



Fragments of Interest:

A Conversation with Marion Verboom

by Joyce Beckenstein

Complexly layered in thought and process, Marion Verboom's works inhale cultural histories in order to exhale new-era imagery. By turns minimal, architectural, organic, and ornamental, her forms shape contemporary time into a fresh visual alphabet and run it A to Z through mythic narratives—from Aztec gods to the progeny of Zeus. Using materials and methods as archaically authentic as they are technologically experimental, Verboom deftly molds, casts, and hand-finesse clay, bronze, plaster, resin, and acetate until media and meaning become inseparable.

Goudea,
2012.
Ceramic,
40 x 40 x 40 cm.





Clairevoie,
2018.
Acetate and plaster,
190 x 130 x 20 cm.

Axe,
2018.
Acetate and brass wire,
100 x 90 x 10 cm.

Joyce Beckenstein: **Your works are extraordinarily layered. How did they evolve?**

Marion Verboom: In the beginning, my sculptures were very heterogenous. They dealt with architecture, Minimalism, geology, and archaeology. I was experimenting, but I wasn't well informed about many of the materials that I was using—everything from steel to transparent resin. Although some good sculptures came out of this experimental stage, the later works represent the gestation of much research, struggle, and informed experimentation. So, my work did not evolve in terms of process in a linear way. Later, one idea did lead to another.

JB: **Could you talk about that?**

MV: For *Clairevoie* (2012), for instance, I wanted to represent the crenellated surface of a seashell and

how it mirrors the motion of water. I made shell forms from layers of clay and arranged them on top of each other, shaping them into wave-like designs. When I finished, I had a lot of left-over clay. Clay is a sediment, and I decided to use this extra material to create an architectural form replicating the interwoven structure of sediment. (2012), a series of clay pillars of differing heights, has such a geologically inspired pattern. Then I wondered if I could layer archaeological time into these geologically based forms. The resulting "Achronies" series (2016–ongoing) consists of columns made from a variety of natural and manufactured materials. They represent an amalgam of archaeological vocabularies, arranged as totems and steles recalling the evolution of human existence. These columns stack and can be rearranged in new sequences.



