

**Stankevičiūtė Giedrė, Antano Mončio kūrybinis palikimas Palangoje/ Antanas Mončys's Creative Legacy in Palanga [Héritage Artistique d'Antanas Monėys à Palanga],** Palanga: Antano Mončio namai-muziejus, 2010, 144 p.

Antanas Mončys was a Lithuanian, Paris-based sculptor. During World War II, together with a large wave of emigrants, he fled to the West where he pursued his creative quest and tried to preserve the spirit he had brought from his native land. Among a number of rather famous artists that Lithuania has given to the world, Antanas Mončys remained familiar only to a small fraction of those in the international art scene and received little attention in his fatherland. For this particular reason, the book *Antanas Mončys's Creative Legacy in Palanga* was long awaited and leaves a significant mark in the myriad of critical discourse. The book presents some of the works from the collection of Antanas Monėys House-Museum in Palanga. Given as a present by the artist himself, they arrived in Lithuania from Paris in 1993. Antanas Mončys's House-Museum was established in 1999 and since then a total number of 211 works reside there. The museum collection consists of more than 40 sculptures together with masks, whistles, collages, posters, paintings, and works of applied art as well as a number of drawings and postcards that have been rarely discussed so far. At the end of the book there is an exhaustive inventory list of the works preserved at the museum.

The texts for the book were written by Giedrė Stankevičiūtė, and the photographs taken by Gytis Skudžinskas; the overall number of works discussed is 102. The book is divided into 9 chapters, each of which covers a particular part of the artist's oeuvre, ranging from two-dimensional, abstract drawings, sketches, postcards, collages, to dialogical and theatrical masks, gamesome and musical whistles and,

finally, mostly large, wooden sculptures. Analysing the sculptor's works, Stankevičiūtė refers not only to other art critics and researchers of Mončys's oeuvre, but also to the artist's own diary.

The book extensively covers Mončys's drawings that so often became the sketches for his future sculptures. Their means of expression, i.e. lines, shadows, relation of shapes, and dynamics, are discussed thoroughly. Artist's postcards that he sent to his friends and relatives on various occasions find their way into the book as well this is of particular importance as they have not received much attention so far. Their plot stories, two-dimensionality, moods, colours, variation of shapes, relation of spaces and associations with the details of the artist's personal life are brought into light. The author of the book does not leave aside Monėys's collages either. Made of colour paper and cardboard, they capture the attentive gaze of an art observer that minutely explores the play and interaction of their details. Inspired by his childhood memories and embodying his play with form, whistles underwent a long series of experiments until they finally began to make sounds in the sculptor's own words *now all of nature, and even something more, may be blown out of my whistles*. Through the analysis of his most theatrical works masks assembled out of discarded objects, wire, strings, and stoneware, the author of the book touches upon the motives of remaining anonymous, changing identity, and engaging in interactive dialogue. The biggest part of the book is, of course, devoted to the artist's most durable, thoughtful works: sculptures. Made of wood, marble, iron, alabaster, stone, and clay, they explore the themes of life, longing, exile, death, and suffering.

Seeking to present this unique sculptor to a wider audience, the texts of the book are in Lithuanian, English and French.

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