

...AND SHE WITH SHUT EYES... - STAGED PAINTING DALIA BAR-AMOTZ*

Marion Fuchs' art, depicted as realistic, is meticulously detailed, granting the same treatment to the female central image, and the ornamental and decorative background that is filled with motifs that belong to the milieu of the image, as an inseparable part of it.

On the somewhat kitschy painting the artist smeared a layer of beeswax, causing it to age instantly, a sort of metamorphosis of matter and a leap backwards in time. It's not the same emotional painting that it had been, but a faded document, valuable because it apparently survived the processes it went through. Indeed, no small number of paintings that go through these processes, don't endure, and are gone.

The cinematic "frames" click quickly. Image after image with almost identical poses, but the color shade and the focus change, as if each one had been photographed through a different lens or filter. The painting is predominantly based on posed photography, and maintains the pose even after going through the process that transforms it to another language.

Marion presents the viewer with a flash sequence of images centered around a woman figure. In one sequence there is a fragment of figure (no longer young) with only the upper part of her body showing. The feminine figure, perhaps the artist herself, or a mother figure, lies in bed on crumpled sheets, shutting her eyes with her hands, in a dreamlike state, or perhaps escaping from reality. Concurrently this is the "pose" on loan from the dictionary of art of "the ideal image of the woman" lying in a bed by Ingres, Goya, Matisse and other artists. Another image, a young girl trying to float on air, her arms stretched out in front of her, gives the feeling that she's being led with her eyes shut... or the woman kneeling, transmitting simultaneously an everyday situation of lowness and of sublimely character at the same time. The attention to background here is striking, the female milieu, seemingly expressing the inner world, or the whole world, of the woman.

A closed circle: beauty, dreams, states of floating and states of kneeling and submission. Perhaps it is one woman's self-opinion, or maybe there is something of the typical opinion that women have of their situation. A closed circle in techniques repeating themselves: pretty, pedantic painting followed (expectedly) by successions of distortion and destruction.