

## MEDIA RELEASE

29.02. 11.10.2020 [extended]

## Marion Baruch Retrospektive – innenausseninnen

It is possible to outline the caesurae of the 20th century by referencing the life and career of the artist Marion Baruch (\*1929) in Romania, Israel, Italy, Great Britain and France: fascism, communism, capitalism, feminism, pacifism, migration, social classes, nations, religions, language communities, political ideologies. Through her art, Baruch addresses social themes and observes inner worlds and outer spaces. *innenausseninnen* is an immediately understandable term she has coined, it is just that here “ausseen” (outside) is “innen” (inside). Language is central to Baruch’s work. *innenausseninnen* designates a search for a perspective, an experimental set up assessing the mechanisms of integration and/or exclusion.

For her project *Une chambre vide* (2009) the artist cleared out a room in her small apartment in Paris so that she could invite people in to talk every afternoon over the course of a month. The room may have been empty, but otherwise it contained everything: openness, curiosity, the chance element of the exchange, the warm sunlight. For this retrospective, one of the exhibition rooms will also remain empty; this “empty chamber” will be the venue for a loose series of encounters, discussions and lectures for the exhibition visitors.

Baruch’s first steel sculptures, dating from 1966, are accessible, filigree drawings in outdoor space. A historical photograph shows the artist in a gymnast’s pose between the steel girders. It is permitted to touch and even use these sculptures. They are playful, and their dimensions are aligned with those of the human body. Inside and outside intertwine. We are neither inside nor outside. Baruch’s art involves creating this inviting openness. The objects *Ron Ron* (1972) and *Lorenz* (1972) are a kind of useless furniture, toys in the context of an adult’s apartment furnishings: neither quite a carpet, nor quite a stool, they are an invitation to us to grant more space to our senses.

In 1988 Baruch began to respond critically to the art market with the label NAME DIFFUSION, which means distributing, sharing with one another as a principle, but not as a dogma. NAME DIFFUSION is listed as a company in the commercial register and, as an artists’ collective, realises art projects and actions in the business sector. The supposedly different systems become confused. Of course, this is both playing with and criticising the system, rendering job structures, social classes or market mechanism visible, as well as taking delight in experimentation.

Formally speaking, many of Baruch’s most recent works are so strong that the thematic complexity is almost concealed behind their minimal aesthetic. Using left-overs from the textile industry she again addresses the theme of the workaday world and the use of resources. Above all, the twisted and stretched textile remnants again mainly create accessible images. Seen in formal terms, the artist likes to work with empty spaces, through views, transparency, omissions. She herself speaks of the “void”, although by this she does not mean a spiritual nothingness. Instead, this void is a free space in the literal sense, to be understood as an invitation to the visitors to enter it. The artist herself, and we who are standing in front of and in her work, experience the transformation of the visible into the invisible physically; we are inside and outside at one and the same time.

curated by Fanni Fetzler and Noah Stolz

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## DATES

### Media preview

Friday, 28.02., 10.15 am

### Opening

Freitag, 28.02., 6.30 pm

Greeting and Introduction

Andi Scheitlin, President Kunstgesellschaft Luzern

Fanni Fetzer, Director Kunstmuseum Luzern

Followed by snacks and drinks in the foyer

### Talk in the exhibition

Saturday, 29.02., 1 pm

With the artist Marion Baruch, Fanni Fetzer, curator, and Noah Stolz, co-curator

### Underway with the Curator

Wednesday, 11.03., 6 pm

Guided tour with Fanni Fetzer

### Une chambre vide

Wednesdays, 6 pm

– 24.06. Book launch with Fanni Fetzer, curator, and Noah Stolz, co-curator

– 26.08. Brigitte Dätwyler, Performance artist and entrepreneur, on strategies in art and economy

– 02.09. Marion Strunk, artist, on omissions in Marion Baruch's oeuvre

– 09.09. Valérie Marange, philosopher and psychoanalyst, with Georges Pfründer, cultural mediator, on inclusion and exclusion, in English

– 16.09. Mascha Madörin, economist, looks at Marion Baruch's work from the perspective of feminist economy.

– 23.09. Myriam Rambach and Arben Iljazi on the project *Tapis volant*, with Georges Pfründer, cultural mediator, und Noah Stolz, co-curator, in French and English

### Family tour with workshop

Sunday, 22.03. and 20.09., 11–12.30 am

### Guided tour for the generation 60plus

Thursday, 02.04. and 18.06., 3–4.30 pm

### Museums weekend

Saturday / Sunday, 16.05. / 17.05.

Short guided tours for families 1.30–2 pm

### Public Tours

Wednesday at 6pm and Sunday at 11am, as on our website [www.kunstmuseumluzern.ch](http://www.kunstmuseumluzern.ch)

### Schools

A variety of offers for classes of all ages

### Monography

With texts by Laura Breitschmid, Fanni Fetzer, Martin Herbert, Béatrice Josse, Victor Neumann, Noah Stolz, Annabelle Ténèze, Tatiana Trouvé, Andrea Viliani, Emma Zanella among others, Mousse Publishing, d/e, CHF 45.– / for members CHF 40.–.

In cooperation with **MAGASIN des horizons, Grenoble, Muzeul de Artă, Timișoara, MA\*GA, Gallarate, les Abattoirs, Musée – Frac Occitanie Toulouse**

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