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Press release

Alexandru Rădvan and Tara (von Neudorf)
Within the exhibition
"Messiahs" at MODEM, Debrecen, Hungary
during
13 of August 2009 — 31 of December 2009

Thursday, August 13th, 2009 at 06:00 p.m. MODEM (Center for Modern and Contemporary Art), Debrecen, Hungary, will take place the opening of the exhibition "Messiahs" with the participation of the Romanian artists Alexandru Rădvan and Tara von Neudorf, represented by Anaid Art Gallery.

Exhibition "Messiahs" brings together important names in modern art history and internationally renowned contemporary artists. The exhibition will be opened between 13 of August 2009 – 31st of December 2009.

Participants artists:

Magdalena Abakanowicz, Marina Abramovič, Craigie Aitchison, Ámos Imre, Anna Margit, Dieter Appelt, Francis Bacon, Bak Imre, Bálint Endre, Abgar Baltazar, Matthew Barney, Bartusz György, Georg Baselitz, Batthyány Gyula, Berszan Zsolt, Blue Noses, Christian Boltanski, Bortnyik Sándor, August Brömse, Günther Brus, Bukta Imre, Chris Burden, Robert Capa, Marc Chagall, Vaclav Chochola, Csontváry Kosztka Tivadar, Ignacy Czwartos, Ladislav Čarný, Salvador Dali, Wim Delvoye, Derkovits Gyula, Marlene Dumas, Hans Eder, Emil Filla, Adolf Frohner, Eugeniusz Get - Stankiewicz, Douglas Gordon, Johannes Grützke, Gulácsy Lajos, Renato Guttuso, Hajas Tibor, Keith Haring, Jörg Immendorf, Jaschik Álmos, Anton Jaszusch, Jasper Johns, André Kertész, Eva Kmentova, Oskar Kokoschka, Käthe Kollwitz, Marian Konarski, Kondor Béla, Kovács Péter, Lakner László, Sigalit Landau, Daniel Lezama, Sarah Lucas, Theresa Margolles, Juraj Meliš, Molnár C. Pál, Otto Muehl, Edward Munch, Munkácsi Márton, Munkácsy Mihály, Hermann Nitsch, Ország Lili, Evan Penny, Dimitrie Paciurea, Kalervo Palsa, Evan Penny, Pablo Picasso, Cristi Pogacean, Antonín Pracházka, L. A. Purigin, Marc Quinn, **Alexandru Rădvan**, Arnulf Rainer, Man Ray, K. N. Redko, Odilon Redon, Reigl Judit, Auguste Rodin, Dieter Roth, Dorota Sadovska, Jan Saudek, Andres Serrano, Cindy Sherman, Rudolf Sikora, Mirosław Sikorski, Leszek Sobocki, Aleksandr Stankowski, Volker Stelzmann, Frederic Storc, Szalay Lajos, Szervátiusz Tibor, Rudolf Swarczkogler, Alina Szapocznikow, Norbert Tadeusz, Antoni Tapies, **Tara (von Neudorf)**, Nicolae Tonitza, Tóth Menyhért, Vajda Lajos, Várnai Gyula, Bill Viola, Andy Warhol, Carel Weight, Alfred Wickenburg, Adolf Wölfli, Andrzej Wróblewski

In respect with this exhibition Director of MODEM, Gulyás Gábor, declared:

”MESSIAHS

Western man and the idea of redemption in modern and contemporary visual art

MESSIAHS is not the Hungarian adaptation of a major foreign exhibition, but a Hungarian exhibition organized with international cooperation. The works are thematically related to each other. The theme of the exhibition is the religious and profane sphere of messianism and redemption in Western culture. The works are not presented in chronological order, and has not set out to illustrate any historical, theological or psychological viewpoint. Instead, it presents the nuanced approached and cathartic narratives in modern and contemporary visual art in order to bring to the surface new interrelationships that will help made the thought of redemption timely and existentially vital for today’s visitor. The exhibition consists of four major sections, which do not necessarily follow each other linearly.

Whether religious (first and foremost Christian) or profane (philosophical, psychological), all interpretations of redemption begin with the problematics of death. This is the result of the Fall of Adam and Eve, and it has become the steady point of reference for the metaphysical anguish of modern man. Death is also the major implicit motivation of the creative individual. This is the theme of the section entitled The dead man. Why can death be redemption, and why do we wish to be redeemed through death? These thoughts are closely related to the subject of the human body itself. If the body turns to dust after death, what form can redemption take, provided we are ready to accept the possibility of redemption at all?

Redemption can be individual or communal. In the first instance, we are always talking about the redemption of the body even if it is transcendent, or if – to use a slightly anachronistic expression – the discussion is motivated by spiritual experience and yearning. What is the nature of the body given to us? This is the title of the section whose theme is personal redemption, and its sub-theme the disciplining of the body. The idea of the Imitation of Christ often forms a part of the flagellation and torture of the body regardless of the religious narrative.

The all-important sphere of communal redemption is represented by the political ideologies that carry eschatological elements and which have led to inconceivable traumas and tragedies in the 20th century. The section entitled The Promise of History presents the world of the ideological systems that held out the promise of redemption to the masses suffering from social injustice, national grievances, and economic woes, and the political leaders (mostly dictators) who stood for these promises. The works on display portray the false Messiahs of modern Western history and the adverse, sometimes absurd mechanism of the political supervision of society.

The central part of the exhibition is entitled The cross of redemption. Its main theme is the Christian redemption topos, its acceptance and rejection. This highly charged theme of sacrifice is presented through disturbing works free of stereotypes and schematic solutions. The works dealing with secularized redemption also form part of this exhibition.

Diana Dochia

General Manager
ANAID ART GALLERY