

Migle Duncikaite
Portfolio
2022

Contact details:

Migle Duncikaite

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Untuvaisentie 7F, 82 ; 00820 Helsinki, Finland

Artist Bio

Duncikaite is Lithuanian visual artist/ sculptor currently located in Finland, Helsinki.

Works as a sculptor, welder, painter; also closely familiar with the photography, Installation art, multimedia art, land art. Have been working/helping with the artistic workshops, symposiums, exhibitions, festivals, monuments, installations, projects.

As an artist Migle pays a great amount of time to the stories, personal experience of the surroundings and uses it as a material for the pieces. She is very attracted to an old urban industry, one that has historical value. Old ruins, bunkers, forts fascinate her, the structure, surface, and also their stories. Another major aspect of the material in Migle works is nature and philosophy. To combine the thoughts and create, usually she prefers to go out and find the most peaceful, almost, human untouched places, which ones she is able to find, or "read".

In her painting predominantly uses oils and monochrome colors. Migle has abandoned

The vivid colors because usually she attempts to create a nostalgic, rather sad atmosphere, which combines historical parts and personal emotions. Migle is interested in ensuring that we do not forget and that we increase our understanding of current events.

In sculpting she is mainly focused on the inner beauty of the material, structure, surface

and the story behind it. Which helps to understand the form and focus on it. All the works are connected to the artist personally. Each of them has their own story to tell.

For the artist, it's a reminder that everything that surrounds us is important and meaningful.

Through the years, Migle has been active as a visual artist, sculptor, builder, curator, mentor, and teacher. Took part in exhibitions, festivals, symposiums, workshops, conferences, public talks, lectures, en plein airs, performances in Finland, Sweden, Estonia, Russia, Latvia, Lithuania, Montenegro, Serbia, Poland, Germany, Greece, and USA.



Curriculum Vitae

Migle Duncikaite

Visual Artist/Sculptor

Lithuanian; 1989 05 06

Helsinki; Finland +358403719981

Education:

2020 - L1&L2 Welding at Vilnius Jeruzale Labor Market Training Center, Vilnius, LT

2013/17 - MFA Kuvataideakatemia, Helsinki, FI

2008/12 - BFA Vilniaus Art Academy Kaunas Art Faculty, LT

2004/08 - Kaunas Antano Martinaicio Art school, LT

Professional experience:

2022 "No more wounds" Erasmus+ workshop teacher, Macerata, IT

2021 - Co-organizer and Technical assistant in international art festival

Re/Shaping the city, Cetinje, ME

2017/20 - Assistant artist for private Sculptors, FI

2018 - Assistant in Baltic Stone Symposium, Imatra, FI

2018 - Assistant Raku Workshop, Imatra, FI

2017 - Assistant in Baltic Stone Symposium, Imatra, FI

2015 - Assistant in Helsinki Art Fair, Cable Factory, Helsinki, FI

2015 - MA Student tutor, Finnish Academy of Fine Arts, Helsinki, FI

Talks and Lectures:

2019 - "Art and Ceramics" Vasternorrlands Museum, Hännösand, SE

2018 - "Contemporary Iron Casting opportunities in Finland and Baltic region" Hilton Hotel,

Scranton, PA, USA

2017 - Work in Residence, Örträsk, SE

2017 - "Black Color in Art" Saimaa university of applied sciences, Imatra, FI

2014 - "Art scene of Finland" Kaunas Art Faculty, Vilnius Art Academy, Kaunas, LT

2014 - "Outside Berlin" FAFA residency, Berlin, DE

Exhibitions:

2022 10 01 "One art all hot" Cloud Castle, Limbach-Oberfrohna, DE

2022 09 17 ICCCIA 9th, HAUNT // frontviews e.V., Berlin, DE

2022 09 09 "No more Wounds", GABA Art Gallery, Macerata, IT

2022 07 15 "Calculations Units of Measurement", ALTE RATHAUS & SCHLOSS HEIDECKSBURG, Rudolstadt, Thüringen, DE

2021 - "Re/Shaping the city" Art Festival, Old Royal Capital Cetinje, ME

2020 - "Waste To Create" Online Art Exhibition, Eco Aware Art Gallery, Based in IN

2020 - "The Bridge" Virtual Art Exhibition, Kuala Lumpur, MY

2020- Ceramega 2020, Voipaala Art Center, Sääksmäki, FI

2020 - Athens Open Art, Art number 23 Gallery, Athens, GR

2019 - "Loppu" Helsingintie 3, Imtrankoski, Imatra, FI

2018 - "Maasta" Taidebunkkeri, Imatra, FI

2018 - "Initium" Gallery "Promocyjna", Krakow, PL

2017 - "Artist in Residence" Lycksele Atelje, Lycksele, SE

2017 - "Without borders" residency Atelje A-M, Örträsk, SE

2017 - "Meetings" Gallery "Noorus", Tartu, EE

2017 - "Zoo", Taidebunkkeri and surroundings, Imatra, FI

2017 - Revelations" solo show, Taidebunkkeri, Imatra, FI

2016- Baltian Tyttaret, Caisa gallery, Helsinki, FI

2016 - Imaginarium (Spirit of Kuva/Kuvan Henki), Ailan Taidegalleria, Helsinki, FI

2016 - Kuvataideakatemia näyttely, Exhibition laboratory, Helsinki, FI

2015 - Migle Duncikaite//Ristomatti Myllylahti Pullaverhot- lihaportti, Project room, Helsinki, FI

2015 - "Linnake" Taide Nuuttila, Virrat, FI

2015 - Kuvan Kevät, Exhibition laboratory, Helsinki, FI

2015 - Basware, musiikkitalo, Helsinki, FI

2014 - "Sounds Of Residue" Kuva/Tila, Helsinki, FI

2012 - Gallery "Homo Ludens", Jonava, LT

2012 - "Opus 1" art ministry "Fluxus", Kaunas, LT

2012 - "Painting bachelor diploma works" pub "Kankles", Kaunas, LT

2011 - "Future tellers", VDU Art Gallery 101/ „Art kitchen", Kaunas, LT

2011 - "Old town grasshopper" poetry evening, The Communications History Museum yard, Kaunas, LT

2010 - "Students lie better", Kaunas Forestry and Environmental Engineering College, LT

Kaunas Cultural Centre of Various Nations, Kaunas, LT

Public events:

2014 - "Outside Berlin" Berlin, DE

2014 - "My Father Alvar Aalto" Helsinki, FI

2014 - Art and Religion, Valaam, RU

2014 - Frontiers in Retreat, RS

2014 - Manifesta 10, S. Petersburg, RU

2013 - Art week, Vienna, AT

Programs:

2011 - NordPlus, Climate symbols in art and theology, Jurmala, LV

En Plain air painting:

2011 - Seteniai, LT

2010 - Mizarai, LT

2009 - Mizarai, LT

Symposiums:

2018 - Baltic Stone Symposium, Imatra, FI

2017 - Baltic Stone Symposium, Imatra, FI

2017 - Stone Sculpture Symposium, Oronsko, PL

2016 - Baltic Stone Symposium, Imatra, FI

2016 - Stone Symposium in Estonia, Saaremaa/Helsinki, EE/FI

2015 - Baltic Stone Symposium, Imatra, FI

Performances:

2012 - "Diverse universe" Gallery "Homo Ludens", Jonava, LT

2012 - "Diverse Universe" Commune Art, creating work studio, Vilnius, LT

Conferences:

2022 - ICCCIA9, Berlin, DE

2018 - ICCCIA8, Scranton, PA, USA

Residencies:

2019 - AIRY - Artist in residence Västernorrland, SE

2017 - Atelje A-M, SE

2015 - Utö island, FI

2014 - Berlin residency, DE

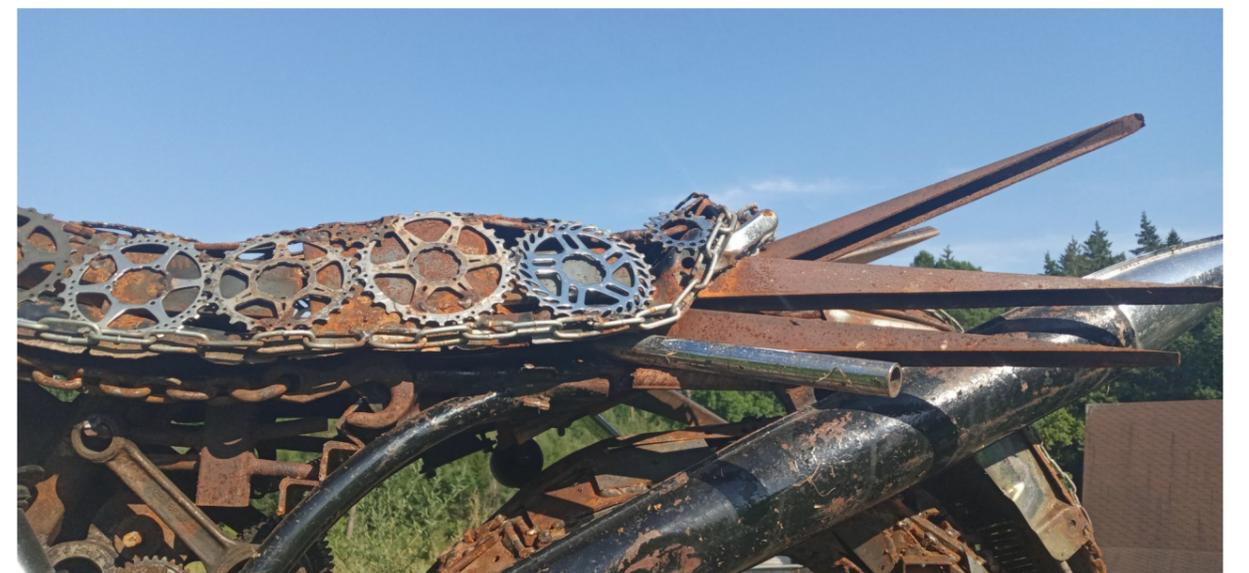
Memberships:

Since 2018 Finish Sculptor Union

Apocalypse Horse

Waste material welding sculpture. 2022.

Apocalypse Horse. Metal trash\findings \scrap metal welding. The work was purely made from collected materials. Metal trash poses significant environmental risks if they're-placed in landfills, where they can contaminate the soil and water, endangering both people and wildlife. You can't simply assume that all recyclable metals can be recycled without issue. Some metals become contaminated, meaning they are unable to be recycled. By recycling metal, it is possible to preserve natural resources and make the best use of raw materials. The idea of collecting raw/ trash metal parts was focused on protecting our natural resources became a crucial part of the drive for scrap metal recycling. The idea of the work reflects the current problems of waste and the happening conflict between the countries. The sculpture itself represents the current discord and the wish to escape to freedom. As an object, a motorcycle, symbolizes the instinct to escape using the balance and staying focused on the problem. The rust, as a second apocalypse horse, has color red, which one is not fresh, rusted, reflects on hope that everything has had happened will be over soon, and stays as a memory and lesson.



Garden of Memory

Site-specific audio and light installation. 800 cm x 700 cm x 350 cm. 2021.



Link of video presentation of the work with sound composition:

<https://youtu.be/OnnyKXj4T0s>

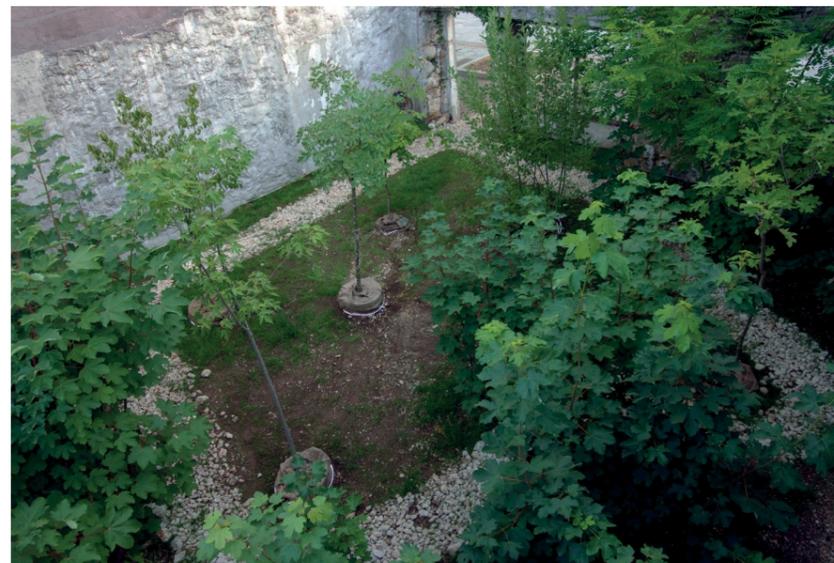
About the festival:

Re / Shaping The City is composed of series of site-specific interactive installations in public spaces that, with their content, aim to reshape and modify stereotypes, implementing new ways of seeing and thinking. The mission of the festival is to revive old, abandoned houses in the historical part of the city center of Cetinje and the prison premises in the Bogdanov region, through a new way of perceiving, interpreting and repurposing them. The vision of the festival is to bring artists together from different cultural backgrounds in order to create new spaces of communication and exchange of ideas, suitable for further development of creativity.

This house is actually a temporary zone in which we have created a natural environment, filled with sound compositions, in order to provide to the public a unique interaction with the plants and nature. You may feel amazed because it is a garden in an abandoned house; but upon entering you will have the opportunity to think about your connection with nature, the history of this building, and the space that surrounds it. In the room, some of the plants are already starting to bear fruit, and in the evening, a light installation becomes visible, which, like the sound, responds to your movements. When moving through space, sound recordings are activated, which overlap, complement each other, creating a new composition with each movement. Plants that have been planted: Dogwood (*Cornus mas*), Red maple (*Acer rubrum*), Maple (*Acer platanoides*), Hazel (*Cornus avellana*) and White ash (*Fraxinus excelsior*). Biophilia is the love of everything that is alive, growing, and evolving. It is a tendency to affirm life. Our attempts to settle into this new world have fed a hybrid through which nature and technology have become symbiotes, not adversaries. How can we use and develop our techno-biophilic instincts to live well in the digital world? Instead of keeping the virtual and natural worlds separate, we think of them as integrated elements of a unique life in one world.

Authors about the work:

"Reshaping the city somehow presupposes a change of consciousness, and that is exactly what happened during the entire process of preparing the terrain, planting trees, grass and making a bench where visitors can rest. The contribution that citizens continue to voluntarily provide by maintaining the plants that form part of the installation in Mijatović's house is a confirmation that through art we can develop a more empathetic approach to what surrounds us, as residents or casual passers-by of this city. Therefore, we invite you to join us on this journey." We owe special gratitude to the Mijatović family, who gave us this space for temporary use, as well as to the Municipality of Cetinje and the Prince Claus Foundation from Netherlands, which enabled the realization of this project.



Artists: Milica Jankovic, Migle Duncikaite, Montenegro, Lithuania/Finland

Software engineer:

Martynas Januskauskas, Lithuania

Sound design and composition:

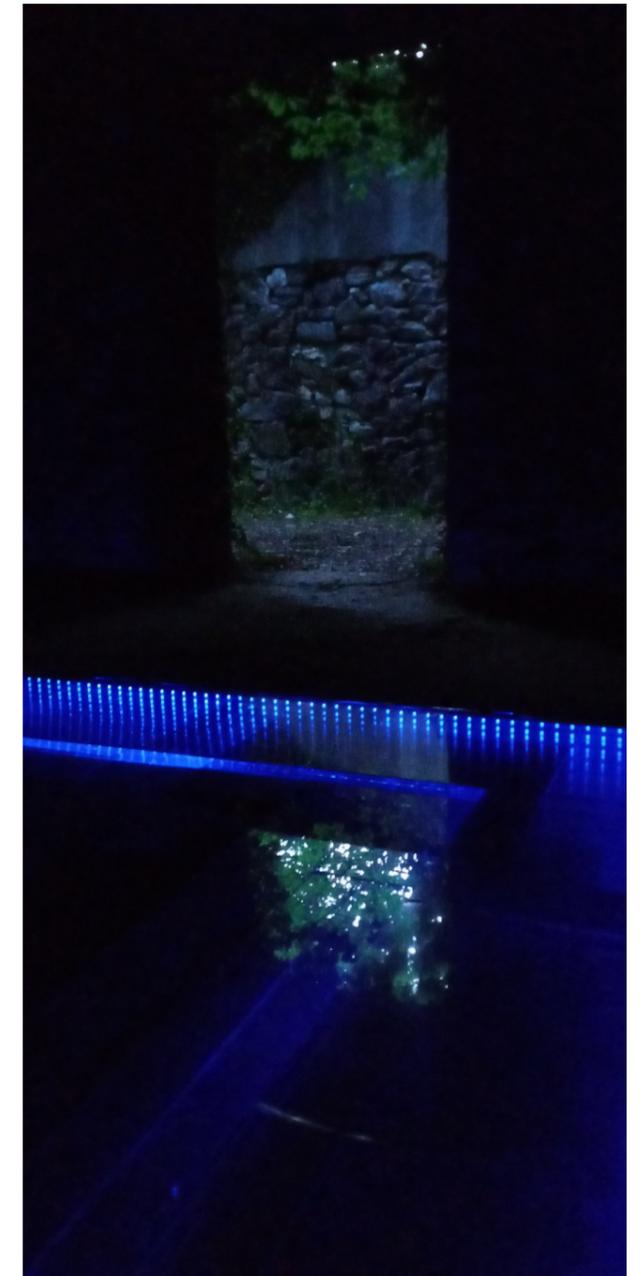
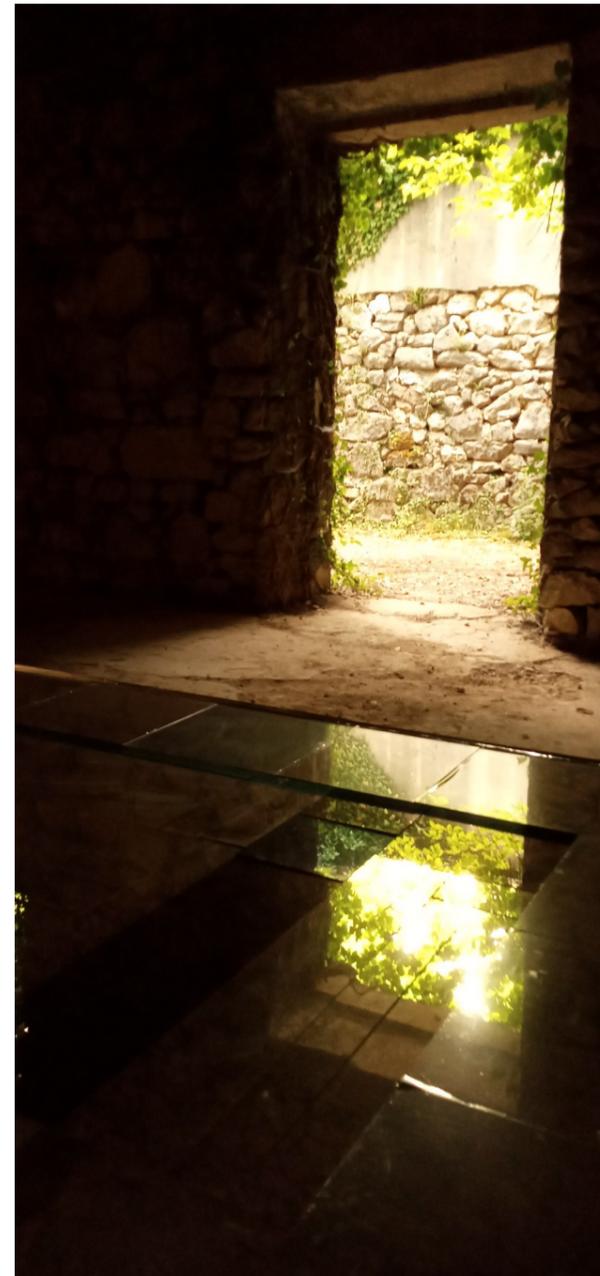
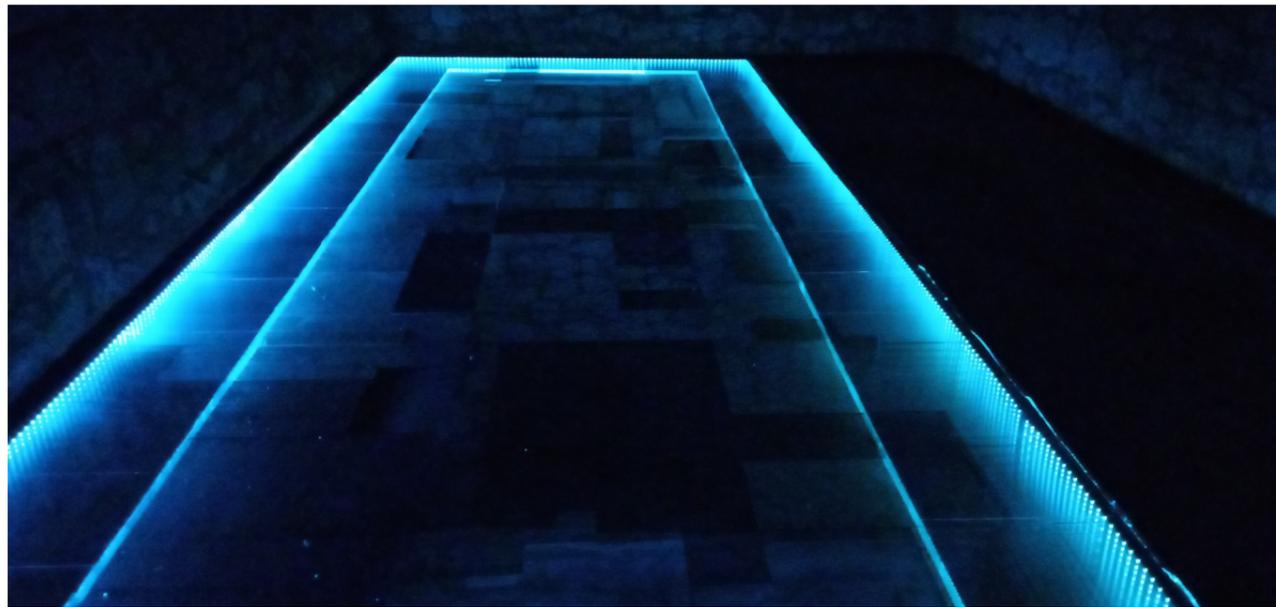
Stefano Sasso, Italy

Untitled

Mix-media installation. 280 cm x 860 cm. 2021.



Eco-based installation in an old abandoned jail. Day and night view. Reflection of the self and the space. Collation with the surroundings. Reunion, self-awareness through the contemplated reflection view. Physically, mirrors reflect light and thus reflect the world around us. Spiritually, light has a symbolic attachment to illumination, awareness, and wisdom etc. Therefore, in terms of spiritual symbolism, mirrors reflect truth. They reflect what it is. Psychology however – as it often does – disagrees entirely and flips this symbolism on its head. In a psychological sense, mirrors symbolize the threshold between the conscious mind and the unconscious mind. By looking into a mirror, one may look towards the depths of their unconsciousness. The image the mirror produces is therefore symbolic and can be made sense of in both conscious and subconscious thought processes.



Waste materials were collected from the "Obod" factory."Obod" is an old abandoned factory, was founded to produce freezers, refrigerators, washing machines and other home appliances, for all of former Yugoslavia, and remains a perfectly preserved example of the ideals of communism, industrialism and modernism that were so circumspectly situated next to the centuries-old libraries, palaces, monasteries and mountains that make Montenegro such a compelling geographic location. "Obod", once employed about five thousand people who mostly all lost their jobs after the various privatizations which bypassed Cetinje. Areas of about 180,000 square meters and large halls are unused and have been decaying for years. Located in the middle of Cetinje, which was the capital of the old kingdom of Montenegro.

From the festival Re/Shaping the city, Montenegro, Cetinje, 2021.

Link: <https://atelie22.me/en/article/interviews-with-artists>

Under the lockdowns // Guardian

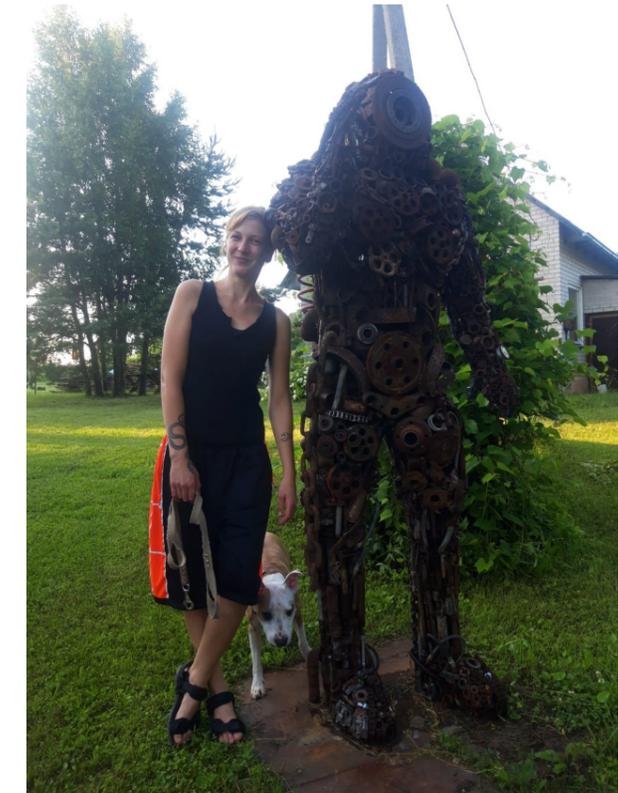
Waste material welding sculpture. 220 cm 115cm. 2020.



With the Covid outbreak changing the way everyone in the world is working and living their daily lives, artists needed to learn how to adapt to a “new normal” as art fairs, exhibitions and workshops are indefinitely put on hold.

The virus has already rapidly changed the way that everyone—including artists and creative freelancers- are conducting business.

In response to cancelled art shows, exhibits, conferences, workshops, and coaching sessions, isolation, restriction with the movement needed to take a positive approach to overcoming the challenges of the pandemic. Luckily then the 1st and 2nd lockdown happened, got stuck in the forest house. Where had more freedom to create than being in the city apartment. In order to keep creative brain active and healthy needed to innovate and move course also to the online platform. Despite the craziness around, with the help of the family members, started to explore the surroundings, local forest, parks, got in contact with the neighbors, and started to pick up metal trash materials. Surprisingly fast collected huge amount of various metals it gave me a start to create physically and avoid being stuck inside near the computer. Even though recycling is being pushed forward in Europe, there are still a lot of it in the nature and due to that cause, the environment is suffering.



The Guardian was made purely from the collected materials, and the area for that time being was cleaned. The work idea was to reflect the problem of waste in that area and around it. Represents individual care and protection over men. Sculpture guards now the area. It stands in the country side on the hill where people are able to approach it, and its visible from the distance. Also, during summer time, it became a kids-friendly place where they have been coming with curiosity to see it up close. Under the first lockdown. Kaunas, Lithuania. 2020.

Under the lockdowns // Octopus

Waste material welding sculpture. 105cm x 58cm. 2020.

The Octopus was made of the collected trash bolts. As a symbol of intelligence, and therefore wisdom, the octopus reminds you to use your wits and your life skills to make things happen. The octopus never sits around feeling incapable or unqualified. Its mantra is: Obstacles are what you see when you take your eye off the goal. The sea animal also represents resourcefulness, regeneration, infinity and awareness, or enlightened consciousness. The work was created with the consideration that oceans, rivers, seas, gravel pits are also suffering from water pollution, and due to its symbolic meaning, it can make people more aware of what's happening around them. The work is planned to be brought to Berlin, where hopefully it will be seen and understood correctly by the wider audience. Under the second lockdown. Kaunas, Lithuania. 2020.



Ebo 1.5 // Mix

Pit fired clay mixed with steel wires. 23 cm x 22.5 cm. 2020/19.



Ebo II // Raw

Pit fired clay. 23 cm x 21 cm.



From Primal series. Based on raw approach of fire burning. Experimental learning on clay, pattern, color, structure and mixing. Analyzation of the old techniques combined with the news ways of creating. Slow, rough, raw, tricky and perceptive approach. The main interested was to work with the raw material and create, burn the works without any new technology help, using the raw fire. Part II. Distorted body series continuation IV. Made in 2019/20, Sweden, Finland. Exhibited at Athens Open Art, Art number 23 Gallery, Athens, Greece, 2020.

Interview link: <https://www.rvn.se/sv/Sarprofil-delplatser/volym/reportage/konsten-att-branna-lera-i-en-grop/>

ICCCIA 8th

Iron casting performance. 2018.



About:

Culture: Creating an international platform for the exploration and practice of contemporary cast iron sculpture and to inspire global participation in the aesthetic, conceptual, cultural, historical, and technical dialogue on contemporary cast iron art.

The mission of the International Conference on Contemporary Cast Iron Art is to “create an international platform for the exploration and practice of contemporary cast iron sculpture and to inspire global participation in the aesthetic, conceptual, cultural, historical, and technical dialogue on contemporary cast iron art.” The possibilities for cultural exchange inherent in the conference’s siting within different international communities are extensive, productive, and relevant. The ICCCIA is an opportunity for international iron sculptors to work side by side, exchange aesthetic and technical ideas, share conceptual questions, and engage in a dialogue contemporary cast iron art.



The 8th International Conference engaged the theme of Post-Industrial Iron, Divergence, Dialog, and New Directions, offering an opportunity for the international community to come together, share conceptual ideas, discuss process and view finished projects. Community practice, public sculpture, and the conceptualization and fabrication of art through preconference workshops were key components. The historic setting and contemporary initiatives in Scranton, PA provided an example of an iron community engaged in contemporary practice. Conference workshops, panels, performances, demonstrations, and lectures invited the cultivation of aesthetic and conceptual dialog between practicing artists, students, iron enthusiasts, researchers, art historians. As 21st century artists how do we embrace the radical shifts in the contemporary field of sculpture?



At the conference I presented on the panel the contemporary iron casting opportunities in Finland and Baltics, and also participated in iron casting into the ice performance/demonstration with the American sculptor Kenneth Payne. Photos from the iron casting performance in International conference on contemporary cast iron art 8th, Scranton, PA, USA. 2018.

Inside out

Welded steel, bitumen, rust. 43,5 x 32 x 6 cm. 2017.





The universal representation of books is knowledge; it also represents imagination, truth, beauty, escape and love. The open book is a symbol of learning and knowledge. It represents the learning that we strive to provide for our pupils so that they may continue to learn and develop throughout their lives. In a sense we envisage this to be lifelong learning.

The work reflects the idea of a book, a personal one. It echoes the unknown of the past, the emotion of the read word. The story within made through the material, structure, and the aid of the hand; technique.

Inside, the specific story shown is uncertain, because it came from the past. Black color usage, in the first and last pages are covered with the structural black bitumen, rewrites it presently leaving a personal intimate feeling and mystic in the artwork. Rest of the pages are blank steel plates welded curvy, representing the authors way of writing/ telling the story. Work contains past with truth and lies, past which I have never been in, past I would not be able to experience or prove.

In psychology black is related to hidden, secretive, and unknown, creates an air of mystery. Keeps things bottled up inside, hidden from the world. Gives protection from external emotional stress. It creates a barrier between itself and the outside world, providing comfort while protecting its emotions and feelings, and hiding its vulnerabilities, insecurities and lack of self-confidence. Black means power and control, hanging on to information and things, rather than giving to others. Black is intimidating, unfriendly and unapproachable, because of the power it exudes. Black is a mystery and intrigue. Self-control and discipline, independence and strong will, authority and power.

On the outside of the sculpture rust were left on purpose. The told story is old and getting even older and unimportant to anyone else. Rust is a commonly used metaphor for slow decay due to neglect, since it gradually converts robust iron and steel metal into a soft crumbling powder. As for the work the rusted part were made on purpose to show the decomposition of the old personal stories.

The sculpture was the part of the solo exhibition called "Revelations" at the gallery "Taidebunkkeri" Imatra, Finland. 2017.

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