

MARION VERBOOM

LOESS

APRIL 11TH – MAY 13TH 2012

Born in 1983 in Nantes, Marion Verboom lives and works in Paris. Before graduating in 2009 from the Ecole Nationale Supérieure des Beaux-arts de Paris, she studied in New-York and Weimar. In residency in the Netherlands, at De Ateliers and at the EKWC ceramic work center, she took part in many collective exhibitions, including *Psychopomp Counsel* at De Ateliers (Amsterdam, 2011) and *Mouvement des atomes, mobilité des formes* at the Ecole Nationale Supérieure des Beaux-arts de Paris (2010). Marion Verboom won the Start Hiscox Prize in 2010 and hence exhibited at the Vestibule of the Maison Rouge (2011, Paris).

Two of her works are presently being shown at the gallery Dominique Fiat (until May 3rd 2012), within the framework of the collective exhibition *Man-made*. Another one can also be seen at Sciences Po, the political Institute of Paris, in the exhibition of the Sciences-Po Prize for Contemporary Art (April 16th – May 4th 2012).

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Loess, mass noun.

GEOL. A loosely compacted yellowish deposit of wind-blown sediment. Generally calcareous and fertile. Such deposits occur in many regions of the globe: China, central Europe, the Rhine valley, North America, Argentina.

Created when in residency in 's-Hertogenbosch, Netherlands, Marion Verboom's last work, *Loess*, is a set of seven volumes showing the extensibility of her subject regarding process and organic data, as well as passing and marks. Stemming from a field of inspiration embracing Ann Truitt associating with the baroque world, Borges and Caillois, this artwork expresses the different stages, variations and options of a sculptural becoming shaped into columns of complementary heights and dimensions, for which the open layout fosters infinite possibilities. This infinite aspect is reflected, among others, through the different textures experimented by the artist: matt, glossy, dried out, golden brown, enamelled or not. "The layout of the pieces, stresses Verboom, varies, depending on the exhibition premises. The stake of such an installation is to being able to offer several suggestions, to play with colours and shades of light. The artworks can be moved closer to one another, so that the installation is not penetrated, or on the contrary, scattered within the show space in order to walk around each modules." For the *Primo Piano* installation, the artist arrested on an intermediate option: the artwork can be penetrated although giving the feeling that it constitutes a compact set, crossed by narrow passageways. This, to constantly remind us of the vulnerability of the piece, but also that of the ones encouraged to strive through. In fact this work only exists in regard of the possibilities it generates via a dialogue, the spectator having no other choice but to move around it in order to seize, fragment after fragment, a whole, which, in fine, he will never be able to catch. In this regard, Verboom inscribes herself within a tradition which, if only compared to contemporary times, has, from Robert Morris to Richard Serra, marked sculpture by an anisotropic dimension.

Erik Verhagen – Art historian and art critic

– Erik Verhagen is the curator of *Autobiographies* currently presented at **Espace Culturel Louis Vuitton** (until May 20th 2012).