



Press release on the exhibition
“Die Madonnen” by Alex Majewski
at the Christiane Peugeot Cultural Center /
AtelierZ 62, ave de al Grande Armée, 75017
PARIS

Opening: November 6, 2008, 6.30 p.m.
Exhibition duration: November 3 – 16, 2008

Alex Majewski, born in 1959, lives and works in Düsseldorf. Following classical training as a photographer, Majewski initially worked in the advertising and fashion industries, before being discovered by artists and becoming the “master at the lens” for their projects, who was able to turn ideas into images. Thus in 1993 he started working on a freelance basis on photo and video projects at the Kunst – und Medienhochschule (Academy of Media Arts) in Cologne. As a co-founder of the Viennese group of artists “I AM”, he was the perfect team worker in realizing major international exhibition projects. Over the course of his work, the need evolved from this to formulate his own artistic statements and create his own thematic series of works. His own exhibitions in Düsseldorf, Berlin, Cologne, Madrid and the Netherlands followed. For these, he created the series of works “Oralart” and “Sushi”, which are both interested in sounding out the borders of aesthetic opposites. (www.zeroart.de)

Majewski’s latest work, the series “**Die Madonnen**” (“Madonnas”), goes one step further in his consistent artistic principle, which is increasingly manifesting itself as the central and pivotal point of his work. Starting with the world of advertising, with which he is familiar and in which everything revolves around “the perfect face”, after eroticism and the culinary art now he is also examining religion. Just as he sounded out the borders between appetite and disgust, eroticism and obscenity, beauty and depravity in “Oralart” and “Sushi”, in his “Madonnen” too, he plays with the feelings and moral limits of his audience.

Majewski hired professional models to portray his Madonnas and had make-up artists turn them into seductive, flawless beings who reflect in their gestures and poses something of the glamorous world of advertising which seduces us on a daily basis. At the same time he confronts us with beliefs and religion by enveloping the models in a kind of robe like the one we see in classical depictions of the Madonna. Majewski makes use of the human yearning for something higher, holy, indeed, worthy of praying to and creates in his portrayals a kind of analogy to the “Madonnas that cry blood”. We remember that these Madonnas cry the blood that Jesus spilt on the cross for us, mankind, and thus people pray to them. Majewski transfers this gesture of prayer to his “glamour Madonnas”. He personally painted the blood-red tears on the white faces of the models, as a painter puts the last, decisive brushstroke on his canvas. He provokes just that bit more however, by having his models smoke cigarettes and thus breaking a further taboo. He confronts the “good” and “clean” with such “dirty” attributes as sexuality and human vices, such as smoking.

Majewski provokes us, society, to find our limits ourselves, to look more closely and to feel what we, under the influence of advertising, perceive as “good” and “beautiful”. He experiments with our response to his portrayals and thus forces us to define our own position.

Sabine Weichel

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Exhibition: [PARALLÈLE](#) & [Mois de la Photo à Paris](#)