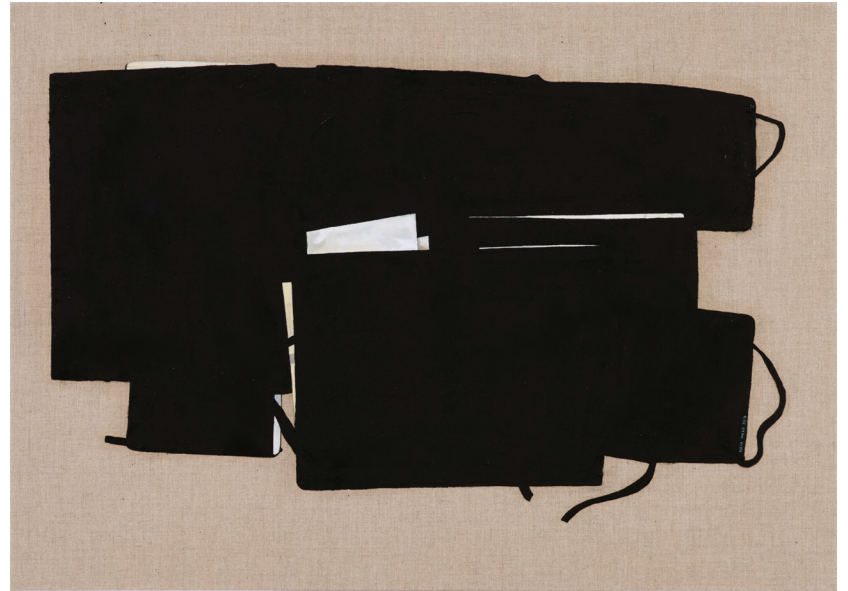
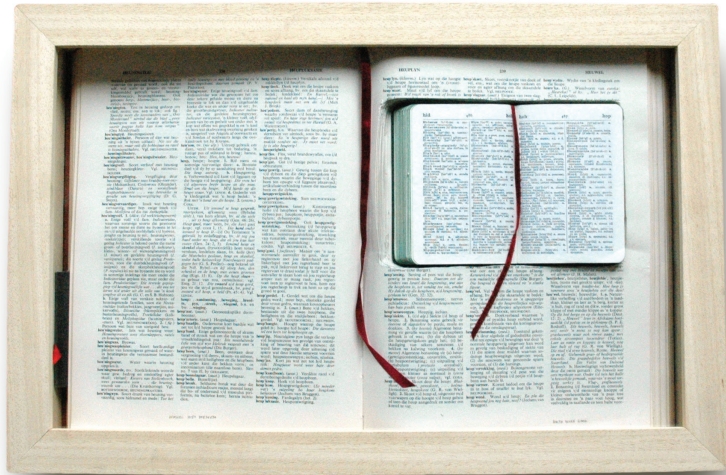


Maja Marx



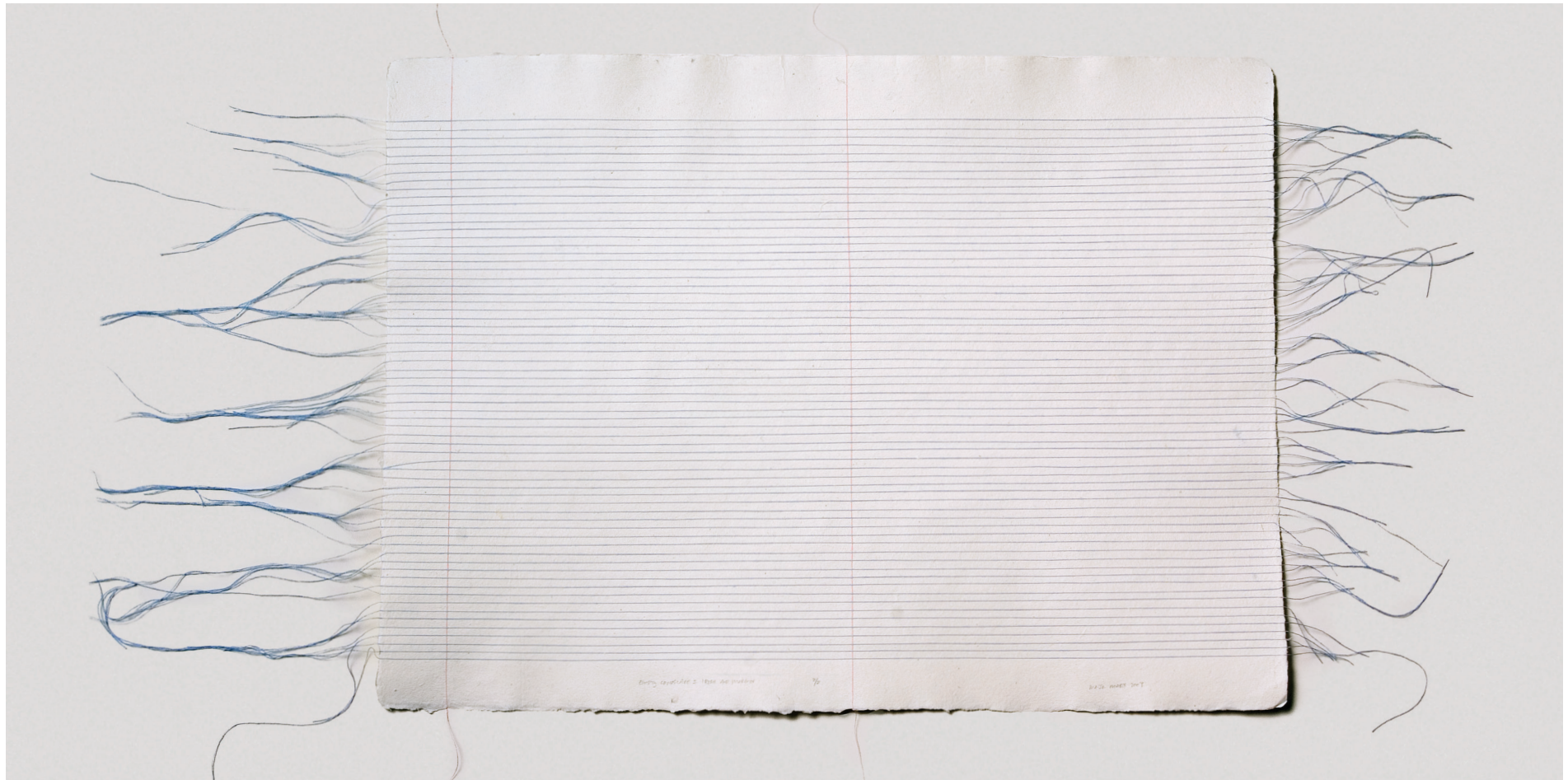
Maja Marx

Maja Marx has an interest in the spaces that precede composition, in the empty or blank surface and the constantly impending, latent probability of its inscription. She uses a common language of objects – books, lined and gridded paper from ledgers, journals and exercise books, blankets, earth, to ‘unwrite’ as it were; to unravel mark making back into the emptiness of its origin and promise. The grid, the square, the index – all webs; like nets, that await mark and thus composition – provides a counterpoint for the touch of the artist’s hand. By reigning subjective expression in, she offers the space that promises expression.

Marx’s ‘unmakings’ have separated out and engaged with each individual element involved in the processes of mark, meaning and art making. Text is dealt with as an object or space (not only vehicle), writing (and scribbled self-correction) is related to the painterly mark, reading and looking is equated to inscription, blank surfaces offer enveloping depth, constantly inviting affectation, the grid is fertile with potential for text.

Often then inscription is transient – white letters disappear under the movement and erasure of wheels on an urban tarred road; a sentence cuts into the red of a heap of earth. Blank surfaces wait endlessly and in vain upon inscription, a heap of paper invites the reader to rest their eyes between the piles of lined blankets. A small book is embedded into the gentle hill of a larger book, soft shirts are printed and folded to resemble books on a shelf – simple objects shaping text and meaning into an embodied reading of hand and eye itself. To Marx the act of reading and looking involves not only the eyes, but instead occupies the entire body.











(page 2) HEUWEL MET VOETNOTA , 2006 • Cut books & ribbon • 52cm x 30cm
(page 3) BOOK BLOCK, 2013 • OIL on canvas • 70cm x 50cm
(page 6) MANUSCRIPT (MASSGRAVE), 2004 • 21 t-shirts printed & folded into books • Dimensions variable
(page 7) PILE: FEINT AND MARGIN, 2010 • 30 blankets • 200cm x 150cm
Edition of 5
(pages 8 & 9) EMPTY LANDSCAPE: IRISH & MARGIN, 2007 • Handmade cotton paper with blue and pink cotton thread • 45cm x 32cm
(pages 10-13) PEDESTRIAN POETRY (CROSSING, SOMETHING, PASSING, BRIDGEABLE DIVIDES) Painted Zebra Crossing Twist Street, Johannesburg, South Africa, 2007 Digital Pigment Print on Inova Fiba Paper • 53,2cm x 70,2cm • Edition of 7
(page 14) AS FAR AS THE EYE CAN TOUCH, 2007 • Steel, chalk, wood and red earth • Dimensions variable

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