

MARION BARUCH

*Le Parti pris des nuages*

Solo Show, may 20th - juillet 13rd 2017  
Opening 20th of may from 3PM to 8PM

(the show will be closed between the 21st until the 27th of june)

May they be untitled « Paintings », « Sculptures », « Portraits », Marion Baruch's works are made of scraps of fabrics pinned up on the wall. The form that they present, are the result of both chance and the effect of gravity on the flexibility of the fabric : nothing prepared or planned.

The works offer a drawn structure who reflects a geometry between deconstruction of the painting, sketch of bas-relief, and processual sculpture ». Christian Bernard.

For her first personal exhibition at the Galerie Anne-Sarah Bénichou « Le parti pris des nuages », in homage to Ponge, Marion Baruch renews with this poetry of everyday life, characteristic of his work.



Marion Baruch, *Yellow*, 2016, fabric, 240 x 151 cm,  
crédit Alexander Hana, Courtesy of the artist and  
Galerie Anne-Sarah Bénichou

Marion Baruch appears as an uncatchable artist as her production takes multiple paths. Her work covers a wide spectrum: paintings from the 1960s to sculptures and conceptual installations dating from the 1980s, collective productions made in Paris in the years from 1999 to 2000 to pieces created in Italy from fabric falls since 2010.

The personal exhibition of Marion Baruch that the Galerie Anne-Sarah Bénichou proposes announces itself as a singular event; It shows the most recent works of this artist and emphasizes the dynamism, the energy, the capacity to renew itself in a contemporary context. The title of the exhibition refers to Francis Ponge's book of poems *Le parti pris des choses*, which the gallery owner particularly likes and which immediately came to her mind when she discovered the work of Marion Baruch. Things have become clouds. Figuring the form, the consistency of a cloud is impossible, watching it evolve in the sky recalls the artistic research of Marion Baruch who tries to perpetuate the ephemeral poetically.

The bias of the clouds evokes a poetry of nothing, of the daily life where the objects of everyday life dominate, the products of consumer society.

For some years now, Marion Baruch has been creating works from the remains of fabric she collects in garment factories in the Milan region, materials destined for destruction. It restores life, engages a process of survival, re-use. Consisting of lines, roundings, throws, pleats, often monochromes, these flexible forms are pinned to the wall or suspended from the ceiling. The artist arranges and tends these materials until often obtain forms of a flexible geometry that punctuates the space.

The urgency lives in this artist who is not limited or restricted; She feels the need to work fully. Every day counts and recognition begins to emerge.

Extract from the text by Burluraux, written for the show and titled *Les grands maîtres sont réels pour elle*.



Marion Baruch, *Portrait 1, 2, 3, 4, 5*, 2013, exhibition view "Lampi di memoria", Mamco, Genève, crédit photo Ilmari Kalkkinen, courtesy of the artist and Galerie Anne-Sarah Bénichou

### Marion Baruch

Born in Romania in 1929 in Timisoara, Marion Baruch studied at the Academy of Fine Arts in Bucharest and then at the Bezalel Accademy of Arts and Design in Jerusalem where she joined her mother violinist. She joined the Accademia di Belle Arti in Rome in 1954. In the late 1950s, she worked for the Italian textile industry and designed designs for prints.

Numerous periods punctuate her work, some of which are key moments. From 1990 to 1995 it is a fiction company: *Name Diffusion*. This company developed participatory and relational projects and proposed a collective approach of meetings, exchanges and creation. This is one of the best known chapters of her life. It was part of the international context of the 1990s that payed particular attention to the company.

From 1998 to 2011, she directed her work towards the creation of new forms of encounters. She practiced a relational, more political art, more anchored in questions of society. She made blogs and participatory sites such as *I'm an undocumented*, online action with the magazine *Synesthésie* in 1998. This kind of medium allowed her to broaden and diversify her audience.

Marion Baruch has spent her life building relationships and connecting. Today it also builds a dialogue between two immaterial forces: space and memory. The artist is inscribed in the continuity, there is a desire to live in the present, a radicality always active.

Art historians are only beginning to examine and analyze the work of this artist following recent exhibitions. Nathalie Viot and Noah Stolz constitute her archives for the creation of an Estate and a monographic catalog is being prepared. Marion Baruch is also represented by the Galerie Laurence Bernard in Geneva.



Marion Baruch, exhibition view *Eingang, In & Out, Up & Down, Durch und Durch*, Galerie BolteLang, crédit Alexander Hana, Courtesy of the artist et Galerie Anne-Sarah Bénichou