

## **Marion-Fux- The Group**

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### **The Group - Power or Burden?**

#### **About Marion Fux's Paintings**

It is impossible to imagine the history of Zionism without understanding the motivating and unifying force of The Group. Like every national revival movement, creating cohesion among individuals and building a solid and fortified collective identity, were the foundation of its existence. Consolidating this bond were the youth movements, the Nahal groups, the kibbutzim, and the closed societies and clubs, who were surrounded by ever-growing collective myths. 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.

The group's primary virtue was human solidarity as a reassuring value, which came with a price tag: toeing the ideological line. The tension between the two, acted as a pressure between two geological layers of different temperatures, creating deep fissures in the system over the years. However, beyond the natural demand for individualism, which clashed with the demand to fully identify with the group, the group pattern was assimilated as a central icon in the Israeli identity and became a deep-seated component, which accompanied the local experience of belonging. The Israeli (not necessarily the kibbutz member), absorbs his collective education from preschool and elementary school, until the happily joining the youth movement, his high school class, the Nahal group, the military company, the battalion, the squad. Those who grew up on the kibbutz would forever belong to the "Shibulim" group or "Drorim" group for the rest of their life, and all the rest will simply huddle together with the "gang."

Marion Fux's paintings raise this formative image in the Israeli identity: being part of a group. Group photographs, which were taken in trips, events, graduation ceremonies, and holidays perpetuate the Zionist-Israeli "unity" at the height of its grace and emphasize the veil of intimacy and nearness that covers all that is concealed and unsaid. Marion Fux invokes and repeatedly paints the theme of the group at a critical juncture: at a time during which the group disintegrates and loses its unity, yet at the same time, the individuals within it devote themselves to the seductive space of the private existence. Grey and monochromatic, these paintings have become a memory floating in the subconscious.