

GALERIE PATRICIA DORFMANN

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IMMIGRANT BLOOD **Andrei Molodkin**

November 23rd - December 28th, 2013
Opening Saturday November 23rd / 2pm – 8 pm

Galerie Patricia Dorfmann is pleased to present IMMIGRANT BLOOD, a solo show by the internationally recognised, Andrei Molodkin. Curated by Stéphane Chatry, the work 'Immigrant blood pumped inside Marianne' 2013 will be shown for the first time. As the project's central element, the artist will be inviting asylum seekers to donate their blood on site, pouring it directly inside of this active installation.

Andrei Molodkin's work examines the ongoing corruption imbued in social, political and religious constructs. For this exhibition he engages with escalating social tensions currently at the forefront of media reportage in Paris: rising levels of illegal immigration, denied asylum and, as a result, controversial deportations.

Hollowed within a block of transparent acrylic the principal large-scale work is comprised of a direct re-appropriation of Marianne, the celebrated icon of the French Republic and the symbol of the country's democratic values. Seen here, the allegorical figure is symbolically turned on its head as a clear comment on the change of the nation's moral and ethical disposition.

Via a system of tubes the acrylic Marianne connects to a series of medical pumps, which are regulated by industrial compressors. The clinically designed, yet factory produced, sculpture simulates the configuration of the body; the pipes become the vessels through which the blood circulates. This cyclical activity is magnified through a continual real-time streaming directly behind the installation via a series of cameras and projectors, creating an inescapable re-presentation of the original installation.

For the duration of the exhibition, a qualified nurse will be present on site. Situated within the gallery itself, she will be on hand to take donations of blood from asylum seekers who are actively fighting for their legal right to domicile. Once supplied the blood is pumped directly through the entire body of the work and retained in adjacent pharmaceutical fridges.

At once the donors themselves become an active part of the circular process. Not only do they bear witness to their amalgamated blood flow within the autonomous mechanical body, they also physically manifest the sensitivity around the topical issues of identity, nationalism and the fight for basic human rights.

By adopting the Governmental symbol of Marianne, Andrei Molodkin uses a national figure to explore deeply contentious local, and global, issues. As the red blood pumps inside the work, both audience and participants are reminded that while capital continuously circulates internationally without impediment, the working class cannot move as freely.

Biography: Andrei Molodkin was born 1966 in Boui, North Russia. He graduated from the Department of Architecture and Industrial Design at Stroganov Institute, Moscow in 1992. Whilst studying he also served in the Soviet Army, convoying missiles through Siberia. In 2009 he represented his country in the Russian Pavilion at the Venice Biennale. His large-scale installation 'Liquid Modernity', 2009 entered the Tate Collection, UK in 2012. Recent exhibitions include: Catholic Blood – VOID, Derry, Northern Ireland (2013); CRUDE – Katzen Art Center, American University Museum, Washington D.C. (2013); Liquid Black – Museum Villa Stuck, Munich (2012); CRUDE – Station Museum of Contemporary Art, Houston Texas (2011/12); Absolute Return - Museum of Modern Art, Saint Etienne (2011/12).

Andrei Molodkin exhibited 'Catholic Blood' at VOID, Northern Ireland as part of the 2013 City of Culture programme. Curated by Conor McFeely, Andrei Molodkin presented 'Catholic Blood pumped in the rose window of the Houses of Parliament' – created specifically for the context of Derry. Press from the exhibition included: BBC News, Belfast Telegraph, Culture24, Derry Journal, Guardian, Independent, Irish Arts Review, Irish News, London Derry Sentinel, Morning Star.