

ATTILA RICHARD LUKACS: A SHOCK TO THE ARTISTIC MILIEU: STARTING JANUARY 21 AT THE MUSÉE D'ART CONTEMPORAIN

Montreal, January 14, 1994. The Musée d'art contemporain presents the most recent *Workers Series* by Canadian artist Attila Richard Lukacs. Produced between 1989 and 1993, the six paintings are distinguished by their large-scale format which reach up to 12 metres in size. The **ATTILA RICHARD LUKACS** exhibition is a Quebec premiere bringing together provocative and shocking works which constitute a major period in the artist's career. The exhibition continues until April 24.

Grandiose painting

Above and beyond the workers theme, it is the depiction of the male body that interests the artist. His images refer mostly to skinheads and homosexuality but also consider the history of art and the art of painting. Paulette Gagnon, curator of the exhibition explains: "Lukacs traces the history of art by borrowing from compositions of the masters; he is intrigued by certain aspects of political history such as communism and fascism; he appropriates Greek mythology through references to its deities, sources he treats with a keen insight and from a very current perspective."

The staging, creation of atmosphere, evocation of urban solitude and homosexuality, enable the artist,, according to Paulette Gagnon, "to develop, in a dynamic of contradiction, a unique subject...The works attain an exceptional intensity by the grand scale of the painting and by the harmonious fusion of drawing and colour."

In the brochure entitled **Attila Richard Lukacs: Heaven or Hell ?**, Zéo Zigzags discusses the seductive aspect but also the bitter side of our society's reality illustrated by Lukacs. "With an often abrasive humour, Attila Richard Lukacs presents certain aspects of today's society putting the emphasis on the deterioration and even collapse of its moral and ideological structure. Lukacs' work, which touches upon values born of an established tradition, is seductive. His technical skill reinforces the effect of fascination, of attraction: the eye is encouraged to explore what seems, at first, to be a vision of paradise.

Nevertheless, through his imagery, pieces of meat (first solo exhibition, held in a Vancouver gallery in 1983), to the skinheads and soldiers of the current show, Lukacs confronts the visitor with people, situations and images that push him towards a far harsher reality. "

Lukacs' work, theatrical though not devoid of voyeurism, shocks and provokes by its life-size figures and the paradox existing between his fascination with violence and the temptation of order.

Lukacs was born in Calgary in 1962 of parents who fled their native Hungary in 1956. After studying in Calgary, he enrolled in the Emily Carr College of Art and Design in Vancouver in 1983 and three years later went to Germany. In 1992, he participated in the Documenta IX in Kassel at which he gained international recognition. The Musée d'art contemporain is the first museum to hold a solo exhibition of the artist.

Dr. Ingo Kolbloom, Director of Research at the German Society of Foreign Policy in Bonn, will give a lecture entitled *Political Culture and Youth* during which he will discuss extreme-right-movements in Germany. The lecture will be held on Wednesday, January 26 at 6:30 p.m. in the Cinquième salle of Place des Arts. Admission is free.

The **ATTILA RICHARD LUKACS** exhibition is accompanied by a catalogue titled **Un désir de désordre**. In the book, Paulette Gagnon analyses Lukacs' work. Attila Richard Lukacs will be present at a signing of the book (on sale at the Arttexte bookstore) on **January 21 at 3 p.m.** at Arttexte.

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