

STOOL -WOMAN TALI TAMIR*

Marion Fuchs' focus on the female image, begins with a series of nude photographs of a model with a thin childlike silhouette and a girlish hairstyle: supple ponytail gathered with a hair-band. A contemporary profile of a woman-child, molded by Marion without personal characteristics, cast into wax molds and transformed into a series of images: Isis, the Egyptian goddess, Flora, goddess of spring and the mythological Graces; a series of female images, manifestations of one image creating a timeless chain of eras and cultures. The woman-child becomes the female prototype, her never-ending adaptability clashes with the metamorphosis inside the rigid constraints of the wax molds.

The female image in its various adaptations never appears in a naturally free situation. In all situations she blends in with another object that subjugate her to it, and so she becomes a woman-chair or a woman-stool. In her final embodiment she receives the status of an article, an aesthetic object. She can be a statue or an object of still life.

Marion isn't able to leave her figure bare, without some kind of covering. She is always "covered" with mythology, style or social suggestion.

The materials that Marion works with-beeswax, pigments, charcoal and oil paints on a plywood or perspex base-create various strange meetings of conservative and contemporary materials, and of materials that freeze and preserve, with transitory fragile materials. The drawing style and quality are classic, even academic, and in contrast to the modifications of the drawings carried out with beeswax and pigments. Marion's roots are embedded in the literature and reproductions of the history of art, and a collection of old glass slides that were used to teach with in the history of architecture class by a teacher who was active in the 1940's. When integrated with the young girl with the ponytail, they emphasize her strangeness but don't hinder the stages of her materialization from a blob of wax.

The Three Graces appear in Marion's works in two different variations. Once in traffic light colors - red, orange and green - giving a somewhat amusing and popistic ironic dimension to the role of women. The other version shows the Graces in three positions: front, side and back, as they are sitting on a chair, their shadow united to the legs of the chair. The three gracefully dancing nymphs are transformed into three unmoving anonymous shadows, half object and half woman. The female identity dims and becomes object-like, but on the other hand it acquires a dimension of provocative testimony that changes her passivity to active criticism.

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