FUNDAMENTAL
Alexandra Kordas
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we are all the same.

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Feb. 12 – March 30, 2025

National Museum of Art, La Paz, Bolivia

THE EXHIBITION PROJECT

The special exhibition "Fundamental" in the National Art Museum`s exhibition program for the 200th anniversary celebrations of Bolivia`s independence presents a spiritual, sentimental and symbolist solo show by the German artist Alexandra Kordas with the aim of reminding us that all people share the same essence: "From the beginning to the end, we are all the same". Since the beginning of time, we have wanted the same things, felt the same emotions and suffered in the same way. This message runs like a thread through the exhibition and confronts the visitor with the opposites of light and darkness, purity and evil - universal forces that are present in every human being. wThe works address several original and currently relevant ideas such as feelings of closeness, spirituality, affection, solidarity or unity in the face of danger. Kordas depicts this group of emotions in four oversized abstract and symbolist works that show influences of German "Informel" and Expressionism and play with a visual and visceral coloristic technique.
As a kind of "aesthetic anthropologist", Alexandra Kordas delves into the most primal areas of the human soul. The spontaneity of her brushstrokes and the symbols she creates turn her innermost self outwards and pose the question of whether man is guided by the light or the shadows of his soul.

Curated by
Georgina Santos da Silva

In cooperation with the gallery

FRATER MEUS
CONTEMPORARY

Alexandra Kordas` exhibition at the National Museum of Art (MNA), one of the largest museums of its kind in South America, continues the series of exhibitions dedicated to the creative work of women, feminism and the fight against femicide and violence against women in Bolivia, which was newly installed in 2024.

FUNDAMENTAL

From beginning to end we are all the same.

The idea
Time and history have managed to divide us; people promote disunity through wars, ideologies and artificially constructed paradigms. History is often written through partial judgments that lose sight of the core of human thought and of the soul. There are truths that are deferred and denied that need to be strengthened in order to understand the purity of the concepts and feelings which unite us as human beings. Humanity`s collective spiritual memory has been forgotten in today`s world, and it is necessary to create a new awareness among people to tap into the original ideas of cultures and thus initiate a process of spiritual unification. With my exhibition I would like to do my part and thus provide an impulse for this process.

Alexandra Kordas

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CURATOR GEORGINA SANTOS DA SILVA

The works of Alexandra Kordas: a journey into the human essence

Alexandra Kordas` works are characterized by a movement that engages deeply with physical expression, as can be seen in her exhibition Fundamental. With her large-scale works and visceral technique, the artist invites us to reflect on human duality and the common essence that unites us all and transcends social and cultural differences. As she herself says: "From the beginning to the end, we are all the same. Since the beginning of time, we have wanted the same things, felt the same emotions and suffered in the same way - until the end. This message runs like a thread through her work and confronts us with the opposites of light and darkness, purity and evil - universal forces that are present in every human being.

In this context, Kordas invites us to look beyond the divisions imposed by time and history, such as wars or ideologies that fragment us. Her work is not only a reflection on inner contradictions, but also an invitation to rediscover what unites us. She encourages us to search for a new collective consciousness that recalls the original emotions and feelings that unite us: solidarity, closeness, affection and unity in the face of suffering. Through the spontaneity of her brushstrokes and the symbols she constructs, the artist encourages self-reflection on our own inner energy and asks whether we are guided by the light or the shadows we all carry within us.

Georgina Santos da Silva, curator of the "Fundamental" exhibition by Alexandra Kordas

The Brazilian curator and artist focuses on social projects that search for the identity of the individual and the resulting relationship with their environment in a variety of ways.

Kordas` works, which lack frames or supports, seek freedom in the use of materials and the immediacy of expression, offering a raw and authentic experience. The artist presents unframed canvases and paper attached directly to the wall, a decision dictated by her gestural need for freedom. With this approach, she not only shows the contrasts between light and darkness, but also the possibility of finding unity in the midst of human complexity. Her work is a reflection on the true essence that we share regardless of external differences. Ultimately, her art is a call for reconciliation with the deepest aspects of ourselves, recognizing that we all share the same suffering, the same longings and ultimately the same humanity.

COUNTERPICTURES

An approach to the pictorial cosmos of Alexandra Kordas

Alexandra Kordas: her painting is rooted in the tradition of international abstraction. In the period of the Second Modernism, after the end of the World War in 1945, the then new painterly tendencies developed only tentatively at first, as informal painting in Europe and as Abstract Expressionism in the USA. In the course of the 1950s, these artistic trends took on an intensity that also allowed a complete separation from the representational. Strong impulses developed from extra-figurative events - with reference to the world of things - which still have an effect today. The important German artist Willi Baumeister developed a style that turned towards the unknown in painting. In 1947, Baumeister published his outstanding, theoretically sound book "On the Unknown in Art", a work that is still valid today.

For Baumeister, the artist's inner "vision" was important. However, this "vision" could only be experienced and lived in a particular artistic-existential state. Alexandra Kordas internalizes this inner vision in her art, which gives rise to the forms and colors that define her original works. Her pieces, created since 2018, are characterized by a degree of artistic freedom that is uniquely achievable in the medium of abstraction. The artist introduces us to her pictorial stories in a special way: with large format works on canvas, which can appear harsh and raw to the untrained viewer, as they are exhibited without any frames. The idea of freedom and the immediacy of the painting is reflected in the particular use of material and technique.

Dr. Tayfun Begin, former Director Osthaus Museum Hagen, Germany
The museum opened in 1902 as the world's first museum for contemporary art.

We immerse ourselves in her paintings and discover many references to a specific symbolism in these seemingly informal pictorial worlds. To summarize, Alexandra Kordas is not interested in painting as painting. She is concerned with conveying pictorial content that finds expression in a free visual language. Her aim is to strengthen our perception of reality. In contrast to the 1950s or 1960s, today we experience, intentionally or unintentionally, profoundly superficial visual currents, coupled with ideological or falsified information, which penetrate our everyday lives on a daily basis. Alexandra Kordas' pictorial works therefore seem to represent a welcome pause in our existence.

For the Museo Nacional de Arte in La Paz, the artist created four large format works in 2024 that are mutually dependent in terms of their content. We experience pictorial worlds that could not be more contrasting in terms of color, but as will be shown, reflect an inner cosmos. Alexandra Kordas loves to create with her hands, at least at the beginning of her working process. In public performances, she has already presented this way of working vividly. She confidently puts her training as an actor to use in these presentations.

From The Dark to the Light
Acrylic on Canvas
160 x 1.000 cm

She created the first of these large-format works, which are exhibited in La Paz, following a strong impulse. Her grief was initially caused by the murder of a policeman. After some time, she created this expressive work in her Munich studio using the colors red, black, gray and white. It was given the meaningful title: "From the dark into the light". In the photo in the catalog, we see Alexandra Kordas lying in a mourning pose with her whole body on her painting. At the bottom edge we read: "My deepest condolences". The artist lies on this informal 10-metre mural, which has an incredibly powerful effect. The red bar that runs along the lower edge of the picture appears like a pictorially abstract and yet concrete reminder of a bloody event. Above this rises a visual world that seems almost like a tangled ball, a kind of chaotic pictorial event. Wild black lines, created in an automatic process, alternate with small red islands that form a background beneath this mass of color ranging from black to white.

This work is definitely a memorial painting, reminding us of an obviously brutal event. Alexandra Kordas` compassion ennobles her as an artist. And at the same time, she provides us with a spark of hope: From darkness into light. This terrible act must not be allowed to gain the upper hand. We must see the light in order to bring about good. Hope will prevail. This is the symbolic imagery of the artist, who draws us into her emotional world in this extensive painting.

The same applies to the next two large-format works: "Confusion" and "Revolution". Experience tells us that social revolution is often preceded by a state of confusion, leading to an uprising. At the same time, every uprising is also a state of confusion. So, we swing from thesis to antithesis and back again. This social process, however, does not result in a synthesis; in most cases, much blood is shed, and disaster is left behind. A square marked in red on the right may be perceived as an antithesis to the black figure on the cross on the left. Is this a human being on the cross? The red square contains an area marked vaguely in black chalk, which appears mysterious. Obviously, something has happened here that remains in the dark, so we can only speculate. The red lines on a white and yellow background reinforce the sense of a seemingly chaotic state. Here, too, the artist issues a warning to all viewers: "No chance for devil", no chance for evil, the demon, the devil. This appeal is important to the artist, as we experience the demonization of people in the media and in our surroundings every day. Who wouldn't admit that?

Revolution (Revolución)
Acrylic on Canvas
160 x 600 cm

Confusion
Acrylic on Canvas
120 x 2.200 cm

There have been several revolutions in Bolivia's history, which have made it one of the most revolutionary countries in the world. The artist's vision is that future revolutions should be gentle, without bloodshed or outbreaks of violence. The consequences of the past and the upheaval reflect black creatures with red frames that look like people. Some of them have no arms or legs, mutilated, innocent victims for the most part.

There is no denying that human beings can also be brutal – Cain against Abel, as an example from the Old Testament.

World news reaches us every day. Surely it is also the task of artists to be aware of this social reality and, if necessary, to express themselves. Alexandra Kordas is receptive to such impulses, as her art shows, and her life is determined by them."

At the same time, her life also points to a positivity that we can't ignore. In every spoken language there are idioms such as: "At the end of the tunnel is hope" or "Hope dies last", as in the German language, which the artist naturally masters as a native speaker. The last work discussed here condenses this life-affirming aspect in all its pictorial clarity: "Beauty of Life". A blue mountain range stretches from left to right, breaking off on the right and leading us into a valley that conveys a kind of paradisiacal state. Six trees lead us into an undefined world that we can only dream of. The dominant colors blue, yellow and green symbolize an idyllic world not made by human hands, which is waiting for us if we take up this positive impulse.

Alexandra Korda's latest work has a clear spiritual dimension, which we become aware of when looking at this magnificent painting. In her works for the Museo National, all aspects of the picture: line, form, color, space, rhythm are brought to their strongest and most radical representational independence through the world language of abstraction. Painting is an adventure. Of course, you don't know whether this adventure will succeed or fail. The freedom of expression with its global language connects people from very different cultural backgrounds.

The abstract image is an interpreter between peoples and therefore takes on a cultural-historical significance. Works by Alexandra Kordas are understood just as clearly in Munich as they are in the homeland of her ancestors.

Beauty of Life
Acrylic on Canvas
160 x 600 cm

THE ARTIST

Alexandra Korda`s "FUNDAMENTAL": The inner revolution paints its pictures
A review by the German art journalist by Gabi Czöppan

Landscapes, figures, poured color, quick strokes, slogans and signs, sometimes cryptic, sometimes legible - Alexandra Korda`s painting is enormously diverse. It often appears on large surfaces, in an endless space or, as in her new works, on long strips up to ten meters wide. The artist uses light substrates such as paper: surfaces that suggest a story and quickly absorb the paint, just as she likes to incorporate motifs from everyday life, art history and the media into her work.
The suffering of war, the fate of women, revolutions: these are major themes that the artist explores within her art. With her poetic-abstract acrylic paintings, her gestural-painterly style and her political messages, Alexandra Kordas occupies a unique position. Her innermost motivation is the longing for more humanity in our increasingly polarized world. Her most important subject is always her own complex self.
With instinctive brushstrokes and vibrant colors, Alexandra Kordas transforms the canvas into a language that both challenges and inspires. Each work not only condemns the brutality of conflict, but also celebrates resilience and hope, as Kordas` art invites a collective dialog about what it means to be human. The titles of her new paintings reveal their powerful messages: "Revolution" leads from darkness into light ("From the dark into the light") and "Confusion" to the beauty of life ("Beauty of Life"). The colors she uses are vibrant, exotic and self-confident. At the end of the chaos there is always light.
As a child, Alexandra Kordas attended a Rudolf Steiner school and was accustomed to

a detailed program based on freedom and respect for the individual. Steiner`s holistic anthroposophical pedagogy is based on the promotion of creative soft skills and the development of a strong free personality without any discrimination. This allowed the artist to experiment freely with brushes, colors and techniques at an early age. However, she only realized her desire to express herself in paintings much later. Alexandra Kordas worked as an actress and screenwriter before picking up her pencil, brush and paint again in 2018 after a personal crisis.
Like herself, her heroes in art history were self-taught artists: the Mexican Frida Kahlo and the Breton surrealist Yves Tanguy. The former has long been an icon of feminism, revolution and pain transformed into art. The other captured the unconscious in his paintings a hundred years ago and always managed to create a glimmer of light in his all-encompassing blackness.

Alexandra Kordas has also developed a great deal of resilience. Due to talium poisoning inflicted on her by her nanny, who probably suffered from Munchausen syndrome, Alexandra had to lie in bed for a year at the age of 12. As a result, she lost her long hair and developed Scheuermann`s disease as a result of prolonged laying down and had to wear a closed plaster corset for a year to stabilize her back.
Today, the artist processes her personal physical and emotional experiences intuitively in her art. Over the past six years, Alexandra Kordas has developed her very own style, which combines strength and concentration with exuberance and emotion and represents a unique approach between abstraction and figuration. This is based on people and a closely observed perception of the world around them.
Kordas` works are occupy an intuitive space and are therefore independent of existing

concepts, conventions and standards. The compositions reveal themselves to her during the painting process. She draws her motifs from her deep unconscious, creating works in interaction with her materials that are somewhere between chance and intention. She processes inner and outer impressions, personal encounters, travels, conversations, but also her dreams and fears in an impulsive and physical painting process. Her paintings move within the border zone between abstraction and representation, the expressive forms, strokes and colors characteristic of the artist often only hint at the motifs underlying the works. Alexandra Kordas` art is a study of fluidity, expression and openness, which eschews striving for the noble in order to explore the raw, the uncensored and the unadorned. She therefore presents her paintings without stretcher frames or glass. In accordance with her firm belief in the freedom of all people, she does not follow any restrictive concept in terms of material or technique. Pinned directly to the wall like flags, the paintings unfold their magic.

HIGHLIGHT EXHIBITIONS

2024

ODIO LA GUERRA Solo Show
GALLERIA VITTORIA ROMA
04.12-31.12.2024

ALEXANDRA KORDAS SOLO SHOW
GALERIE CORRADO BORTONE, Paris
16.10. 22.10.2024

SWISS ART EXPO
SBB EVENTHALLE, Zürich
21.08.-25.08.2024

Alexandra Kordas Solo Show
Santana Gallery
Paseo de la Castellana 190, Madrid
21.06.24-30.06.24

ALEXANDRA KORDAS Solo Show
Captaloona Art Gallery
C. DE ADRÊS MELLADO, Madrid
25.05.-31.05.2024

MOSTRA PERSONALE – ALEXANDRA KORDAS Solo Show
GALLERISTA "IL COLLEZIONISTA", Rom
27.04.2024

INTERNATIONAL ART FAIR MILANO
IKONIKA ART GALLERY, Mailand
20.04.-24.04.2024

MILANO DESIGN WEEK – GLOBAL
SPAZIO ARTE TOLEMEO, Mailand
16.04.-21.04.2024

INTERNATIONAL ART FAIR
ART ART ARMANDO XHOMO, Florenz
09.03.-16.03.2024

ALEXANDRA KORDAS – FROM DARKNESS TO LIGHT
Einzelausstellung POP-UP GALLERY, München
08.03.-14.03.2024

MINSCAPES
GALLERIA LA PIGNA
PALAZZO MAFFEI MARESCOTTI, Rom
09.02.-17.02.2024

2023

2ND TOOLIP INTERNATIONAL ART CONTEST
MRS. TOOLIP ART GALLERY, Barcelona
16.11.-16.12.2023

UNSEEN REALITY
VILLA MUSEO "PAOLINA BONAPARTE", Viareggio (Lu)
16.11.-03.12.2023

FLOATING LIGHTNESS – SOLO EXHIBITION
BORGO PIO ART GALLERY, Rom
04.11.-11.11.2023

NEITHER LOSERS NOR WINNERS Solo Show
Museum Bellini, Florenz
27.10 - 03.11.2023

INTERNATIONAL CONTEMPORARY ART FAIR MONACO
VAN GOGH ART GALLERY, Monaco
25. 08. - 27.08.2023

NEITHER LOSERS NOR WINNERS Solo show
Accorsi Arte Galerie, Venedig
31.05. - 31.8. 2023

INTERSPACES - BEYOND THE TANGIBLE
GALLERIA LA PIGNA, Rom
26.05.- 06.06.2023

NEITHER LOSERS NOR WINNERS Solo Show
Accorsi Arte Galerie, Turin
13.-27.05 2023

„Woman´s Essence - Show 2023"
Labo 6/2 Gallerie, Berlin
28.-30.04.2023

„Emprerors"
Via Angelo Poliziano, Rom
17.-23.03.2023

Galerie Il Collezionisa, Rom
Solo Show
Roma
11.03.-22.03.2023

Art Winners Venazio Crocetti Museum Roma
03.03.23-16.03.23

2022

„Without words"
Arte Borgo Gallery, Rom
21.12.2022 - 09.2.2023

„ROSA SEHEN STATT UNTERGEHEN"
Hohenzollerndamm / Uhlandstrasse, Charlottenburg, Berlin
10.12.2022 - 01.2023

Accorsi Arte Galerie,
Venedig
20.10.2022 - 20.1.2023

The Act, Mailand, Italien
Jelmoni Gallery, Mailand, London
14. - 22. Dezember 2022

Arte in Camine Rom
Antonio Canova Avard, Rom, Italien
Biblioteca Angelica Galeria Rom
8. - 26. November 2022

MIIT Museum, Turin, Italien
8. - 11. November 2022

We Contemporary Art Show,
Palazzo Velli, Rom
4. - 6. November 2022

FIABCN - Fira Internacional d'Art de Barcelona,
Barcelona, Spanien
4. - 5. November 2022

Capital Culture House,
Fort Lauderdale, USA
22. - 29. Oktober 2022

THE MUSEUM

National Museum of Art in La Paz, Bolivia
The National Museum of Art (MNA), one of the largest museums of its kind in South America, is located in the Palacio Diez de Medina, built in 1775. Its façade dates back to the late Andean Baroque period.
Today, the museum exhibits an important permanent collection dedicated to the indigenous worldview, the diversity of Bolivia, as well as the pre-Hispanic, colonial, republican and contemporary periods.

MUSEO NACIONAL DE ARTE

485, Calle Comercio,
Plaza Murillo
La Paz, Bolivien

museonacionaldearte@gmail.com
(+591) 2408542

Opening hours:

National Museum of Art
Open Monday to Saturday
from 8:30 to 16:00,
Sundays from 8:30 to 13:30.

CONTACT ARTIST

Alexandra Kordas
Bavariaring 11
80336 Munich
Germany

Phone: +49 89 53 64 63

E-Mail: art@alexandrakordas.com
www.alexandrakordas.com

WWW.ALEXANDRAKORDAS.COM