



Andrei Molodkin, *Liquid Modernity*, 2009
Installation view - Art Sensus (formerly Orel Art UK)

Andrei Molodkin enters Tate Collection

We are delighted to announce that Andrei Molodkin's monumental installation *Liquid Modernity* (2009) has entered the Tate Collection. First exhibited at Orel Art UK, London in 2009 the commanding dual structure comprises two co-dependent sections, each measuring 2000 x 2000 x 1300 mm. An industrial compressor connects via a system of pipes to cast-iron pumps, pushing crude oil through the acrylic tubes of one colossal unit. Fluorescent tubes in the respective unit spark off an electrical current creating a robust, kinetic installation that is engineered to work as an antagonistic, yet mutually dependent, whole. A series of technical drawings accompany the installation, completing the *Liquid Modernity* project. These intricate ballpoint pen sketches on graph paper detail the technical aspects of the project's conception.

The symmetrical, minimal lines of the factory-made *Liquid Modernity* provide the project with a stark authority. Referencing the questionable imprisonment of the Russian oil tycoon Mikhael Khodorkovsky, confined behind bars in the courtroom of his public trial, Andrei Molodkin actively explores the idea of crude as the catalyst for corruption, war and political exploitation. Looking to America, we cannot escape the human rights infringement surrounding the captivity of Bradley Manning, having been locked inside an eight by six foot cage in Camp Arifjan, Kuwait. The theatricality of such trials as that of Khodorkovsky, Manning and now Pussy Riot, continue to play out in America, Russia and beyond in the name of justice and democracy. Throughout, the cage continues to act as a symbol of oppression and the ultimate retraction of civil liberty.

Forthcoming Exhibition

Katzen Arts Center, American University Museum, Washington D.C.
26th January - 17th March, 2013
Artist reception: 6 – 9pm, 26th January with introductory talk at 6pm

CRUDE presents a recent body of work that recontextualises iconic political symbology. Opening in the week of President Obama's re-inauguration, Molodkin reappropriates a ready-made poster from the President's first term campaign. With the slogan beneath the Democrat's portrait manipulated to read 'YES WE CAN' 'FUCK YOU' the utopian image of hope transforms into a vision of contempt. We are inescapably reminded of broken promises, most notably the repeated pledge to close the controversial Guantanamo Bay

prison. In this confrontational exhibition, the Statue of Liberty, once a beacon of hope that welcomed immigrants into the new aspirational world of America, is displayed in fragments and polluted with crude. As a result, Molodkin re-presents Liberty as a failing, aggressive symbol of consumer power at the gate to Manhattan, the center of Western commerce. *CRUDE* travels from Station Museum of Contemporary Art in Houston Texas (2012).

Recent Exhibitions

CRUDE - Station Museum of Contemporary Art, Houston Texas, 5th November, 2011 - 17th February, 2012; *Absolute Return* - Museum of Modern Art, Saint Etienne, 10th December, 2011 - 5th February, 2012; *Liquid Black* - Museum Villa Stuck, Munich, 21st June - 16th September, 2012. To purchase the coinciding publications please contact Art Sensus.

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