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## **The Disintegration of the Individual and the Group**

**About the work of Ariel Aseo and Marion Fux in "Kibbutz" Gallery in Tel Aviv**

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Faded, blurry paintings, on the verge of disappearance, welcome the guests visiting the exhibitions of Marion Fux and Ariel Aseo, shown at the "Kibbutz Gallery" in Tel Aviv, curated by Tali Tamir.

In both exhibitions, the artists observe their personal past and through it, shed light on present difficult feelings, a present that is the product of the past, and different from it. A present that is the next candidate to be a faded, deleted past.

### **The Death of the Group**

The faded look also characterizes Marion Fux's paintings, based on various group photographs. Marion Fux was born in Chile and was raised on the Zionist Socialist principles, which she embraced in the youth movement. After the Six-Day-War, she immigrated to Israel with her husband, and after a period in Kibbutz HaMa'apil, she came to Metzger, where she lives and paints until this day.

According to Fux, the series of paintings displayed in the gallery, began when she browsed an album of Polish Jews, who were photographed performing different activities in the years predating the Holocaust. Among those photos, she noticed group photos of Zionist youth movements. Fux was surprised to discover that the pictures featured "happy, healthy young people, similar to my group photos from Chile." Based on these photos, she started painting these groups smiling at the camera at the peak of their glory, unaware of the horrifying future awaiting them. As she continued the series, she painted the youth movement she and her husband had belonged to, based on similar photos from various events, as well as the labor groups of her friends from Kibbutz Metzger (dairy workers).

In all of Marion Fux's paintings, the dominant colors are faded pastels, of a grainy-blurry nature. This picturesque look effortlessly conveys the sense that everything is dissolving and disintegrating, that memory fades, and that "all the subjects in the picture are no longer alive" (to freely quote the words of Roland Barthes in his book, *Camera Lucida: Reflections on Photography*). Even if "death" isn't "physical", it is an ideological death, "the death of group ideology". ("Socialism's revolutionary idea to create a collective, egalitarian group had rendered the group the crown jewel of society, and its ideology, a requirement second to none," wrote Tali Tamir, curator of the exhibition). Marion Fux: "The dairy workers painted in the series, no longer work in Metzger's dairy farm. They've been replaced with foreign laborers from the Philippines."

Marion Fux claims that the photos she used for her paintings, visually and accurately demonstrate "the concept of the group," its unity or disintegration: In some of them, the group looks like "a square lump of flesh" and in some, "a disintegrating lump." According to Fux, the events of the past two years, during which she worked on the series, influenced the evolution of the paintings: "Existential fears regarding disintegration, decomposition, and possible catastrophe, be it physical or ideological, permeated the paintings, and everything got mixed up: the Zionist youth movement group in Poland at the time of the Holocaust, and the

labor groups in Kibbutz Metzer were suddenly seen as similar and faded. Identifying time became unclear and blurry..."