

Tamás St. Auby*Pierre André Ferrand, 2005*

Ferrand's paintings « radically preserve by radically suspending » conventions of historical consciousness in the course of art history (and specifically Traditionalism-Modernism-Avantgardism-Postmodernism). His newest works outline art's subservience to history as well as its autonomy, and the individual's subservience to history as well as his autonomy, in a new and irrefutable complex of relationships : (Iconostasis + Suprematism + Abstract Expressionism + Minimalism) + (Traditionalism + Mythology of the Individual). We might express this chapter in the history of spectacle-accumulation phonomimetically, thus : « the significant significance of symbiotically subsisting signs, exerting force on one another as entities and transubstantiating by an order of magnitude, transmogrify into another mental sphere where the contrived concatenation (the synthetic syzygy) of color-to-color correspondence crystallizes upon the inverted essence of the invisible. » This is a new teleological station, now fixed and visible, a model, a vision, a painting, a holy one – an icon, where previously mutually exclusive elements now are tied together as one, in the Coincidence of the Image of St.Igma. This unvarnished « iconosophical » miracle (for wich we have been well prepared by the present catastrophic state of world history) is emblematic proof of the existence of salvation, since it works in concert with the history of art, becoming visible as a result of the progress of that history – hence also proving that this visibilification process was destined to culminate in this way, and now. This similarly many-faceted conjunction makes this a timely, necessary, and indeed inevitable offering to the public.

Translated from the Hungarian by Jim Tucker