11) fotografijų, penki (5) skaitmeniniai paveikslai ir dvylika (12) tekstilės darbų.

Iš viso buvo pristatyti šimtas trisdešimt trys darbai (133), kuriuos atliko dvidešimt vienas (21) menininkas iš penkiolikos (15) šalių.

IŠVADOS:

Pristatyti darbai buvo labai aukštos kokybės, o vertinimas labai objektyvus ir paremtas duotais atrankos kriterijais.

Noriu padėkoti šio konkurso organizatoriams už suteiktą galimybę būti žiuri nariu. Nors iš tiesų norėjau dalyvauti kaip dalyvis, tačiau galų gale tapau žiuri nariu iš Afrikos. Dar karta ačiū jums.

Dr.Ellis Oyekola (Nigerija)

INTRODUCTION:

The International art festival (Anima Mundi) 2013, which is the first of its kind in Lithuania, is not only a festival, but it also involves an Art Competition, which served as a contest to choose the best art works by artists from all over the world.

CALL FOR PARTICIPATION:

This was announced over the internet, inviting artists of all kinds to forward five art works to the organizers for selection. Before now, the jury members had been constituted which included, notable, renowned and professional artists of excellence from The United State of America, Argentina, Lithuania and Nigeria to adjudicate the works.

As a member of the jury, different art works were sent to me, Paintings, Sculpture, Photography, Digital Paintings and Textile Designs. The quality of art works was very high, which made the competition to be keen and selection, hectic. Art works ranged from, abstract expressionism, surrealism, realism, landscape, but no installation.

These works were sent to me via the web. Fourteen (14) Painters from all over the world submitted paintings of different kinds. The highest number of painting submitted was sixteen (16) while the least was one.

Three sculptors participated with the highest submission of ten (10) while the least was five (5). Photography had two (2) participants with the highest submission of six (6) and least five (5). Digital Painting had only a participant with five (5) works. Textile design equally presented twelve (12) works and was the only one.

SELECTION PROCESS:

All the submitted works were assembled sectionally and the best from each was picked for the final from which the best three were chosen.

JUDGING CRITERIA:

The mark obtainable was Eighty (80) based on the following:

- | | |
|---|----------|
| 1. Overall Visual Appearance | 20 marks |
| 2. Skill and Technique | 20 marks |
| 3. Inherent meaning and expressiveness | 20 marks |
| 4. Uniqueness, Novelty and Authenticity | 20 marks |

RATING COMPUTATION:

- | | |
|--------------|----------|
| 1. Superior | = 70-80 |
| 2. Excellent | = 60-69 |
| 3. Good | = 40-59 |
| 4. Fair | = 20-39. |

OVERALL/TOTAL SUBMISSION/ARTISTS:

Paintings dominated the contest with eighty-three (83) works followed by Sculpture with twenty-two (22), Photography eleven (11), Digital Painting five (5) and Textile twelve (12)

Total number of works presented was, one-hundred and thirty-three (133) works by twenty-one (21) artists from fifteen (15) countries.

CONCLUSION:

The works presented were of very high quality and the assessment was very objective based on the given judging criteria.

I want to thank the organizers of this competition for given me the opportunity to participate as a jury member. Although, I forwarded my application as a participant, but ended up being a jury member from Africa. Once again thank you.

Dr.Ellis Oyekola (Nigeria)



Tarptautinis meno festivalis ANIMA MUNDI 2013 Lietuva

International Art Festival ANIMA MUNDI 2013 Lithuania

Dalyvių sąrašas / List of participants

Tapyba / Painting

Ole Marstrand (Danija / Denmark)
Soli Madsen (Prancūzija / Danija / France/Denmark)
Debronzes (Indonezija / Indonesia)
Elmira Shokr Pour (Iranas / Iran)
Lorena Romano (Meksika / Mexico)
Alex Lomadze (Gruzija / Georgia)

Skaitmeninė tapyba / Digital painting

Nonia de la Rosa (Ispanija / Spain)

Fotografija / Photography

Moe (Jordanija / Suomija / Jordan / Finland)

Skulptūra / Sculpture

Michael Sasserson (Danija / Denmark)
Kornelijus Uzuotas (Lietuva / Lithuania)

Nedalyvaujantys konkurse / No in competition

Shobha Menon (Indija / JAV / India /USA), (Tapyba / Painting)
Ellis Oyekola (Nigerija / Nigeria), (Tapyba / Painting)
Indonezijos menininkų grupė / Indonesian artists group (Indonezija / Indonesia):
Pidi Baiq (Tapyba / Painting)
Rudy Murdock (Tapyba / Painting)
Tazkovich (Tapyba / Painting)
Motulz (Tapyba / Painting)
Awolumate Seun Gentle (Nigerija / Nigeria), (Tapyba / Painting)
Ogunsunlade Kolawole Joseph (Nigerija / Nigeria), (Skulptūra / Sculpture)
Elisha Samuel (Nigerija / Nigeria), (Tapyba / Painting)
Atilola Afeez (Nigerija / Nigeria), (Tapyba / Painting)
Saulius Kruopis (Lietuva / Lithuania), (Tapyba / Painting)
Zita Vilutyte (Lietuva / Lithuania), (Tapyba / Painting)

Alex Lomadze (Gruzija)

Alex Lomadze gimė 1968 m. Gruzijoje. Tai menininkas, kurio darbai apsiriboja ne tik tapyba. Savo kūriniams meistras naudoja tik natūralias priemones, tai yra natūralius akmenis. Jo tapybos technika labai unikali, sukurta paties menininko, vadinama "akmenų menu". Šio menininko kūryboje labai svarbią vietą užima ikonografija. Jo portretai ir gamtovaizdžiai nuostabiai žavi žiūrovą, menininko gebėjimu tarsi atgaivinti akmenį, kalbėti, žaisti spalvomis ir tekstūromis. Dėl jo ypatingo talento, darbštumo, išskirtinumo, šis dailininkas yra labai mylimas ir gerbiamas Gruzijoje.



Alex Lomadze (Georgia)

Alex Lomadze (was born 1968 in Georgia) is a painter, the work of whom lives not in only-painting-frames. For his works the master uses only natural materials, namely- natural stones. This is a very unique technique that was invented by the painter and named "stone art". Iconography takes the important place in works of the painter. His portraits and landscapes wonderfully impressed the people with the ability of the painter to enliven the stone and manipulate with colours and texture. Owing to his talent, diligence and outstanding the painter is respected, beloved and appreciated in Georgia.



Debronzes (Indonezija)

Gimė Semarang, Centrinėje Javoje, Indonezijoje (1972-09-30) paprastoje tėvo architekto ir motinos namų šeimininkės šeimoje. Tėvas nuo vaikystės mokė jį piešti. Jo tėvas visada sakydavo, kad paprastumas yra viso grožio motina, jo darbuose ši mintis yra tarsi orientyras. Debronzes kūrybos paprastumas yra nuolatinio kruopštaus darbo išraiška nuo proceso pradžios iki pabaigos, ypač kai jis piešia eskizus ir grafikos darbus, palaipsniui atskleisdamas įvairias interpretacijas. Debronzes naudoja vidutinio kietumo pieštukus ant popieriaus, aliejinis dažus ant drobės, skaitmeninę tapybą ir plastinę masę skulptūroje. Debronzes studijavo akademinę vadybą ir psichologiją, taip pat neformaliai gilinosi į eskizų studijas Indonezijos menų institute, Jogjakartoje. 2007 m. turėjo galimybę reziduoti Po gog skulptūros meno namuose Kebumene, Centrinėje Javoje, Indonezijoje. Jo darbų koncepcija – Phantasm-Imaginary-Disfigurement kartu su klasikiniu tradicinio piešimo stiliumi – pristato unikalias vizualizacijas-pasaulį su šviesos proveržiais tamsos iliuzijoje. Jo darbams turėjo įtakos Derek Riggs, Dan Seagrave, M.C Escher, Leonardas da Vinčis, Mikelandželas, Albrechtas Diureris, Salvadoras Dali, Ernst Fuchs, Kris Kuksi, Boris Vallejo, Frank Frazetta ir t.t. Be vaizduojamojo meno Debronzes taip pat yra ekstremalaus metalo grupės „Syndrome“ muzikantas ir dainininkas, kuri aktyviai reiškiasi ekstremalaus metalo muzikos scenoje. Jis prisideda prie grafikos darbų skirtų, muzikos grupių albumų viršelių ir suvenyrų kūrimo, skirtų underground'o grupėms iš Indonezijos, Kanados, Belgijos, JAV, Vokietijos, Tailando, Filipinų ir t.t. .

„Debronzes darbai – tai tamsiosios pusės ir pernelyg tragiškos realybės tyrinėjimai fantazijos srityje. (2008, Agung Bajak, Indonezijos menų institutas, Yogyakarta, Indonezija)“.

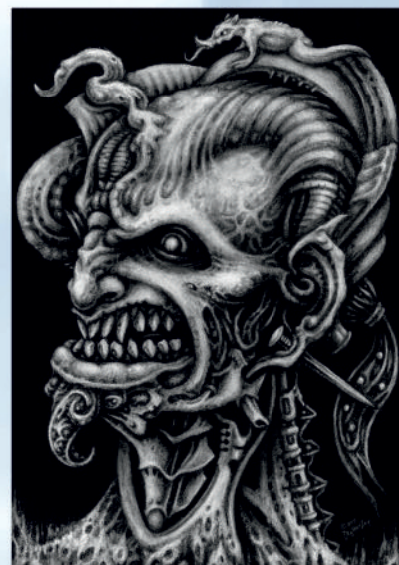
Debronzes (Indonesia)

Born in Semarang Central Java Indonesia (9-30-1972) from a simple family with the father architecture and mother a housewife. A simple guy who works especially in drawing and painting. On drawing, his father always guided him from the age of childhood. His father often said that simplicity was the mother of all beauty, and I always have hold that sentence as a guideline of it until in his works.

The simplicity shown by Debronzes is an intrinsic expression, as he loves with probity from the simple process of constructing to be natural when works especially on sketches and drawings. With the expectation it will appear as a discourse of multi-interpretation: using medium pencils on paper, oils on canvas, digital painting and resin to sculpture. Formal academic study in management and psychology also sketch study on non-formal at the campus's area of the Indonesian Institute of Arts, Yogyakarta Indonesia. In 2007 he had a chance for residence at Pogog Sculpture Art House Kebumen Central Java Indonesia.

His works concept is Phantasm-Imaginary-Disfigurement, with classic style of traditional drawing presents a visualisation of unique figure and the universe between light and darkness on phantasm. Works influenced by Derek Riggs, Dan Seagrave, M.C Escher, Leonardo da Vinci, Michelangelo, Albrecht Durer, Salvador Dali, Ernst Fuchs, Kris Kuksi, Boris Vallejo, Frank Frazetta etc. Besides the visual art, Debronzes is also a musician and a singer in an extreme metal band called Syndrome, and active on scene of extreme metal music by contributed on making works of drawing / painting to album cover the underground bands and merchandise label from Indonesia, Canada, Belgium, USA, Germany, Thailand, Philippine etc.

Quotation of art critic, "The work of Debronzes explores the dark side and over tragic of reality although in a realm of fantasy. (2008 Agung Bajak , graduated Indonesian Institute of Arts, Yogyakarta Indonesia)".



Elmira Shokr Pour (Iranas)

Kiek tik pamenu save, aš visada rankoje turėjau pieštuką. Kai tik turėjau truputį laisvo laiko, aš piešiau ir kūriau.

Mano paveikslų temos siejasi su vaikystės prisiminimais, mano moteriška tapatybe ir moters vaidmeniu Irano visuomenėje. Piešdama bandau suprasti ne tik save, bet ir bendrai moteriškąją lytį. Didžiąją savo, kaip menininkės, kūrybos dalį, skiriu moterims ir jų kasdieniam gyvenimui. Moterys yra gyvenimo šaltinis ir gamtos mįslė; man jos yra paslaptingos, ypatingos ir fenomenalios, todėl nenuostabu, kodėl jos taip dažnai minimos Irano mitologijoje.

Šiame paveikslų cikle dažniausiai vaizduoju moterį su paslaptinga šypsena, dėvinčią kaukę. Mėlyną, pilką, violetinę ir juodą spalvas naudoju išreikšti savo tamsius jausmus, taip pat siekdama sukurti tilią nakties atmosferą. Šiuose darbuose, tarp judėjimo ir sąstingio, atrodo, kad gyvenimas sustojo, bet personažai stengiasi toliau gyventi.

Mano darbai yra šiek tiek siurrealistiniai, nėra laiko ar vietos apribojimų; neapbrėptas mėlynos lygumos, gilūs vandenynai ir skurdūs miškai – tai mano vaizduojamos erdvės. Šiuose darbuose spalvos, šešėliai ir periodiškumas derinami siekiant išreikšti mūsų dualistinį ir amžiną vidinį pasaulį, iškeliant į paviršių jausmus ir mintis, esančius už "kaukių", kurias mes nešiojame.

Mano tapyba atspindi erdves, kuriose aš gyvenau savo svajonių pasaulyje; joje gausu spalvų, kurias matau, ir emocijų, kurias jaučiu. Tiems, kurie žiūrės į mano paveikslus, regės langą į mano gyvenimą, mano prisiminimus ir mano jausmus. Tapyba yra mano prieglobstis, o kartu ir būdas pabėgti nuo kasdienio gyvenimo. Nors man tenka dirbti su įvairiomis priemonėmis, pirmenybę teikiu aliejiniams ir akriliniams dažams, nes jie leidžia efektyviai išreikšti savo jausmus ir meninę viziją.

Elmira Shokr Pour (Iran)

Since as long as I can remember, I've always had with a pencil in my hand. Whenever I had some spare time, I was drawing and creating art.

The subject of my paintings relates to my childhood memories, my female identity, and the role of women in Iranian society. When I draw, I try to truly understand not only myself, but also womankind in general. Come to think of it, I've been focusing on women and their daily lives for most of my artistic career. Women are the source of life, and an enigma of nature; I find them to be mysterious, extraordinary, and phenomenal, and it's no wonder why they were so often celebrated in Iranian mythology.

In this series of paintings, I've mostly depicted a woman with a mysterious smile wearing a mask. I've used blue, grey, violet, and black to express my dark feelings, as well as to create a silent, nocturnal ambience. In these works, half-stagnant and half-animated, life seems to have come to a halt, though the characters struggle to survive.

My paintings are somewhat surreal, and are not restricted to time or space; vast, blue plains, deep oceans, and barren forests are the only environs I depict. In these works, colour, shadow, and rhythm combine to present a story about our dualistic and eternal inner world, bringing to the surface the feelings and thoughts behind the 'masks' we wear.

My paintings reflect the places I've lived in my dream-world, replete with the colours I see, and the emotions I feel. Those who view my works will behold a window into my life, my memories, and my feelings. Painting is my refuge, and my way of escaping from everyday life. Though I've worked with a variety of media, I tend to prefer oil-based and acrylic paints, as more than anything else, they allow me to effectively express my feelings and artistic vision.

I vieta/prize



Lorena Romano (Meksika)

Lorenos Romano meno kūriniai yra nepakartojami. Ji jaučia aistrą menui, myli gamtą, fauną, florą ir jūros platybes. Lorena Romano derina medžiagas, tekstūrą ir spalvas, suteikdama joms gyvybės, dinamikos ir judesio visoms formoms, kaip gamtos, laisvės ir meilės išraišką; per emocijas ir jausmus Lorena dalijasi savo siela su žmonija!

„Lorenas darbai ypatingi- modernūs ir turintys išliekamąją vertę. Lorena numato iš anksto savo kūrybinį tikslą. Ji įsivaizduoja savo pačios pasaulį, pradeda ieškoti ir randa savo kelią, kuriuo ji eina. Ji yra nuostabi jauna menininkė, aukštai skrendantis pelikanas, kuris mato giliausias jūros gelmes ir pasigauna mėgstamą grobį. Ji transformuojasi į unikalų ir originalų kūrinį, kurį ryškios ir folklorinės meksikietiškos spalvos prikelia gyvenimui. Lorena Romano, universali Meksikos menininkė, branginanti savo šaknis ir žinanti, kaip tai reprezentuoti. Ji yra talentinga menininkė, besidalinanti spalvingomis akimirkomis, kurios pakylėja kaip šelmiška peteliškė, skrendanti savo krištoliniu taku, paversdama tai menu iš savo aukščiausios ir giliausios esybės. Su didžiuliu lengvumu ši moteris panyra į gilumą kaip guvus delfinas, kuris kuria tylos gelmėje, kalbasi su laukine jūrine gamta – linksmaisiais vėžliais, gražiosiomis jūros žvaigždėmis, dailiosiomis žuvimis, ir sukuria savo didingus kūrinius. Tai Lorena - menininkė iš dangaus ir jūros.“



Lorena Romano (Mexico)

Lorena Romano's artwork is one of a kind. Passionate for Art, She is in love with nature, fauna, flora and the end of the sea.

Lorena Romano mixes materials, textures and colors giving them life, dynamism and movement to all forms as an expression of nature, liberty, and love;

the emotions and feelings is how Lorena shares her soul with humanity!

“Lorena has a double virtue of being up-to-date and lasting.

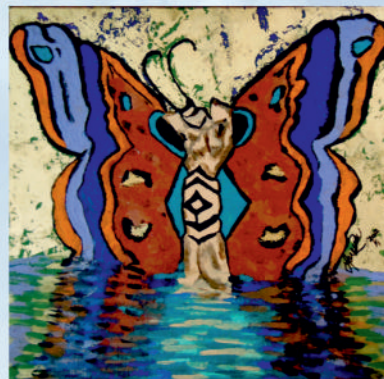
From on high Lorena foresees where she wants to be. She envisions her own world, starts tracing, and finds her own path to reach her goal. She is a surprising young artist, a high flying pelican who sees the deepest depths of the sea and catches her favorite prey.

Transforming her art into a unique and original piece who is brought to life with the bright and folkloric mexican colors. Lorena Romano, our local and universal artist values our roots and knows how to represent it.

She is a talented Mexican woman who shares with us the gift of colorful moments that elevate like a mischievous butterfly, who flies to the rythm of her crystal traces translating it into her art; from her highest and most profound being.

With great ease, this woman sumerges into the deep end like a agile dolfín, who silently and in solitude plans, therefore talks with the wild sea life; the fun turtles, beautiful sea stars, beautiful fish and creates her majestic pieces.

That Is Lorena, the artist from the sky and the sea.”



Ole Marstrand (Danija)

Ole Marstrand gimė 1937m. Nuo pat jaunystės domėjosi kūryba įvairiose srityse- fotografija, dizainas, džiazo muzika ir.t.t. Dabar jau daug metų užsiima tapyba.

Jei apžvelgsime pastarųjų metų Ole Marstrando darbus, pamatysime juose vyraujančius elementus iš ankstyvojo Šiaurės šalių akmens ir bronzos laikotarpio, o greta viso to, jo susižavėjimą siurrealistinėmis kaukėmis. Tai darė ir Danijos menininkų grupė, pasivadinusį Cobra, kurios įkvėpėjai buvo P.Klee, P.Picasso ir kt. Tai yra akivaizdu, kad dramatiško bei ekspresyvio, užvaldančio žiūrovą, Ole Marstrand sėmėsi būtent iš ten.



Ole Marstrand (Denmark)

Ole Marstrand was born in 1937. Since, his youth engaged in creative tasks such as photography, jazz music, design, etc. He has now painted a number of years.

When you look over the production of Ole Marstrand in recent years, there are several elements in his images, which are related to early Nordic art in stone and bronze, and among other things, his love of surreal masks. So did the Danish Cobra Painters who was inspired by Klee, Picasso and others.

It is obvious that also Ole Marstrand here find his inspiration for the dramatic and expressive which can overwhelm the viewer.



Soli Madsen (Prancūzija/Danija)

Soli Madsen gimė Paryžiuje, bet jau keletą dešimtmečių gyvena Danijoje. Per paskutinius 25 metus ji įgijo labai gerą reputaciją kaip tapytoja ir galerijos savininkė, kadangi surengė keletą šimtų parodų visoje Danijoje, kiek mažiau Prancūzijoje, o pastaruoju metu pradeda rengti parodas ir kitose šalyse.

Jos tapybai būdingos labai intensyvios spalvos, negriežtos, bet labai išraiškingos linijos ir labai dinamiškai išreikšta judesio galia.

1989 ir 1991 metais jai buvo įteikti keli apdovanojimai ir skirtos stipendijos bei suteiktas garbės piliečio vardas bei turizmo apdovanojimas jos galerijai „Galleri Soli“. 1999 metais Danijos Moterų Lyderių ji buvo išrinkta metų menininke, o 2011 m. ji sėkmingai sudalyvavo tarptautiniame meno Festivalyje, vykusiame Kerteminde, Danijoje.

Daug jos paveikslų parduota meno draugijoms, meno fondams, institucijoms, įvairiems verslo biurams ir t.t. Ji priima užsakymus tapyti originalius ir individualius paveikslus, taip pat tapo bažnyčioms tiek didelius paveikslus, tiek mažas iliustracijas biblijiniais motyvais. Soli Madsen iliustravo H. K. Anderseno pasakas ir eilėraščius.

Ole Vincent Larsen, kuris 80-aisiais buvo jos dailės mokytojas, rašė:

"Soli Madsen stilius yra gana unikalus. Ji yra ekspresionistė, demonstruojanti įvairias technikas ir spalvas. Ji naudoja tiek abstrakčius, tiek labiau natūralistinius, atpažįstamus elementus. Ji sukuria nuostabų pasaulį naudodama simbolius. Spinduliuojamas didžiulis jautrumas ir kažkoks nežemiškumo jausmas, kurie perteikia jos meilę gyvenimui ir teigiamą energiją, taip pat visuose jos paveiksluose jaučiama kažkas iš Kosmoso.

Jos menas atskleidžia tokias vaizduotės erdves, jog atrodo, kad jai nėra ribų. Jos darbai, tarsi niekada nesibaigiantis nuostabus nuotykis, kuris tęsis tol, kol ji galės rankoje laikyti teptuką!

Soli Madsen (France/Denmark)

Soli Madsen was born in Paris, but has lived in Denmark for several decades. She has obtained a very good reputation as a painter and a gallery owner through the last 25 years, as she has been very busy with several hundred shows all over Denmark, and to a lesser extent, France. Lately, she has begun in other countries too.

She uses many techniques: acrylics on canvas, watercolour, gouache, pastel, ink, metals and mixed techniques. What is remarkable regarding her art is the use of very intense colours, soft but very powerful lines, and a great dynamic force in movement.

She has received several honours and scholarships, in 1989 and 1991, and an honour title in her own town, as a Tourism Prize for her own gallery, Galleri Soli. She was chosen as The Artist of the Year by Danish Women Leaders in 1999 and has had success in several Art Salons, with several works, also at The International Art Festival in Kerteminde, Denmark, in 2011.

She has sold numerous paintings to Art Circles, Art Funds, institutions, many places of work and business offices, etc.

Customers ask her to paint original and personal works for their private homes, but also churches are very interested in both, big paintings or small biblical illustrations. Soli Madsen illustrates H.C Andersen's fairytales or poems, she always feels inspired, and whatever the request can be!

She has worked with great eagerness and perseverance, as a painter and gallery owner. Works of art from several countries, together with her own, have been shown for 18 years in her big gallery (130 M2). Soli Madsen has also held conferences about French and Danish art, and has taught art for 20 years.

Ole Vincent Larsen, who was her art teacher in the 80-ies, wrote:

"Soli Madsen's style is quite unique. She is expressionist with a rich display of techniques and nuances. She uses both abstract and more naturalistic, recognizable elements. She creates a fabulous world, also using symbols. There is a great sensibility and something ethereal, that conveys her love for Life and for good energies, something from the Cosmos, too, in all her paintings.

Her art shows such great imagination that seems to be without limits. There are myths in her works, which are like a great adventure that never will end, as long as she can hold a brush in her hand!"



Nonia de la Rosa (Ispanija)

Kelionė į šviesos širdį

Kai architektas stato iš fotonų....

Nonia de la Rosa skaitmeniniai paveikslai.

Nonia meno kūriniai iškelia paslaptingą klausimą: ar ji yra dailininkė, kūrybinga dizainerė, menininkė? O gal ji paprasčiausiai yra jautri piešėja, sugebanti išreikšti oro judesius, vėjo spalvą, tekančią esenciją ar padangių svajones, paversdama visa tai kosmoso poezija?

Jei galėtume prasiskverbti į vėsaus mėlio spirales, svaiginančias žalumas ir skrupulingą lazuritą, kurie slepia įsimylėlių paslaptis abstrakčiose figūrose jos išraiškinguose paveiksluose, niekada nebesugebėtume išeiti iš ten.

Ji sugeba užfiksuoti erdvę, kupiną dramatiškų metaforų, persisunkusių jausminga prasme, mėnulį, pametęsį galvą dėl vandenyno, raudonį ir žydrai violetinę spalvą, prisotintą aistros, tokia kaip geidulinga moters gėlė, skleidžianti savo kūniškus vainiklapius, atskleidžianti savo gilius šiltus mylimo vyro troškimo tonus prietemoje, puošnias formas, traukiančias akį link horizonto, kupino gyvenimo paslapties ir neišsprendžiamų Euklido geometrinių uždavinių interpretacijų, ji kuria svajones, kur laiko nemirtingumas suvokiamas kaip amžinai besisukantis ratas. Unikaliuos ir tobulai išdėstytos formos kosminiame chaose, kurį kontroliuoja tik griežta optinė pusiausvyra, jų kinetiniai judesiai skleidžia vibraciją, rafinuotą vizualinę muziką. Vaizdingos skulptūros, tarsi sumodeliuotos deivės pirštų. Jos darbai pasižymi nenugalimu euforišku gryno deguonies, tekančio ant mūsų tinklainės ir apgaubiančio smegenis spazminiu malonumo poveikiu.

Juntamos energijos, egzistuojančios erdvėje, kuri siekia toliau nei beprotiškiausia vaizduotės šedevrai.

Nonia yra apdovanota jautriausia vaizduojamąja ekspresija. Jos gebėjimas kurti originalius pasaulius kviečia mus tyrinėti jų labirintus visada banguojančiame evoliucijos procese.

Nonia de la Rosa (Spain)

A Journey through the heart of light

When an architect builds with photons....

Digital paintings by Nonia de la Rosa.

The artwork of Nonia proposes us with an enigmatic question: is she a painter, a creative designer, an artist? Or is she simply a sensitive draftsman capable of expressing the movements of air, the color of the wind, the desires of flowing liquids and dreams like ether expanding into a the poetry of the cosmos?

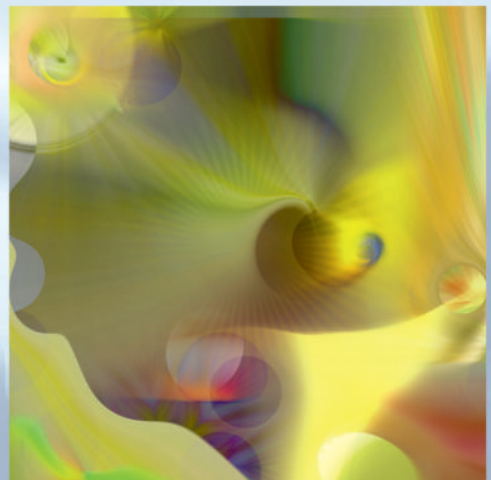
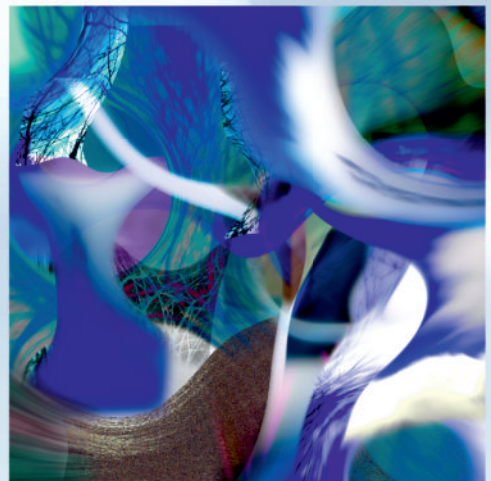
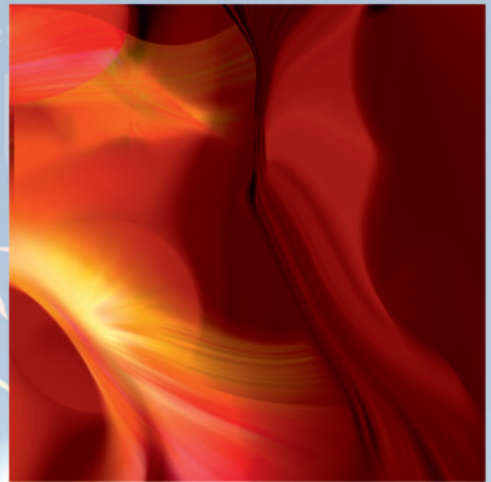
If we could climb inside the spirals of cool blues, dizzy viridians and religious

lapis lazuris which interpret secrets of lovers in the abstract figures that her powerful

paintings contain, we would never be able to leave again.

Her way of capturing the awe of space, full of dramatic metaphors soaked with sensitive meaning. The moon obsessed with the ocean, the crimson and amethyst, impregnated with passion like the sensual flower of a woman unfolding its carnal petals, revealing its deep warm twilight tones of desire to the man she loves. Interpretations of emblazoned shapes carrying the eye towards a horizon full of living mystery and unsolvable Euclidean geometrical problems.

Dreamscapes where the immortality of time is perceivable like an ever spinning wheel. Unique and perfectly situated forms in a cosmic chaos, controllable only by a rigorous optical balance, their kinetic movements emanate vibration, exquisite visual music, vivid sculptures modeled as if by the fingers of a goddess. Her work has an overwhelming euphoric effect of pure oxygen, flowing onto our retinas and enveloping our brains in a spasmodic rapture of pleasure. Masterpieces of tangible energy existing in a dimension which goes beyond our wildest imaginations, Nonia is gifted with the most sensitive of pictorial expression. Her ability of creating original worlds invites us in to explore their labyrinths in an ever surging process of evolution.



Mohammed Mustafa (Jordanija/Suomija)

Aš esu Mohammed Mustafa, žinomas kaip "Moe Mustafa". Aš gimiau Kuveite, man 27 metai.

1991 metais mano šeima persikėlė gyventi į Jordaniją, kur aš ir užaugau. Dabar gyvenu Suomijos kaimiškoje vietovėje- Imatroje.

Aš visada domėjausi fotoaparatais ir jų veikimo principu. Prisimenu daugybę sugadintų šeimos fotografinių juostų, kai žaisdavau su fotoaparatu, bandydamas iširti jo veikimo mechanizmą. Rimtai į šį pomėgį pažvelgiau būdamas 17 metų, kai gavau pirmąjį savo fotoaparata.

Dalykas, kuris labiausiai patraukė mano dėmesį ir privertė mane įsimylėti fotografiją yra debesys.

Mane jie tarsi pakerėjo. Jie suteikia begalybės jausmą, neribotas svajones, jų abstrakčios šviesios formos dangaus platybėse savo pilna gravitacija užvaldo mano mintis, užgniaužia kvapą.....

Nuo tada aš žinojau, kad jei aš kada nors tapsiu fotografu ar menininku, aš nebūsiu niekas kitas kaip tik surrealistas.

Su dideliu malonumu aš pristatau Jums nuotraukas iš mano naujausių projektų.

Moe (Jordan/Finland)

I am Mohammed Mustafa, known as "Moe Mustafa". I was born in Kuwait and I'm 27 years old. In 1991, my family moved to settle down in Jordan, so I was brought up there and now, I live in the Finnish countryside-Imatra.

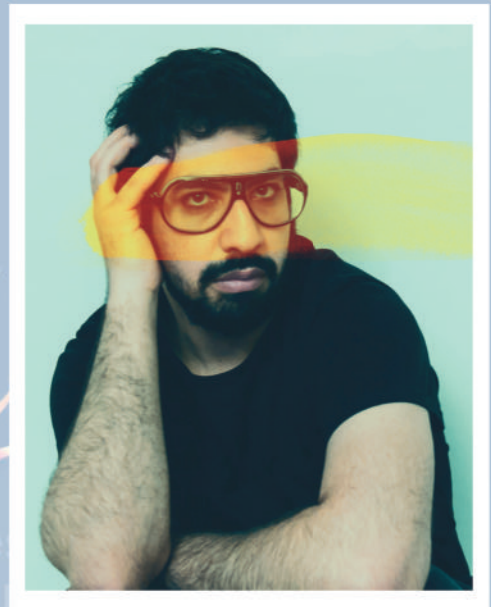
I have always been interested in cameras and how they work. I remember damaging many family films while I was playing around with the camera to explore its mechanism. I only began to take the hobby seriously at the age of 17, when I got my first camera.

The thing which most caught my eye and made me fall in love with photography is the cloud.

I was possessed by it. It gives that infinite feeling, unlimited dreams, the abstract, light shape of it hangs upon me with complete gravity it blows my mind away breath-taking...

Since then I knew if ever I would be photographer or artist, I would not be other than a surrealist.

With all the honour and privilege, I present to you photographs from my recent projects.



Michael Sasserson (Danija)

Michael Sasserson yra menininkas iš Danijos. Jis studijavo kalvystę, metalo apdirbimą. Šiuo metu dirba ir pedagoginį darbą. Visą gyvenimą piešimas ir tapyba Michael'ui buvo jo požiūrio į gyvenimą ir jį supančio pasaulio išraiškos priemonė. Per pastaruosius penkerius metus savo idėjoms reikšti jis naudoja muilo akmenį. Jis atrado muilo akmenį kaip medžiagą, kurioje laisvai galima atskleisti ir išreikšti visus gyvenimo aspektus, kasdieninio gyvenimo atspindžius. Menininkas labai domisi Šiaurės šalių mitologija. Savo skulptūrose jis tarsi perteikia mintį, jog mes, žmonės, dažnai kartojame praeities klaidas. Pastaraisiais metais tokios medžiagos kaip medis ir bronzos tapo svarbia Michael'o skulptūrų dalimi, šios dvi medžiagos lengvai derinamos su muilo akmeniu ir taip sukuriamos naujos išraiškos formos. 2011 m. Michael dalyvavo Kerteminde meno festivalyje, kur buvo išrinktas metų menininku.



Michael Sasserson (Denmark)

Michael Sasserson is an artist from Denmark. He has studied smithery, works in sculpture, painting etc. also as educator in arts. Michael has throughout his life used it to draw and paint as an expression of to convey his views on life and the world around him. In the last five years, the preferred material for his ideas was soapstone. Soapstone he discovered as material in which he could express all facets of life as he sees daily. The artist is very concerned with the Nordic mythology, his sculptures convey the idea that we as humans often repeat past mistakes. The last years, materials such as wood and bronze become a big part of Michael sculpture, These two materials are good to combine with soapstone and in this way create other forms of expression. Michael attended in Kerteminde Art Festival 2011, and was named Artist of the Year.



III vieta/prize

Kornelijus Užuotas (Lietuva)

Upė ir krantai. Šie du dalykai sieja šiauliečio dailininko Kornelijaus Užuoto kūrybą. „Kelias.../ Išsekusi arba srauni./ Skaidri, po lietaus kaip kisielius./ Gyvenimas./ Nepakartosi./ Upė – moteris mano...“, - Kornelijus Užuotas netik tapo, drožia, lieja ar kala skulptūras, bet ir eiliuoja. Žvelgdamas į Kornelijaus Užuoto darbus susimąstai apie žmogaus nuoširdumo, artimumo gamtai vertę, apie paprastus ir natūralius jausmus. Jis gana produktyvus menininkas, jau susiformavęs, turintis savo braižą ir tarp Šiaulių dailininkų jį nesunkiai atskirsi. Tiesa, visi žino ir jo savybę drąsiai vis kažko ieškoti ir keistis. Todėl menininko braižą pažįstantys ne kartą būna ir nustebinti, mat abstrakčia tapyba pagarsėjęs dailininkas, žiūrėk, tampa lyrišku peizažistu. „Aš visada ginčijuosi su tais, kurie mano, kad dailininkas turi būti ištikimas vienai technikai ar stiliui. Viskas juk keičiasi. Žmogaus dvasinę būseną geriausiai pakeičia pasivaikščiojimas... po ką tik nori“, - tvirtina K.Užuotas. Taigi šalia abstrakčių kūrinių, dalis Kornelijaus Užuoto darbų išsiskiria ypatingu poetiškumu, kuris dabarties dailėje nebemadingas. Jo kūrybos jausmų skalė itin plati: nuo dramatiškumo iki sentimentalumo („Drėgna. Ruduo“, „Žiema. Sutkūnai“, „Švytėjimas“), nuo naivumo iki intelektualumo („Alionuška“, „Procesas“, „Karvė“), nuo jausmų gaivalo iki harmonijos („Diena po...“, „Bala“, „Švendrai“), nuo rimtumo iki parodijos ar žaidimo (skulptūros „Laivo gimimas“, „Juodas“, „Mano luotas“, „Šėlsmas“ ir kt.).

R.Jakutis

Kornelijus Uzuotas (Lithuania)

River and banks. These two objects are associated with creative work of Kornelijus Užuotas, a painter from Šiauliai. "Road.../ Exhausted or gushing./ Clear, like paste after rain./ Life./ You cannot repeat it./ River – the woman of mine...", - Kornelijus Užuotas not only paints, carves, casts, or forges sculptures, but he also writes poems. Looking at works of art by Kornelijus Užuotas one gives a thought about the value of human sincerity, closeness to nature, about simple and natural feelings. He is a productive artist who has already settled down and has his own touch and he easily distinguishes from other artists in Šiauliai. However, everyone knows his characteristic feature to keep searching and changing bravely. Therefore, even those people, who know his touch, are often surprised because the painter, who is famous for his abstract painting, becomes a lyrical landscape painter. "I always argue with the ones who think that a painter should loyal to a single technique or style. Everything changes. Going for a walk changes a man's state of mind best... wherever you want", - K.Užuotas claims. Therefore, alongside with abstract pieces of creation, a part of Kornelijus Užuotas' pieces of work distinguishes for extraordinary poetry which is no longer popular in the present-day fine arts. The scale of feelings radiating from his creative work is very wide: from dramatic nature to sentimentality ("Humid. Autumn", "Winter. Sutkūnai", "Shine"), from naivety to intelligence ("Alionuška", "Process", "Cow), from feelings element to harmony ("TheDay After...", "Puddle", "Cat's Tails"), from seriousness to parody or game (sculptures "Birth of a Ship", "Black", "My Dugout", "Spree", and etc.).

R.Jakutis



Ellis Oyekola (Nigeria), (Painting, graphic)

Gimiau 1954 m. Jorubos medžių drožėjų, vadinamų AJIBOGUNDE, šeimoje vakarinėje Nigerijos dalyje, Ogbomose. Pradinį ir dalį vidurinio išsilavinimo įgijau Ganoje nuo 1966 m. iki 1969 m. 1970 m. atvykau į Nigeriją. Šiuo metu esu tapantis dėstytojas, dirbantis Politechnikos instituto meno, dizaino ir spaudos technologijų katedroje, Ibadane, Nigerijoje. Pirmąjį laipsnį tapybos srityje įgijau Ahmadu Bello universitete, Zarijoje 1985 m., o magistro laipsnį Afrikos studijų srityje- Ibadano universitete 1991 m. 2000 m. buvau paskirtas Oyo valstijos taikos teisėju. Nuo 1999 m. iki 2001 m. užėmiau katedros vedėjo pareigas. 2006 m. dalyvavau menų studijoje Egipte, o 2008 m. buvau reziduojantis menininkas Air Le Parc, Pampellon, Prancūzijoje. Dalyvavau įvairiose menų parodose, menų mugėse ir bienalėse, tokiose kaip PANAFEST 1997 m. ir 1999m., SIAO Ouagadougou, Burkina Faso 1998 m. ir 2000 m. Publikavau daug straipsnių akademiniuose žurnaluose, surengiau dvidešimt grupinių parodų ir šešias personalines parodas. 2009 m./ 2010 m. dalyvavau reziduojančių menininkų programoje Atlantoje, Džordžijoje, o 2010 m. dalyvavau menų studijoje Zambijoje. Mano darbus galite pamatyti uždaroje ir viešose vietose, taip pat ir Pasaulio Banke Vašingtone, JAV. Esu Nigerijos menininkų Oyo valstijos draugijos pirmininkas ir Afrikos menų ir dizaino Ibadan centro direktorius. Esu laimingai vedęs ir palaimintas, turėdamas du vaikus.

Ellis Oyekola (Nigeria), (Painting, graphic)

I was born in 1954 to a family of Yoruba wood carvers called AJIBOGUNDE in the western part of Nigeria, Ogbomosho. I had my elementary and part of my secondary education in Ghana, between 1966 and 1969. I came to Nigeria in 1970 to further my secondary and tertiary education. I am currently a painting lecturer in the department of art, design and printing technology, The Polytechnic, Ibadan Oyo State, Nigeria. I bagged my first degree in Painting from The Ahmadu Bello University, Zaria in 1985 and a master degree in African studies (visual art) from The University of Ibadan in 1991. I was the pioneer art teacher at the Local Authority Teachers College, Osogbo, before I joined the Polytechnic, where I am now a senior principal lecturer of painting and the Head of Department. I was made a justice of Peace of Oyo State in 2000. Between 1999 and 2001 I was the Head of Department. In 2006, I participated in art workshop in Egypt and in 2008 was artist in residence at Air Le Parc, Pampellon, France. I have participated in different art exhibitions, art fairs and biennale such as PANAFEST. 1997 AND 1999 and SIAO in Ouagadougou, Burkina Faso 1998 and 2000. I have many articles in academic journals, twenty group exhibitions and six solo. I was in Atlanta, Georgia for artists in a residence program in 2009/10 and in Zambia for art workshop in 2010. My works are seen in private and public places which include World Bank Washington DC, USA. I am the chairman Oyo State society of Nigerian artists and director, Centre for Afrikan Art and Designs Ibadan. I am happily married and blessed with children.



Shoba Menon (Indija/USA)

Shobha yra menininkė iš Filadelfijos (JAV), ji studijavo Filadelfijoje ir San Franciske. Shobha gimė Kočín mieste Indijoje. Gavusi meno istorijos ir estetikos magistro laipsnį Boroda universitete Indijoje ir trejus metus atlikusi doktorantūros tyrimus ji ėmė mokyti meno ir tai darė dvejus metus. Vėliau beveik 10 metų dirbo IT srityje grafike ir konsultante. Ji taip pat turi įgūdžių animacijoje, interneto puslapių dizaine ir jų plėtroje.

JAV Shobha persikraustė 2000 metais. Nuo tada ji dirba menininke ir yra dviejų meno galerijų žiuri narė. Ji laimėjo daug apdovanojimų daugelyje Vidurio Atlanto parodų, taip pat dalyvavo daugybėje tarptautinių parodų JAV ir Dubajuje.

Shobha taip pat randa laiko dirbti su menininkų bendruomene Filadelfijoje. Nuo 2000 metų ji aktyviai dalyvauja MCGOPA (www.mcgopa.org) kooperacijos pagrindu įkurtoje grupėje Pensilvanijoje. Nuo 2006 iki 2009 metų ji buvo menininkų profesinės sąjungos plėtos programų Filadelfijoje direktorė/valdybos narė bei pirmininkė. Ji taip pat dirbo JAV „Tymo“ galerijoje ir keliuose kitose meno galerijose. Taip pat parašė daugybę straipsnių apie meną ir visuomenę.

Shobha per pastaruosius 2 dešimtmečius dirbo Lokadharmi teatro grupėje daugybės spektaklių grafikos dizainere ir meno vadove. Šiuo metu ji dirba teatro direktorių valdyboje.

Shobha sako: „Man patinka fiksuoti nuotaikas, emocijas bei internalizuojamus mitų ir pasakojimų prisiminimus, taip pat žmogiškojo patyrimo sudėtingumą ir subtilybes. Daug įtakos formuojant mano darbą su mitologija turėjo pagrindinių idėjų, kurios atspindi psichologinę dinamiką, supratimas.“ Shobha dirba su aliejiniais dažais, akrilu, skaitmenine ir įvairiarūšę medija; dirbdama su įvairiarūšę medija ji eksperimentuoja su aliejiniais dažais, akrilu, pastelėmis, rašalu, angliniais pieštukais ir lipdiniais.

Shobha Menon (India /USA) (Painting)

Shobha is a Philadelphia based artist, having studios in Philadelphia and San Francisco. She was born in Cochin, India. After receiving her MFA in Art History and Aesthetics from M.S. University Baroda, India, and 3 years of PhD research, she taught Art for 2 years. Later she worked for about 10 years in the IT field as graphics/IT consultant. She is also trained in Animation, Web Design and Development.

Shobha moved to USA in year 2000. Since then she is a full time artist and is affiliated to two art galleries by juried selection. She has won many awards in numerous curated shows in the Mid Atlantic region, as well as participated in many prestigious international shows in USA and Dubai.

Shobha also finds time to work with the artist community in the Philadelphia area. Since 2002 onwards, she is actively involved with MCGOPA (www.mcgopa.org), a co-op art group in Pennsylvania. She was the Director/ Board Member and Chair of the Outreach programs of Philadelphia Tri-state Artist Equity Association Inc. during 2006 to 2009. She has also worked in the capacity of a Juror for Tyme Gallery, USA and few other art galleries. She has written numerous articles on Art and society.

Shobha associated with Lokadharmi Theatre group in India for the last 2 decades as a Graphic Designer and as Art Director for many of their plays. Now she serves on their Director Board.

Shobha says: “I like to capture moods, emotions and internalized memories of myths and narratives and also complexities and subtleties of human experience. The concept of core images that represent psychological dynamics has been influential in shaping my work with mythology.”

Shobha works in Oil, Acrylic, Digital and Mixed Media; in Mixed Media, she experiments with Oils, Acrylic, Pastels, Ink, Charcoal and Stucco.



Indonesian artists group (Indonesia):

PIDI BAIQ (Indonezija)

Pidi Baiq gimė Bandunge, Indonezijoje (1972). Jis yra tapytojas ir komiksų dailininkas. O taip pat žinomas kaip rašytojas ir muzikantas. Pusę darbo dienos jis dirba iliustratoriumi ir spaudų dizaineriu. Tapyba jam ne vien tik technika, bet idėjos išraiškos priemonė. Pirmiausia jis apibrėžia idėją, tada pasirenka medžiagas ir tuomet jau išreiškia ją. Todėl jis kartais piešia naudodamas įvairias priemones, o kartais tik akrilinėmis dažais. Jo paveikslų tema visada susijusi su socialiniu gyvenimu, satyra ir absurdiškomis idėjomis. Jo nuomone, menas nėra grožio salonas. Tapyba yra tik priemonė, svarbesnis jos tikslas yra perteikti idėjas ir jausmus.

Pidi Baiq was born in Bandung, Indonesia (1972). He is painter and comic artist. He is also known as writer and musician. She works part-time as an illustrator and stamps designer. For him, painting is not about a mere technical, but rather to convey ideas. He will first define the idea, then, he will choose materials that can express his ideas. Therefore, he sometimes paints using mix media, sometimes just using acrylic. Themes of his paintings are always about the social life, satire and absurd ideas. He had opinion that art is not a beauty salon. Painting is just media, more important goal is to communicate ideas and feelings.

MOTULZ (Indonezija)

Motulz (gim. 1972 m. Džakartoje) yra komiksų dailininkas ir iliustratorius, taip pat dirbantis kaip konsultantas kūrybos klausimais Džakartoje, Indonezijoje. Turėdamas kūrybinės patirties, jis mėgsta eksperimentuoti su įvairiai derinamomis priemonėmis. Kadangi jis yra dirbęs televizijos ir vaizdo filmų gamybos srityje, jį sudomino piešimas ant lipnios juostos. Vaizdo filmų gamybos komanda dažnai naudoja lipnią juostą vietai pažymėti, o Motulz piešia ant lipnios juostos lyg pieštų ant drobės. Jos tekstūra yra tokia unikali ir lygi piešimui. Paprastai pirmiausia jis padengia medienos plotą lipnia juosta, o tada piešia ant jos paviršiaus. Lipnią juostą galima priklijuoti ant kiekvieno paviršiaus ir sukurti trimatį piešinį. Pavyzdžiui, jis sukūrė piešinį dėžėje. Visi dėžės paviršiai padengiami raudona lipnia juosta, tada ant jos piešiama. Tai labai įdomu, nes suderinama trimatė forma (dėžė) ir dvimatis piešinys.

Motulz (b. 1972 in Jakarta) is a comic artist and illustrator who also work as a creative consultant in Jakarta Indonesia. He loves to make experiments with mix media because his creative experience background. Since he worked in TV and video production he found some curiosity to make a drawing on the top of duct tape. Because duct tape is so common used by video production crew for marking a spot. He draws on duct tape just like drawing on canvas. Its texture is so unique and smooth to be drawn. He usually cover a plat of wood with duct tape first then he draws on top of its surface. Since he knew that duct tape could be glued in every surface so he tries to make a drawing on the 3D form. For an instance he made a drawing in a box. He covers all surfaces of a box by red duct tape, then I draw on it. This is so interesting because I combine a 3D form (box) and 2D drawing.



RUDY MURDOCK (Indonezija)

Gimė Semarange, Centrinėje Javoje 1973 m. Įgijęs išsilavinimą grafikos dizaino srityje, jis yra laisvai samdomas dizaineris, dailininkas ir muzikantas, išleidęs 3 muzikos albumus. Jo tapybos darbai ar dainos visada kalba apie socialines problemas, aplinką ir politiką. Apie jo darbus dažnai kalbama kaip apie protestą prieš nukrypimą nuo žmogiškumo normų. Nuo pirmosios savo meno parodos 1996 m. į savo darbus jis įlieja įvairias priemones, koliažus ir akrilo dažus iliustracijų fragmentuose ar net įsivaizduojamą figūrą, kuria piešiamas ritmas. Jis dažnai pastato save atsitiktinėje vietoje, neapgalvodamas padėties ir epizodo, figūrų ir to, kas įsivaizduojama- simbolių ir formų įkūnijimo. Tartum kviestų žiūrovą į slaptą odisėją: apie ką, kada ir kodėl.

Born in Semarang, Central Java, 1973. With his background graphic design education, he is a freelance designer, painter and musician with 3 full length albums. His painting works or song always talk about the social conditions, environment and political. His works are frequently talked about protest against something deviant. Since his first art exhibition in 1996, he poured his works of mixed media, collages and acrylic on the fragments of illustration or even imaginary figure that draw rhythms.

He is often positioning himself random and blindly about the angle and episode, figures, imaginary, symbols, shapes embodiment. As though invite the viewer on the secret odyssey about whom, when and why.



Ogunsunlade Kolawole Joseph (Nigerija)

Kolawole yra universalus menininkas, pasižymintis neribotu įkvėpimu. Jis gimė daugiau nei prieš keturis dešimtmečius ir per kelerius metus pramušė sau nišą unikaliais ir patraukliais meniniais vaizdais. Jis dalija savo dvasinę kūrybą pasauliui, darbuose naudodamas metalo laužo formas. Jis demonstruoja originalų talentą. Jo figūros žavi, pripildo gerbėjų protus pozityviomis interpretacijomis. Jis eksponavo savo darbus Afrikoje, Europoje ir Amerikoje.

'MENAS – paprasta kalba, sunki išreikšti, lengva suprasti.

Argumentas, valdantis protą. Kūrybos pasaulis, labiau atveriantis protą, leidžiantis akims pamatyti visą pasaulį, apibrėžtą viena linija. Judantis paslapčių taškas, Molis, virstantis kūnu ir kūnas virstantis moliu. Aš priklausau šiam pasauliui, kurdamas kūrinius iš nieko.'

Ogunsunlade Kolawole Joseph (Nigeria)

Joseph Kolawole is a versatile artist with unlimited inspiration. He was born over four decades ago and has for several years carved out a niche for himself with his unique and inviting images. He passes out his state of mind to world at large by making use of scrap metal forms to create. He displays a talent that could be described as original. His figures are charming, filling the mind of admirers with positive interpretations. He has exhibited his works in Africa, Europe and America.

'ART, a simple language, hard to express easy to understand.

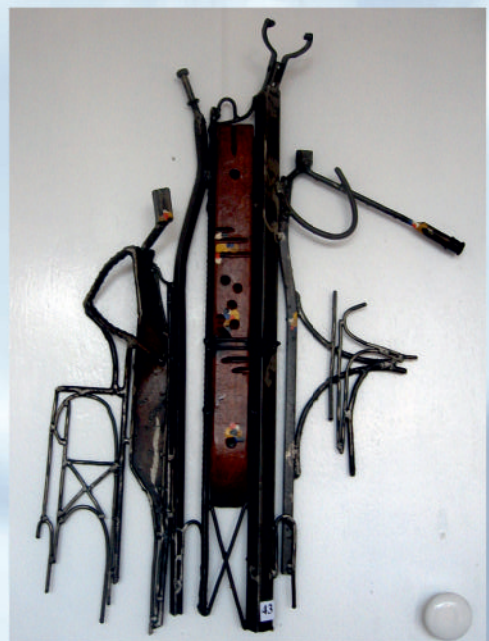
A reason that rules the mind.

The world of creation, making minds more open,

allowing the eyes to see the entire globe drawn out

by one line. The moving dot of mysteries, clay to flesh back to clay.

To this world I belong, creating pieces out of nothing.'



Saulius Kruopis (Lietuva)

Gimė 1960 metų vasario 11 dieną Šiauliuose, Lietuvos Respublikoje. 1980 metais jis baigė Kauno taikomosios dailės mokyklą (Meninę fotografiją).

1987 - 1992 m. – studijavo Vilniaus dailės akademijoje, Lietuva (tapybos katedra).

Nuo 1995 metų jis yra Lietuvos meno kūrėjų asociacijos narys. Nuo 1999 jis yra Menininkų asociacijos "TILTAS" prezidentas.

Nuo 1995 m. jis yra tarptautinių plenerų Nidoje įkūrėjas ir organizatorius, tęsiant ekspresionizmo "Brücke" kartos tradicijas Lietuvoje. 2002 m. studijavo Indijos klasikinių miniatiūrų principus (profesorius Kamal Kapoor). Kūrybinės stipendijos: 1992 (Vokietija), 2002 (Indija). Nuo 1985 m. jis dirbo Vilniuje senų paveikslų restauratoriumi. Nuo 1979 metų jis dalyvauja įvairiose meno parodose. Surengė daugiau kaip 70 personalinių parodų Lietuvoje, Baltarusijoje, Vokietijoje, Italijoje, Rusijoje, Danijoje, Suomijoje, Indijoje, Lenkijoje ir Latvijoje ... Dalyvavo daugiau nei 315 grupinių parodų JAV, Austrijoje, Lenkijoje, Vokietijoje, Indijoje, Italijoje, Gruzijoje, Rusijoje, Danijoje, Ispanijoje, Suomijoje.... Taip pat dalyvavo daugiau kaip 40 tarptautinių simpoziumų ir plenerų Lietuvoje, Lenkijoje, Latvijoje, Vokietijoje, Danijoje, Rusijoje, Italijoje ... Jo darbai eksponuojami daugiau kaip 80 privačių biurų interjeruose Lietuvoje, Lenkijoje ir Vokietijoje. Jo darbai laikomi muziejuose, privačiose kolekcijose ir visuomeniniuose pastatuose daugiau kaip 25 šalyse. Kaip tapytojas, jis atvaizduoja įspūdžius, kuriuos jam kelia gamta ir architektūra. Jis sukūrė maketus, architektūrinius paminklus – senasis Karaliausčius ir Senasis Šiauliu miestas.



Saulius Kruopis (Lithuania), (Painting)

He was born in February 11-th, 1960 in Šiauliai, Republic of Lithuania.

1980, he graduated from the Applied Art College in Kaunas (Artphotography). 1987 - 1992 Vilnius Academy of Art, Lithuania, (painting department).

He is a member of the Lithuanian Artists' Association since 1995.

Since 1999 the President of the Association of Art

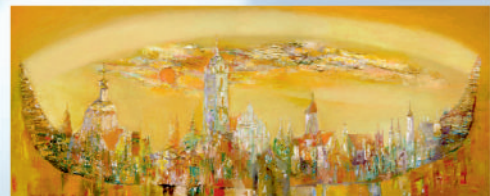
"TILTAS" ("Bridge"). Founder and organizer of the Internationals Plain-airs in Nida Extending the Traditions of Expressionist

"Brücke" Generations in Lithuania, since 1995. 2002 studied principles of Indian classic miniatures (professor Kamal Kapoor). Grants; 1992 (Germany), 2002 (India). He worked from 1985 at old paintings

restauration in Vilnius. He has been taking part in art exhibitions since 1979. He has hold more than 70 personal exhibitions in Lithuania, Belarus, Germany, Italy, Russia, Denmark, Finland, India, Poland, Latvia...

Took part in more than 315 group exhibitions in USA, Austria, Poland, Germany, India, Italy, Georgia, Russia, Danmarks, Spain, Finnland... Took part in more than 40 international Symposium and plain-airs in Lithuania, Poland, Latvia, Germany, Denmark, Russia, Italy... Works are exhibited in more than 80 interiors of private offices in Lithuania, Poland and Germany. Works are kept in museums, private collections and public buildings in 25 countries. As a painter he reflects

impressions gathered from nature and architecture, he made models, architectural monuments - old Königsberg and old Šiauliai city.



Nigerijos menininkų grupė:
Awolumate Seun Gentle
Elisha Samuel
Atilola Afeez

Tai yra kylantys menininkai, turintys vaizduojamojo meno diplomus. Jų amžius svyruoja nuo 25 iki 30 ir visi jie kilę iš Nigerijos Oyo srities. Visi jie tapytojai ir šiuo metu studijuoja politechnikos skyriuje bei 2014 metais tikisi gauti aukštesniojo lygio diplomą. Visi jie yra Nigerijos menininkų (SNA) bendruomenės Oyo srities skyriaus nariai. Jie siekia tapti profesionaliais menininkais ir pelnyti tarptautinę šlovę, todėl šie žmonės nusprendė dalyvauti „Anima Mundi“ festivalyje.

Nigerian Artists group:
Awolumate Seun Gentle
Elisha Samuel
Atilola Afeez

These artists are emerging artists with ordinary Diploma certificate in Fine art. Their age range is 25-30 and all are Nigerians from Oyo state. They are all painters and currently studying painting in Polytechnic department and hope to graduate with Higher National Diploma in 2014. They are all members of the Society of Nigerian Artists (SNA) OYO STATE CHAPTER. Their vision is to become professional artists of international fame that's why they have decided to participate in Anima mundi.



Awolumate Seun Gentle

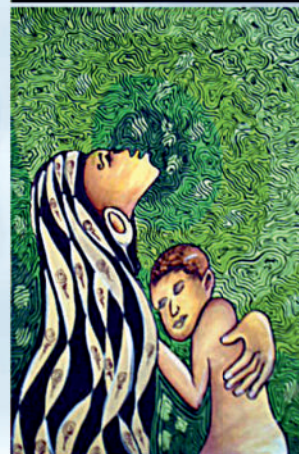




Elisha Samuel



Atiola Afeez



Zita Vilutytė (Lietuva)

Šių dienų gyvenimas kiekvieną akimirką mums pateikia naujoves – daugiau, ryškiau, greičiau, garsiau, tačiau taip retai mums siūloma GILIAU. Yra tik viena kryptis vedanti mus į originalumą ir tikrąjį savęs atskleidimą – tai sielos balsas, menininko-Kūrėjo buvimo esmės Paslaptis.

Labai svarbu yra ieškoti kūrybos impulsų gamtoje, suvokti juos ir matyti jų atspindžius savyje, ieškoti ištakų, gelmės. Kiekvienam menininkui-Kūrėjui grįžti prie tikro sielos išgyvenimo priežasties, tuo pačiu gražinti meną prie jo ištakų, kai jis buvo naudojamas kaip priemonė, išreikšti gyvenimo paslaptis. Ir kuriant išgyventi pačią didžiausią paslaptį – atskleisti : KAS MES ESAME.



Zita Vilutytė (Lithuania)

Every moment, today's life is rendering us something new - more, brighter, quicker, louder however rarely suggesting the DEEPER. For how far we enter the sensory overload before almost everything starts meaning less? There is a single direction, leading us into originality and the true self-disclosure - this is the voice of the spirit, the core mystery of the artist's own existence.

Very important it is to search for creation impulses in nature, to perceive them and to see their reflections inside, to look for the sources and depth for each artist - Creator, turning back to the true cause of spiritual experience, turning the whole art back to its sources, when it was used as the means for expression of the life mysteries. Also to experience the greatest mystery in the world - to disclose WHO WE ARE.





Konferencija Conference

Modernity and Postmodernity: A general critical view

By Claudio Gustavo Capaccioni, sociologist
(Argentina)

This paper shows in very general terms the failure of modernity and postmodernity projects.

There are several reasons to discredit the value, scope and legitimacy of the so called modernity and post-modernity. Modernity was born with the very beginning of capitalism, thus, since that time, the world has been profoundly transformed in one fashion, what the imperial powers wanted (and want). Imperialism, colonialism, post-imperialism and post-colonialism has put a mark between what is called 'Western culture', and the 'Other' – Asia, Africa, and Latin America and the Caribbean. This ideology was then institutionalized and spread through a kind of 'colonization of minds' (a direct consequence of the imperialism put on the colonized, first by force, and later by political-ideology). As a consequence, culture as a whole (art, music, literature, etc), science, technology, economics, and history itself, have been driven by the occidental pattern (eurocentristic). In this way, the full sequence reached the culmination of it with the contemporary globalization (as a new kind of imperialism), market, 'democracies', consumerism, and the supremacy of western ideology (US-Europe) as a cannon for the whole world. Art is not the exception. It has been captured and mediatized as a product, a commodity. In particular, artists have passed to be part of the big machine within capitalism. Artists have been reificated, and transformed their art-works in a sort of fetishism. Thus, here we are.



Art Festival
MUNDI
Lithuania 2013



Art and religion

By Pidi Baiq, independent artist
(Indonesia)

I do not understand other religions. But as a Muslim, to me religion is a system of faith and devotion to God. Religion becomes the rules and procedures of followers in the attitudes and actions related to humans and the environment. Every action must be based on God's command. It makes every action has a value of worship, including when making art.

For people who are religious when doing something, he will consider the impact of what he would do. A work of art on the theme of religion, does not mean he has faith, if it has a bad impact on themselves and their environment. Even a terrorist act, if called art, and in the name of God, can not be presumed that they have faith in god and defend his religion, for endangering other people and damage the environment.

And art is an expression of a person to express their thoughts and feelings. A person has the right to freely express anything. But for those who have faith, they will do so with reference to the rules of their religion. There are people who do not refer to religious rules, but on the values of humanitarian norms. But for those who believe, will do so in the name of God, as written in the holy book of their religion in order to have a value of worship. In Islam, my religion, every thing is done in the name of the Lord will produce a feeling of sincerity, selfless, because it was not on his behalf, not on behalf of his lust, but rather as a form of devotion to god

Religion is the basis for his followers to what he would do. He will get the value of worship for doing good for himself or others and the environment. He would be a sin to do bad things for themselves and others. And art is the act of a person to express their will and pleasure, it's up to whether the person is religious or not. Religious themes in art is not a guarantee that one has faith. But every theme in art if it is done according to the rules of religion then it is the expression of a person in the name of his faith in God, it would be good for themselves and the environment, because God is Most Gracious, Most Merciful. God is good, and will be ordered His servants to love and good deeds. Religion is nonsense if the teachings are not revealed in the attitudes and actions. Art is art, as one of human actions.



Festival
AUNDI
Lithuania 2013

What is Art and being an artist? The limits of what we have to understand by Art. And who may be considered artist?

By Soli Madsen, art teacher, plastic artist, gallerist.

(Denmark/France)

I will start by saying something rather obvious but important: all artists began by being amateur's years ago.

Carl-Henning Pedersen, the famous Danish painter, said once: "Art is giving out everything you've got, that is giving your whole soul. If you do so, then you'll never need any artistic education!" But is it really that easy and that sure?

I don't think so, but I do agree that if you don't pour out the very essence of your soul, you'll never become an artist! Only an amateur, that wants to be seen and be applauded at.

Art costs blood; I mean your blood as an artist. All your joys but also your most secret pains. If not, it may be decorative and noticeable in your home or at a show, because of strong colours or funny shapes, but only that. Of course, Art is subjective. Nobody can be sure of how great an artist has become (or will become), after some years of hard and eager work. But...if you just forget his/her pictures or sculptures after 5 minutes; it is NOT a good sign.

But if you go on thinking about them, even dreaming about some of them, wishing you owned one or several of them, then they have made an impact on you, and this is Art. An artist has just shown you his/her secret treasure: the depth of his/her inner world, that isn't so secret anymore, so now you have come to realize something that you share with him /her, but you didn't know it until now! It has become more real because it feels more conscious after this "revelation". Souls have just met. But it can also have been an unpleasant revelation! It rang a bell; it could even wake you up at night! Some sublimation has taken place, both in the artist's heart, by conveying his /her emotions, but also in you, the spectator, because he/she made you think, feel and react.

But some artists have become so infatuated with themselves, that they absolutely believe, that it's only what THEY or their best artist friends produce, that is real Art! Only works, that is akin to theirs. So, in Copenhagen here in March 2013, we have just experienced the very ugly other side of the medal! An Art Show became a very ridiculous SCANDAL! The scandalous thing was that ALL the works were representing something FIGURATIVE!!! "Dear me", meant the gallery owners that visited the show, "that is completely old-fashioned and in fact beautiful! And of course, we live in an ugly world, so beauty must be totally banned from any exhibition! That can't be Art! The Fine Arts, Les Beaux Arts, is OUT!!!" So one of the exhibiting artists received death threats, and many others got harassed, especially over the Internet. Those gallery owners were sure they knew better than God what Art isBut just maybe THEY were wrong, for Art should indeed tell about our reality, also the beautiful side of it, and we might feel the better for it. I don't want any escapism, just a fair portion of any part of life.

When an artist has shown that he/she is able to master form, colours, lines, composition and depth, whatever the style or motif, and when he /she can express his /her feelings and thoughts, so we can react, then it IS ART. If we feel his/her works are genuine, personal, original, not repetitive, then I call it Art. I don't even need to know if the artist is going to start a kind of New School and be famous ever after. He/ she have attained the right level, if my soul got touched. Never mind if some foolish snobs decree that this artist is NOT an artist.

A true artist receives the most wonderful reward possible, after years of hard work: not so much what he/she got out of it financially speaking, nor the prizes and medals that he /she might have received, (though of course he/she has to make a living). No, his/her reward is that his/her soul has been TRANSFORMED through perseverance. He /she can in fact transform the world by showing his/her true self. This transformation will never end. The artist will never need to know nor measure how long this transformation will last, because it is a part of life itself. He /she has given his/her own present to Society, regardless of how rich or poor that made him/her.

So I will now thank YOU from the bottom of my heart, all artists present here in front of me!



Lithuania 2013

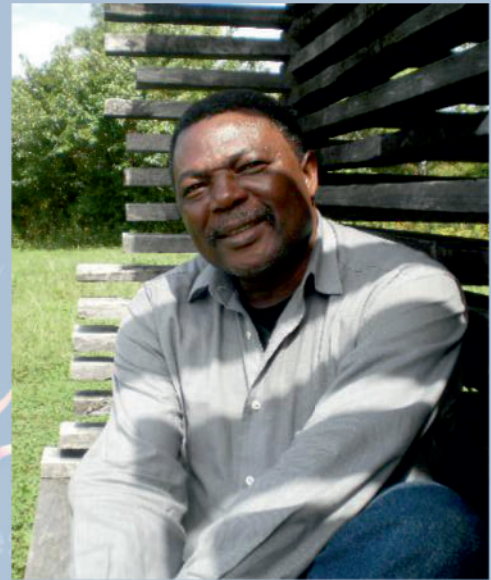
Spiritualism in Art: An ethnographical analysis of how African art forms influenced the propagation of religion in the pre historic, traditional and contemporary societies

by Ellis Adeyemo Oyekola PhD, Senior Principal Lecturer, Fine Art Department, The Polytechnic, Ibadan (Nigeria)

Before the advent of Christianity, western culture and Islam, Africans have been creating works of art that were based on spirits. Art works at this time were not only meant for beautification but also for functional spiritual purposes. Art was also associated with the gods that the people worshipped and with the ancestors who had lived long ago and who are still believed to be watching over their grand children. Masks and carved figures were also linked with the spiritual world, which was as real to the people as the red earth of their land.

Spirit regarding art, which was popular at this early period, is regarded to as an art that is addressed chiefly to spiritual forces with its object harnessing spiritual power for the assistance of the living members of the tribe. At this early period also, specific art objects were used in ritual display, while carved figures had their significances at all times not only in ritual ceremonies, but also in object of spiritual adornment and worship.

Today, in the countries of Africa, West Africa especially, many old customs and beliefs have died and their art also died with them. Traditional wood sculptures and masks no longer have meanings to many Africans, for they believe that they belong to the time and ways of living that have gone forever. Contemporary African artists are now creating new form of art that expresses their own feeling about life in



The Feminism and Art in Persian Culture from Past to Present

by Elmira Shokr Pour, artist, writer (Iran)

Iran has one of the richest art heritages in world history and involves many disciplines including architecture, painting, pottery, calligraphy, metalworking. There is also a very energetic Iranian modern and contemporary art scene which is created by women. Ancient mythical elements are very much alive in the present as a part of the ordinary people's lives and worldview. This paper explores the relationship between culture, myth, and artistic feminism in contemporary Iran, using the specific examples of symbols and mythological themes reminded in the work of painter. It is important to note that in none of these cases does the artist use mythological themes and symbols to express their original cultural meaning; rather, they appropriate well-known elements of ancient Iranian culture and imbue them with new meanings relevant to contemporary issues and understandings. What these examples do illustrate is the persistent resonance of ancient Iranian culture among Iranians up to the present day. Iranian artists have demonstrated the effectiveness of evoking their target audience's deep sense of cultural identity to convey contemporary messages using ancient cultural concepts, sometimes on a subconscious level. During the last few decades, Iranian women have had significant presence in Iran's scientific movement, art movement, literary new wave and the new wave of Iranian cinema. According to the research ministry of Iran, about 6% of full professors, 8% of associate professors, and 14% of assistant professors were women. However, women accounted for 56% of all students in the natural sciences, including one in five PhD students.[96] In total 60%–65% of the university students in Iran are women. Iranian women have played an important role in gaining international recognition for Iranian art.



Art and theatre

by Chandrasan,
(India)

Theatre is a collaborative form of art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this to the audience through combinations of gesture, speech, song, music or dance. Elements of design and stagecraft are used to enhance the physicality, presence and immediacy of the experience. Even from the days of Greek theatre different masks and other machinery were used as embellishments to add to the 'spectacle' (one of the six components of theatre as Aristotle defined it). Masks also used to suggest the nature of the character, and the nature of the play, whether it is a tragedy or comedy.

Slowly theatre included more of 'art' and art included theatre also. Art and theatre are two forms which influenced and mutually complimented. The renaissance period artists painted frozen moments of dramatic action in their works (Paintings of Michelangelo, Ruben, Titian, Benozzo Gozzoli, Leonardo da Vinci, Raphael etc, the painting is a frozen moment of action, as if framed in a proscenium theatre). This trend continued till the early days of modernism. Heightened and enlarged expressions and emotions were represented by early expressionistic paintings. Theatre at the same time used paintings as backdrops, to establish the scenery or locale. With modernism emerged in paintings (cubism, surrealism to Dadaism), it also influenced theatre narrative to develop its performance language by accentuating by the use of images. Images became an important presence in deciding the visual of the play and also to express the concern of the playwright or the director. Purpose of the play is shifted from narrating a story to the exposition of an expression or idea, through images. Instead of a vivid reality, theatre become more about images, representation of ideas, fragments of reality and experiences woven one on the other.

Art and modern Indian theatre

Art is not just the two dimensional paintings or graphics. It includes sculptures, architectural pieces, and in the modern context installations. In modern theatre 'design' evolved as a key aspect of the performance. The audience is no more watching the incidents on a black box, or through the fourth wall.

Raja Ravi varma modelled his art on the western modes of capturing a frozen moment of a dramatic action during the colonial era. But the traditional Indian art including the miniature paintings and different murals used to narrate whole story or a sequence of events in a single painting. This multiplicity of narration was accepted by the Indian theatre to reframe itself and liberate it from the western habits of expression.

Post independent Indian theatre liberated itself from the modes of western theatre in its narrative, design, aesthetics and format. It experimented with new spaces and actor-audience relationships as if in traditional rituals. (Indian rituals are closely linked with art; *kalams* and floral paintings are used in many ritual performances. The performance forms like *Theyyam*, *padayani*, and *kadhakali* has elaborate use of body painting, and sculpting and art. This presentation will look into these aspects.

My theatre and art

I have incorporated visual art and depended on it in many of my productions to device the design, spatial and emotional representation and also to help the narrative. As examples my productions of *Tempest* (tantric art, spatial representation in tantric art, and also the works of KCS Panikkar) adaptation of *Medea*, (paintings by KG Subrahmaniam) and my latest production of *Draupadi* (use of paintings by Shobha Menon, almost as an exhibition of paintings exclusively done for this production) will be discussed to elaborate this.



INDI
Lithuania 2013

Art, Theatre and Music: A Critical Holistic view of creation at the 21st century

By Zita Vilutyte, artist
(Lithuania)

Holism is the idea that natural systems (physical, biological, chemical, social, economic, mental, linguistic, etc.) and their properties should be viewed as wholes, not as collections of parts. This often includes the view that systems somehow function as wholes and that their functioning cannot be fully understood solely in terms of their component parts.

A model applying in a holistic approach must serve to vision a sense of balance within its structure, processes and outcomes.

The term "holistic" nowadays is used on various meanings, sometimes not exact, however it is the best to define namely the creative process and art itself. Art and creation may be treated as holistic only when it becomes a reflection of an individual-creator with urgency and identity being an indispensable condition.

Holistic art may be described as the art of "movement" - not in the general sense, but looking broader, i.e. for how urgent is the art to its creator at this moment, now, and for how much does it disclose and grow self-consciousness and perception during the creative process.

The folk art is the greatest example of holistic approach. We can see how the art reflect inner balance of human being, but it's not mean that we must return back and start creating primitive art again. We have been informed of much more, and we have more whole understanding of the matter. But we can regain the authenticity from which this art was born. This authenticity, even though it may be intertwined with endless streams of knowledge and history, can never be destroyed.

By using holistic approach in art, we are moving toward an appreciation of art as an expression of whole person, who realize the importance of reconciling self with Life. It is to reconciled the self who is the authentic self.



Garbės svečias / Honor guest



GALERI NASIONAL INDONESIA

Indonezijos nacionalinė galerija

Svečiai/Guests

"Lokadharmi" teatro režisierius Chandradasan (Indija)
Director of theatre "Lokadharmi" Chandradasan (India)



Indonezijos nacionalinė galerija, garbės svečiai
National Gallery of Indonesia, honor guests:
Zamrud Setya Negara (Coordinator of Exhibition and relations)
Tunggul Setiawan (Coordinator of Exhibition and relations)

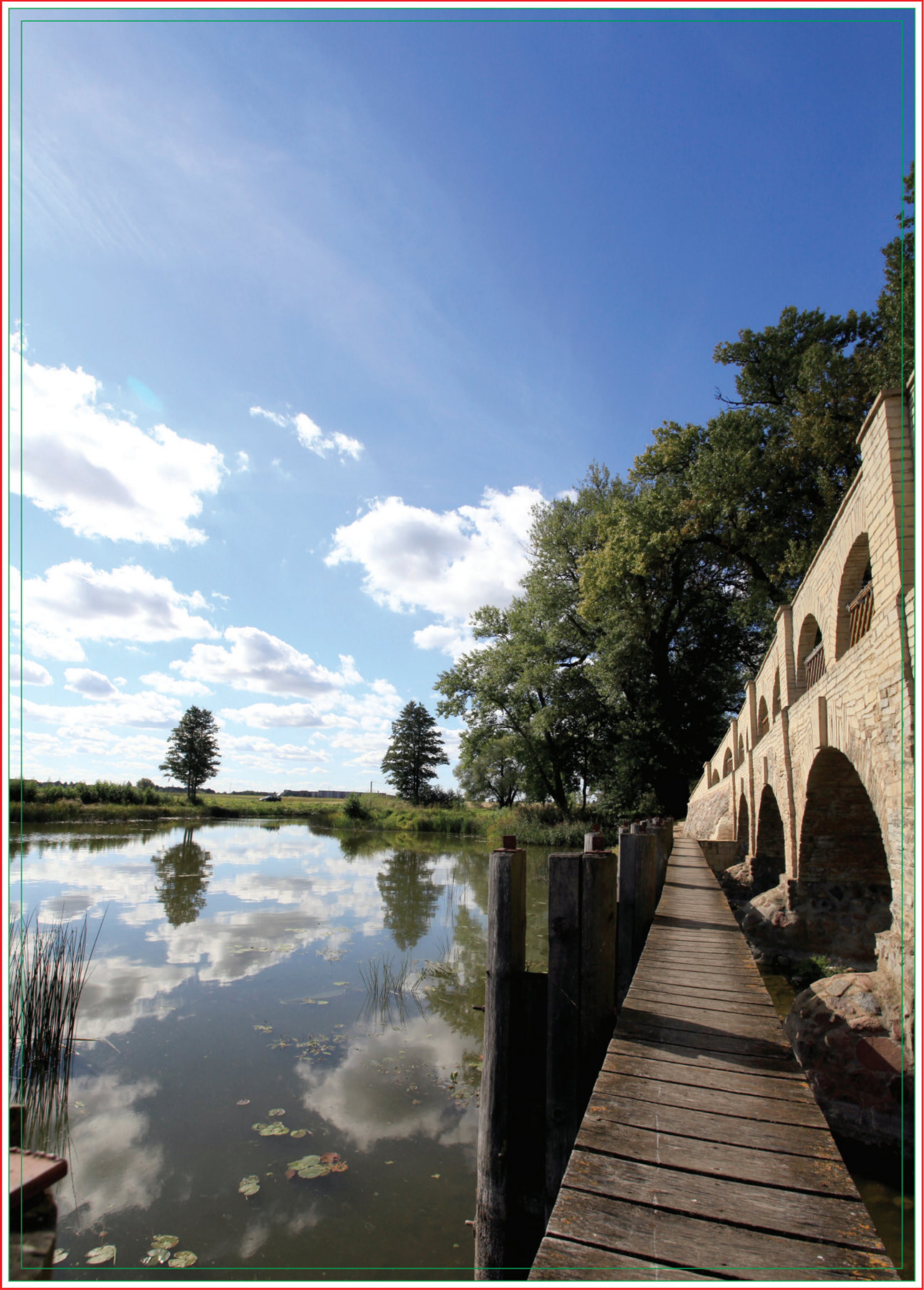


Filmų studija "Periferija" (Lietuva)
Cinematic studio "Periferija" (Lithuania)
Julija Gruodienė
Rimantas Gruodis



Berniukų ir jaunuolių choras "Dagilėlis",
dirigentas Remigijus Adomaitis (Lietuva)
Boys' and youth choir "Dagilėlis",
conductor Remigijus Adomaitis (Lithuania)









Organizatoriai / Team



Zita Vilutytė - festivalio koordinatė
coordinator of the festival



Lithuania 2013



Claudio G. Capaccioni - žiuri vadovas,
konferencijos moderatorius
coordinator of jury staff,
moderator of the conference



Saulius Jankauskas - katalogo dizaineris
catalogue designer



Agnė Anužytė - logotipo ir internetinės svetainės autorė
author of logo and website



International Art Festival
ANIMA MUNDI

Deimantė Tamutytė - reklamos koordinatorė,
video prezentacijos autorė
advertisement coordinator,
author of video presentation



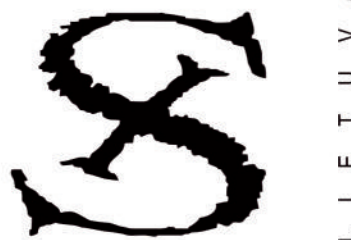
Mikas Vilutis - parodos dizaineris
designer of exposition



Organizatoriai



HOLISTINIS JUDĖJIMO TEATRAS



Partneriai



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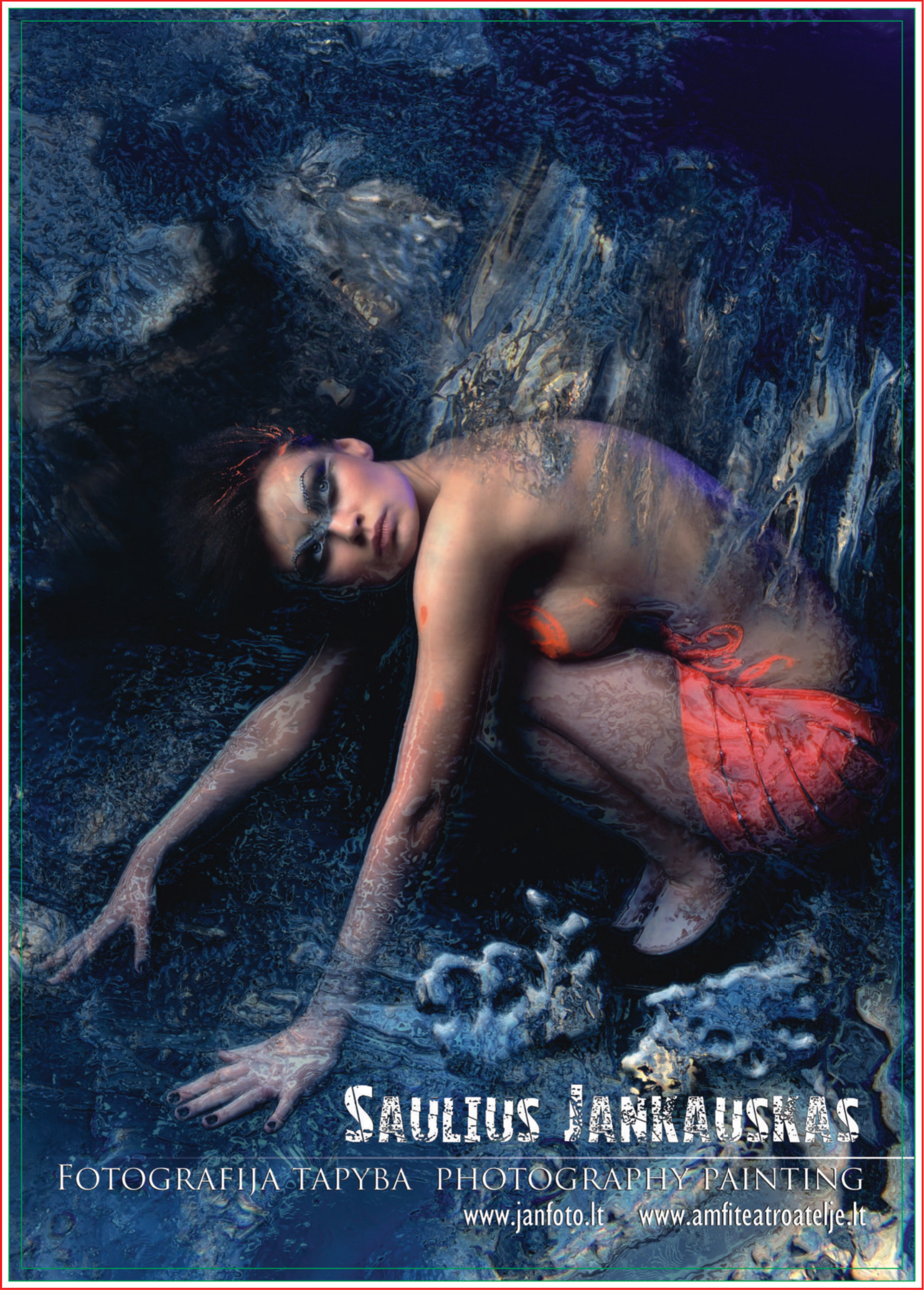
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SAULIUS JANKAUSKAS

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