

30 May – 28 July, 2018
jevouspropose#2

For jevouspropose#2, Fanni Fetzer (director Kunstmuseum Luzern) proposes conceptual artist Marion Baruch.

In her research, Marion Baruch dedicates herself time and again to the theme of the empty, of the void. Whether Marion Baruch made large sculptures out of steel, whether she worked as part of an artist group or hid behind the label "Name Diffusion" - Marion Baruch was and still is just as interested in what is not visible as in what is obvious. Over the decades, the artist has created small objects, large installations in public space, small events and extensive social projects. At first glance, it is not easy to identify the similarities between the various groups of works, but all of them are based on Marion Baruch's fundamental interest in our society. Her oeuvre is never based only on formal questions, but always also on political questions. Even today, when Marion Baruch returned to Italy to work with fabric remnants from the clothing industry, she is still interested in the social issues behind production processes and their use of resources.

Marion Baruch, born in 1929 in Timișoara, studied art in Bucharest before emigrating to Israel in 1950 where she studied in Jerusalem at the Bezalel Academy of Arts and Design. Her teacher was Mordecai Ardon, a Bauhaus artist and former pupil of Paul Klee. Thanks to a scholarship, she studied in Rome from 1954 at the Accademia di Belle Arti. In the 1960s Marion Baruch's formal language became more radical, her artistic praxis started to be based on the term "relational art", an understanding of art described first by the French art critic Nicolas Bourriaud. Marion Baruch created large steel sculptures, which always demanded the interaction of the audience. With simple lines stylistically based on modern architecture, the artist created an open space around the human figure. In cooperation with A. G. Fronzoni, Marion Baruch also produced two radical works of experimental design during this period: Ambiente-Contentitore (1970) and Abito-Contentitore (1970). For the designer and manufacturer Dino Gavina, Marion Baruch also designed two "non-object objects", a kind of seat and a kind of carpet as part of his Ultramobile project.

The examination of interior design has had a lasting influence on Marion Baruch's work. She understands the industrial production as well as the marketing of the things thus produced as an essential expression of our time. From 1989 onwards, the artist took a critical look at the art market in particular by no longer presenting her artistic work under her own name but as a product of the company "Name Diffusion" (registered at the Chamber of Commerce, by the way). In cooperation with textile companies, the group of works "Name Diffusion" comprises all elements and persons involved in industrial production: the products themselves, workers, jobs, distribution and sales. By removing the boundaries between reality and fiction, the artist stages a situation in limbo - the best precondition for a conversation, a political discussion, before they lead to concrete demands in terms of labour law, economics or ecology. "Name Diffusion" is only one of several socio-political works, in others Marion Baruch has dealt with the Internet, genetics, migration or the "Sans Papiers".

./.

Since 2012, the artist has been creating a series of works that are characterized by a return to formalism. The "rags" that Marion Baruch collects are waste from the clothing industry around Milan. In a time-consuming selection, the artist decides how each piece is to be presented and named. Starting from her visual memory, images, dynamics, faces and techniques are verbalized, named, brought together and translated into art in a simple act taking gravity into account. Marion Baruch selects the individual pieces with her hands in the fabric, combining chance and minimal gestures to create visually powerful works - sculptures, portraits, sketches or architectural elements.

Text Fanni Fetzter

Fanni Fetzter

Fanni Fetzter has been the director of the Kunstmuseum Luzern since 2011. Prior to that she held positions at the cultural journal «du», Kunstmuseum Thun and Kunsthaus Langenthal. Her publications and exhibitions have focused on the work of Dias & Riedweg, Helmut Federle, Candida Höfer, Sharon Lockhart, Jorge Macchi, Laure Prouvost, Mika Rottenberg, Thomas Schütte, Sonja Sekula, Kateřina Šedá, Taryn Simon, and Rosemarie Trockel among others. She has received several Swiss Art Awards for her curatorial activities.

Marion Baruch

Marion Baruch is a conceptual artist with a deep interest in social contexts. Thus her oeuvre is never based only on formal, but always also on political questions. Born in Romania in 1929, Marion Baruch now lives and works in Gallarate (Italy). From 1990 to 2010, Marion Baruch was also known under the artist name Name Diffusion. Numerous museum and gallery exhibitions such as: Kunstmuseum Luzern, Mamco Geneva, Magasin Grenoble, Galleria Nazionale d'Arte Moderne Rome, Mambo Bologna, Groninger Museum, Kunsthalle Düsseldorf, Fri-Art Kunsthalle Fribourg, KW Berlin, Turner Contemporary Margate, Maga Gallarate, Inga-Pin Milan, Laurence Bernard Geneva, BolteLang Zurich, Anne-Sarah Bénichou Paris.

jevouspropose

jevouspropose is a curatorial series by Sabina Kohler and accomplices.

Several times a year, jevouspropose invites someone (an accomplice, a personality) to propose an artist with a specific group of works that are close to the heart of the proposer. The works will be installed in the room of jevouspropose, celebrated with an opening and remain on view for a while. At the same time the respective presentation is expanded and continued in virtual space: On jevouspropose's Instagram account, the proposer and the artist will have a chat, a visual ping-pong on the works and themes on display (www.instagram.com/je_vous_propose)