



PRESS RELEASE



CENTER FOR CONTEMPORARY ART AND CULTURE

Le Magasin - from Thursday 29 October to Thursday 10 December 2020

Opening - vernissage on October 29 at 6 pm

## MARION BARUCH A RETROSPECTIVE

« Endless going trying to say »

*This first exhibition in France of Marion Baruch's works is realized in partnership with the Kunstmuseum of Lucerne Switzerland, as well as with the participation of renowned galleries, including Urs Meile in Lucerne, Laurence Bernard in Geneva and Anne-Sarah Benichou in Paris.*

***To lean on the images, it is like leaning on the words or on the populations of the insects. It's to lean on the multiplicity of the forms, where to describe the various strategies in order to compose in a single life with the more disparate forms. The insect, the word and the images are the life of forms rather than a form of life.***

« **Endless going trying to say** » is the second stage of a cycle of retrospective exhibitions dedicated to the work of Marion dedicated to the work of Marion Baruch. The current health context, imposing constraints of various kinds, has led the curator of the exhibition, Noah Stolz, in relation with the Magasin, to radically rethink the project by focusing its radically rethink the project by focusing on some aspects of the artist's work that had never been presented from this perspective.

« **Endless going trying to say** » is built in two axes: The first one concerns the artistic course of Marion Baruch. The first concerns Marion Baruch's artistic career in the light of her biography; the second axis unfolds around the language of forms, developed by the artist over the last few years, using fabric scraps from the production of ready-to-wear clothing.

The first room of the Magasin opens the exhibition directly on the path of the artist. It's based on a collection of documents and objects chosen through writings and some relics, which attest to his relational work. These unpublished testimonies tell, as a whole, the abundant course of the artist, by putting in light the various phases of its creation as well as its theoretical foundations.

### **To put in abime the object of art which becomes no more than a simple relational vector**

From 1991, Marion Baruch registers the label NAME DIFFUSION with the Chamber of Commerce of Varese. Her actions of the first years (1991-1993) developed around the art market, exhibiting her work only in the Luciano Inga-Pin Gallery but also in the Groninger Museum in 1993, as well as in the most important art fairs in Europe. Her practice at the time consisted of putting the art object into abyss, which became a simple relational vector.

It's in Paris, where she settles, from 1994, that Marion Baruch creates, still under the label, NAME DIFFUSION, a series of actions, workshops and websites in close connection with the most disparate social realities and gradually enters in contact with the community of undocumented migrants. NAME DIFFUSION becomes, over time, according to the needs and frequentations, a multiform network. The concept of this label, open to the outside world in the form of workshops and participatory debates, is constantly evolving, influenced by the contributions of the various actors who gravitate around Marion Baruch. Among them, we find theorists, sociologists, psychiatrists, activists, as well as philosophers and figures from the art world.

### **An overriding avant-garde vision**

The contribution of Anne-Marie Morice, editor and curator founder of the network Synesthésie, with whom Marion Baruch realized several projects, gathers in a computer dating from the time, the "project internet project" of Marion Baruch aka NAME DIFFUSION. This window of production, open on the internet, primordial for the exchanges between the community of the migrants and their places of origin, shows how much the artist, already avant-gardist, is interested in this medium whereas the scene of the art lends it only little interest.

*The exhibition is curated by Noah Stolz. Independent curator and producer of artist's films, he was editor of the Italian pages of Kunst-Bulletin from 2004 to 2009. In 2004, he founded La Rada, an independent art space in Locarno, which he managed until 2009, when he was joined by Patrick Gosatti. Together, they have curators of the visual arts of the festival Les Urbaines in Lausanne. From 2009 to 2016 he is also part of the Federal Art Commission at the Swiss Federal Office of Culture. In 2013, he organized the Prix de la Société des Arts de awarded to Gianni Motti and in 2016 the exhibition in Geneva of the Kiefer Hablitzel Prize. Since 2014, he has been working on the conception of an articulated project that is supposed to change the way of facing the creation of events. The Stella Maris project is both an archive and a platform for the production of research projects and the dissemination of the contents elaborated through events that have been presented in numerous Swiss and Italian institutions. Since 2016 Noah Stolz is also pilot of the Real Estate project and the Marion Baruch Archive, a 1929 artist born in Timosaora and resident in Milan.*



*Of Romanian and Jewish origin, Marion Baruch was born in Timisoara, formerly Hungarian territory. From her early childhood, she spoke Hungarian and German at home, then Romanian, the language imposed at school. During the Second World War, she was forbidden to go to public school, but she had the opportunity to study in a private French school. In 1950, she immigrated to Israel. Her training took place in three stages. She began in Bucharest in an academy crushed under the socialist dogmas then continued in Jerusalem, in the Bezalel Academy, a school inspired by the Bauhaus, whose director is Mordecai Ardon. Exhibiting at the Micra Studio in Tel Aviv, Marion Baruch won a scholarship and left for Italy where she attended the Accademia di Belle Arti di Roma. Although her initial training was in painting, it took her only a few years to begin to be interested in all kinds expressions.*

*A recent perspective on his work, highlighted during at the time of the first great retrospective of the artist at the Kunstmuseum Luzern, in Switzerland, underlines the astonishing of an artistic approach always very conscious of what is happening in the art world and yet very independent from it.*



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The more the scope of this network grows, the more Marion Baruch realizes that the institutions of contemporary art and the art market can no longer constitute the only ground for the development of her activities. In 1994, she began to exhibit in independent art venues and to develop participatory projects in other venues than those dedicated to contemporary art.

Through this first exhibition, we hope to sketch the features of this complexity that deserves to be discovered and studied.

### **Celebrating the life of forms, the richness of their festival of repetitions and variations**

"Endless going trying to say", in its second axis, presents a selection of some of the artist's new installations around fabric sculptures of different dimensions, made with the remains of the ready-to-wear clothing workshops. It is from the largest of these installations (Endless going, trying to say) that the exhibition takes its name. This unpublished work should have been presented at the art fair in Hong Kong (Art Basel Hong Kong - Encounters). Imposing, by its size, it is materialized entirely of fabrics, resulting from waste of the industry of the fashion. Far from positioning itself as a moralizing object, it celebrates the life of forms, the richness of their festival of repetitions and variations.

### **Revisiting the Duchampian readymade**

Since 2012, Marion Baruch resumes the path of a formal work, and it is in a free and reconciled relationship, to the recent history of art that the artist revisits the Duchampian readymade, far from any dogmatism. With Marion Baruch, the artist is no longer the unique creator who appropriates existing objects by naming them, but rather an eternal child who plays at miraculous fishing and who, in the company of his playmates - his work remains linked to a relational aesthetic - weaves the contours of an artistic language in perpetual evolution. It is thus an empirical practice that connects the richness of spoken language to a shared memory of already existing forms.

### **Everything that is produced by man is only a metonymy**

« "Endless going trying to say" », the title of the exhibition, evokes for the artist the incessant production of Nature of which all that is produced by the man is only a metonymy. "Production," says Marion Baruch, "...is something that cannot be stopped, nor controlled, but that can be described, learn to know by being reflected in it ". This perspective of connecting the natural to the unnatural is a state of mind that the artist asks us to accept. Playing her game, she asks us to abandon for a moment our cultural achievements and to place, on these shreds suspended in the air, an eye of wonder.

"The fabric is the first form of writing" and therefore already contains all forms. The phrase "Trying to say", borrowed by the artist from the philosopher Georges Didi Huberman, speaks of a state of mind in the face of expression or life, which means that writing is always rewriting, stopping, continuing, recognizing, seeing the difference, identifying, writing and so on.

### **An exceptional journey, parallel to the official history of art**

Marion Baruch crosses the second half of the XXth century always being in the avant-garde. Her restless attitude leads her to approach several media without ever wanting to be locked into one of them. The same can be said about her career, or rather her artistic career, since Marion Baruch's institutional career is very intermittent and she very rarely exhibits in museums or galleries, except from the 1990s onwards. Too independent to be part of a movement or a "family" of artistic belonging, she develops an exceptional course parallel to the official history of art.

### **The object becomes only a medium but the content of the work remains immaterial**

Far from being comparable to a career, the course of the artist is strewn with astonishing episodes as when she approaches the radical design by putting in crisis the conception of the object of consumption ( Abito-Contentitore, that she signs with A.G. Fronzoni ). After having measured herself with the conceptual art (1970-1982), Marion Baruch lives between the end of the Eighties and the beginning of the Nineties, one of her most prolific periods, where, in advance on its time, she approaches the relational art. She founded a label regularly registered at the Chamber of Commerce of Varese, NAME DIFFUSION, a brand whose principle is to promote her textile products generating, under this pretext, relationships with the public. For three years, she exhibited mainly in the main art fairs, but did not sell anything, the object became only a medium but the content of the work remained immaterial.