

GALERIE ZÜRCHER

56 RUE CHAPON PARIS F-75003
T.+33(0)1 42 72 82 20 F.+33(0)1 42 72 58 07
INFO@GALERIEZURCHER.COM
WWW.GALERIEZURCHER.COM
OUVERT MARDI-SAMEDI 12-19H

Alix Le Méléder

Dans l'instant

January 16 – February 25, 2010

Opening Saturday January 16

Alix Le Méléder's brush creates zones close to the corners, and/or the edges, of plain white, square-format canvases that are either small (80 x 80 cm) or human in scale (190 x 190 cm). The patches of pigment are laid down successively with a similar tension and a rotation of a quarter turn. The fourfold resultant vibrates, whether uniformly or not; and for some reason, possibly due to the gyration behind the imprinting process, one gets a sense of seeing the colors slip off into space as though impelled by a certain movement, or animated (so to speak) by a life of their own.

Through this gestural repetition, Le Méléder frees herself of all expression, and the paintings emerge "abstract" from the movement. Which is not the least of the evident contradictions: the gesture that initiates the mark has no narrative dimension. Each new trace of color adds to the previous one, producing a result that is more or less rapid, but always complex in character. It is related to "sunspots", those photospheric phenomena that indicate areas of intense magnetic activity on the surface of the sun, which had already been identified more than a thousand years ago by the Chinese, who often compared them to everyday objects, notably fruit. And the forms on Le Méléder's canvases, seen close up, would seem to hint at something like this. They also suggest a certain phenomenon seen from a distance, while giving the impression that this distance is not really measurable; that one can only consider it as "astronomical". The pairs of sunspots observed by Galileo on the photosphere in 1611 may actually have been thousands of kilometers across. Like Le Méléder's painted spots, they were made up of a central, denser part and a lighter, more filamentary peripheral part.

Such astronomical observations prepare us to move towards considerations of a theological nature: Le Méléder's paintings can appear as "inventions" (c.f. "the invention of the Cross"). On the undifferentiated whiteness of the canvas, she continuously invents new solar systems, revolution upon revolution. As Philippe Dagen has remarked, "From one painting to another, differences are established. And they are perceptible if one is attentive. They are sufficiently pronounced for each work to be unequivocally distinguishable, and it is tempting to characterize them in terms of sensations and sentiments. In other words, the painter's gestures transform a strange, bare object into a living space. They humanize and organize it. They render it, in a certain sense, habitable."¹

¹ Philippe Dagen, *Peindre pour ne pas disparaître*, catalogue, Galerie Zürcher, May-July 2006.

Born in 1955, Alix Le Méléder lives and works in Paris.

Exhibitions :

2008	Galerie Zürcher, Paris
2006	Peinture du temps, Galerie Zürcher, Paris
2005	Alix Le Méléder, Galerie Zürcher, Paris
2004	Le 19, Centre d'art de Montbéliard
	Le corps, son image, ses représentations, Maison d'art contemporain de Chaillieux, Fresnes
2003	Voir en peinture, Le Plateau/Frac Ile-de-France
2001	Oeuvres sur papier, Galerie Jean Fournier
1999	Alix Le Méléder, Maison d'art contemporain de Chaillieux, Fresnes

For more information please contact Agathe Dupont : 01 42 72 82 20 – info@galeriezurcher.com