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The background is a painting of a yellow garment, possibly a shirt or dress, featuring several floral motifs in red, green, and brown. A black strap with white text is visible on the right side, partially overlapping the garment. The text on the strap is "MIREILLE BLANC".

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MIREILLE BLANC

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Mireille Blanc's paintings approach reality as an enigma: caught between the familiarity of everyday life, and the strangeness of time's passing, the objects and photographic documents she frames and filters hold multiple meanings as both witnesses and subjects. Focusing on the minute details of image production and circulation in contemporary life, she intuitively reworks found and personal photographs to arrive at a middle ground between abstraction and sediments of memory, in compositions that blur the line between background and figure, often by reversing scales and ornamental patterns.

The artist often turns her attention to details from ceremonial moments of everyday life: birthday cakes, decorative balloons, kitsch souvenirs and used gift wraps take center stage as objects depicted at the brink of decay, in an instant right before they lose their spectacular function and become discarded and distorted, in a nod to entropy and the mortality of images. The lush textures of cream, chocolate or icing are reproduced through the materiality of oil paint in depicting highly ornamental cakes and pastries of various sizes and colors. They are sometimes half eaten, sometimes losing form behind a glass patisserie display, caught in the process of becoming documents of their own material demise.

Another recurrent theme is found on commercial prints of canonical works of art, for instance a Van Gogh printed on a sweatshirt, worn, torn and folded with the movements of a body, or a reproduction hanging on a wall, gathering dust and losing its vibrancy through exposure to sunlight. In each one of these instances, the layering of the image allows the process to gain visibility: sometimes a plastic folder is present, more often pieces of tape or staples

used to hold the photograph in place become part of the painterly depiction, pointing to original images as material documents that circulate in the world, exposed to the elements and the passing of time.

Born in 1985 in Saint-Avoid, Mireille Blanc lives and works in Évry, France. She studied at the Beaux-arts de Paris (2009), and at the Slade School of Fine Arts in London (2007).

Her work has recently been shown in solo exhibitions at Anne-Sarah Bénichou Gallery (Paris, 2023), Espace d'art contemporain Camille Lambert, (Juvisy-sur-Orge, 2021), The Pill Gallery (Istanbul, 2019), FRAC Auvergne (Clermont-Ferrand, 2018), and in group exhibitions at La Verrière, Fondation d'entreprise Hermès, (Brussels, 2023), Musée des Sables d'Olonnes, (2023), MO.CO La Panacée (Montpellier, 2023), Beaux-Arts de Paris (2023), MASC - musée d'Art moderne & contemporain (Les Sables d'Olonne, 2023), Centre d'Art 'A cent mètres du centre du monde' (Perpignan, 2021), Musée Rolin (Autun, 2020), Lieu Unique (Nantes, 2019), Kunstwerk Carlhütte (Hamburg, 2019), Musée Crozatier (Le Puy-en-Velay, 2018), Musée des Beaux-arts de Dole (2017).

Mireille Blanc was the recipient of the 'Prix Verdaguer' (Académie des Beaux-arts, 2021) and the 'Prix international de peinture Novembre à Vitry' (2016). Her work is part of important public and private collections such as Fonds d'Art Contemporain - Paris Collections, MASC – Musée d'Art contemporain des Sables d'Olonne, Soho House Paris, FRAC Auvergne.

MIREILLE BLANC

1985, Saint-Avold.

Lives and works in Paris.

Education

- 2009 Ecole Nationale Supérieure des Beaux Arts de Paris, FR
Diplôme National Supérieur d'Arts Plastiques, ENSBA, Paris, FR
- 2007 Slade School of Fine Art, London, UK
- 2005 Ecole Nationale Supérieure d'Art de Nancy, FR

Solo Exhibitions

- 2025 (Upcoming) Duo show with Marianne Maric, La Kunsthalle Mulhous, FR
- 2024 (Upcoming) Chapelle de la Visitation, Thonon-les-bains, FR
- 2024 *Far From The Pictures*, THE PILL, Istanbul, TR
- 2023 *Glaçage*, Galerie Anne-Sarah Bénichou, Paris, FR
- 2021 *Album*, Espace d'art contemporain Camille Lambert, Juvisy-sur-Orge, FR
- 2020 *Kinder coquillages*, Galerie Anne-Sarah Bénichou, Paris, FR
- 2019 *SPRING*, THE PILL, Istanbul, TR
- 2018 *La sommation des images*, FRAC Auvergne, cur. Jean-Charles Vergne, Clermont Ferrand, FR
Peintures, images, rideaux, cur. Joël Riff, Maison des Arts, Grand Quevilly, FR
- 2017 *Sweat épiphanies*, with Eric Mircher, Paris, FR
Mireille Blanc — Sylvain Azam, Laureates of Prix International de Peinture
'Novembre à Vitry', Galerie Jean-Collet, Vitry sur Seine, FR
- 2014 *Reconstitutions*, Galerie Dominique Fiat, Paris, FR
- 2012 *Présents*, Galerie Eric Mircher, Paris, FR
The Inventory, with Eva Nielsen, Lademoen Kunstnerverksteder, Trondheim, NO
- 2009 *The Black Swan*, Galerie Yukiko Kawase, Paris, FR

Group Exhibitions

- 2024 *Les Lois de l'imaginaire*, Musée d'art et d'archéologie d'Aurillac, FR
The Infinite Woman, cur. Alona Pardo, Fondation Carmignac, Villa Carmignac, Porquerolles Island, Hyères, FR
- 2023 *Coï*, cur. Joël Riff, La Verrière, Fondation d'entreprise Hermès, Bruxelles, BE
Figurative Painting in France Today, Peter Kilchmann gallery, Paris, FR
Voir en Peinture, La Jeune Figuration en France, Musée des Sables d'Olonnes / Musée Estrine, Saint-Rémy-de-Provence / Musée des beaux-arts de Dole / Musée d'Art et d'histoire de Saint-Brieuc, FR
Gathering, The Corner Gallery, New York, USA
Immortelle, MO.CO. Panacee, Montpellier, FR
Gribouillage, Cabinet Jean Bonna, Beaux-Arts de Paris, FR
- 2022 *AS IF IT COULDN'T*, THE PILL, Istanbul, TR
Dessins d'après... / Peintures d'après... ?, Ecole Supérieure d'Art, Saint-Etienne,

FR

- 2021 *Kaléidoscope du réel*, Galerie Anne-Sarah Bénichou, Paris, FR
Les apparences, Centre d'Art À cent mètres du centre du monde, Perpignan, FR
Le jour n'est pas si loin, Manifesta, Lyon, FR
Histoire, histoires en peintures, Château du Val Fleury, Gif-sur-Yvette, FR
Inspiré.e.s, Acte 1, Peintures, Centre d'art l'ArTsenal, Dreux, FR
Nourrir le corps nourrit l'esprit, Abbaye Saint-André – Centre d'art contemporain, Meymac, FR
Ils ont dit, oui, cur. Marc Molk & Amalteo Institute, Galerie Marguerite Milin, Paris, FR
2021=5, Galerie Anne-Sarah Bénichou, Paris, FR
A tous ces objets caressés d'un peu trop près, cur. Alexandra Fau, Unbuilt, Paris, FR
- 2020 *Les fleurs de l'été sont les rêves de l'hiver racontés le matin à la table des anges*
#opus 2, Galerie Praz-Delavallade, Paris, FR
Biennale Art Autun, Musée Rolin, Autun, FR
White plate/white cup, Galerie Jean Brolly, Paris, FR
On n'y voit rien, Galerie Anne-Sarah Bénichou, Paris, FR
Painting Spirit #2, Les anneaux de Saturne, Lieu Unique, Nantes, FR
- 2019 *La déprise, Les bouquinistes #2*, Photo Saint-Germain, Paris, FR
Some of us, cur. Jérôme Cotinet-Alphaize & Marianne Derrien, Kunstwerk Carlhütte, Hamburg, DE
Drawing a new world, cur. Alistair Hicks, Purdy Hicks Gallery, London, FR
Summer exhibition / BlackBox, Le Manoir - Centre d'art, Mouthier-Haute-Pierre, FR
Infra-ordinaire, cur. Laurene Marechal, Artvera's Gallery, Geneva, CH
Inciser le temps, cur. Alexandra Fau, Galerie Jean Collet, Vitry sur Seine, FR
Feedback, La collection du FRAC Auvergne, Musée Crozatier, Le Puy-en-Velay, FR
Decade, Galerie Joseph, Paris, FR
Novembre à Vitry 50, Galerie Jean Collet, Vitry-sur-Seine, FR
- 2018 *Feedback*, Musée Crozatier, Le Puy-en-Velay, FR
Fantômes, cur. Alexandre Mare, Progress gallery, Paris, FR
Dessins contemporains, cur. Magali Botlan, Musée Dubois-Corneau, Brunoy, FR
- 2017 *Playlist*, Erratum galerie, Berlin, DE
Peindre, dit-elle [chap.2], cur. Julie Crenn, Annabelle Ténèze & Amélie Lavin, Musée des Beaux-arts de Dole, FR
Arrière-Mondes, Galerie Odile Ouizeman, Paris, FR
Objets à réaction, Galerie Isabelle Gounod, Paris, FR
- 2016 *Take me to your leader*, cur. Timothée Schelstraete, La Couleuvre, Saint-Ouen, FR
J'ai des doutes. Est-ce que vous en avez?, cur. Julie Crenn, Galerie Claire Gastaud, Clermont Ferrand, FR

- Autofictions*, cur. Point contemporain, Under Construction Gallery, Paris, FR
True mirror, Espace Commines, Paris, FR
- 2015 *Ligne aveugle*, cur. Hugo Pernet & Hugo Schüwer-Boss, ISBA Besançon, FR
Recto/verso, for the Secours populaire, Fondation Louis Vuitton, Paris, FR
Affinités électives, Tajan, Paris, FR
Chez Marty! Collectionniste aigüe, Galerie Sator, Romainville, FR
- 2014 *Saxifraga umbrosa #2*, cur. Marianne Derrien, La Générale en Manufacture, Sèvres, FR
Homesickness for the Scenes, Demon's mouth, Oslo, NO
La loutre et la poutre, cur. Joël Riff & Mathieu Buard, Moly-Sabata, Fondation Albert Gleizes, Paris, FR
Art Is Hope, Piasa, Paris, FR
Multiples, AnyWhere Galerie, Paris, FR
After, cur. Etienne Dodet and Yann Perol, Paris, FR
Inaugurons avec faste un bocal à poisson rouge, cur. Marion Delage de Luget, kurt-forever, Paris, FR
- 2013 *Friends & Family*, Galerie Eva Hober, Paris, FR
Outresol, cur. Joël Riff & Mathieu Buard, Ile Saint-Louis, Paris, FR
Plus jamais seul, Standards, Rennes, FR
Un détour qui nous rapproche, cur. Morgane Fourey, La Graineterie, Houilles, FR
Saxifraga umbrosa, cur. Marianne Derrien, Espace Lhomond, Paris, FR
A portée de regard, cur. Viviane Zenner, Les Trinitaires, Metz, FR
- 2012 *Man-Made*, cur. Eva Nielsen, Galerie Dominique Fiat, Paris, FR
Postcards from the Edge, Chaim & Read Gallery, New-York, USA
On ne voit pas le temps passer, cur. Viviane Zenner, Eglise St Maur de Courmelois, Val de Vesle, FR
Yes to Painting, Tajan, Paris, FR
- 2010 *Panorama de la Jeune création*, 5ème Biennale d'Art contemporain, Pavillon d'Auron, Bourges, FR
Crash Taste, Fondation Vasarely, Aix-en-Provence, FR
Gala Triangle, Marseille, FR
Mémoire, Paris sud Galerie, Arcueil, FR
- 2009 *Still painting*, Mendes Wood Gallery, Sao Paulo, BR
- 2008 *Les oublié(e)s*, ENSBA, Paris, FR
- 2007 *Woburn Square*, Slade School of Fine Art, London, UK

Awards & Grants

- 2016 Prix international de peinture Novembre à Vitry
- 2014 18e Prix Antoine Marin
- 2008 Prix de Peinture Noufflard — Fondation de France
- 2007 Bourse Socrate, Slade School of Fine Art, London
- 2006 RATP Prize — Echanges et mouvements

Residencies

- 2013 Chamalot, Résidences d'artistes — with Marine Wallon
- 2012 Art Center LKV, Trondheim, Norway — with Eva Nielsen
- 2010 Résidence Triangle France, Marseille

Public Collections

Fonds d'Art Contemporain - Paris Collections
 FRAC Auvergne
 MASC – Musée d'Art contemporain des Sables d'Olonne
 Maison des Arts — Artothèque de Grand-Quevilly
 Fondation Colas
 City of Vitry

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WORKS AND EXHIBITIONS



Mireille Blanc Far From The Pictures

Entered *Far From The Pictures*, the exhibition features a group of recent paintings emblematic of the relationship painting establishes with images. These works form an arborescence that begins with one of the artist's iconic paintings, *Planche 2 - A.W.*, placed at the entrance and which can be read as an essential key to an overall understanding of Mireille Blanc's work.

The initials "A.W." in the title are those of the famous iconological historian Aby Warburg (1866-1929), and *Planche 2 - A.W.* is inspired by his *Mnemosyne Atlas*, an immense iconographic work in a decisive move to overhaul the principles of the discipline of History. With Aby Warburg, images can be understood differently, on the basis of their analogies, their frictions and their unexpected connections. As Jean-Luc Godard pointed out: "There is no image, there are only images. [...] There is no image, there are only relationships of images".

Planche 2 - A.W. dialogues with *Refrain*'s childish gesture of school writing in a relationship to ritornello, to the repetition of words and gestures. It connects with *Dog* and its jigsaw puzzle of disparate elements modelled by hand to create a sculpture, then an image, then the sum of painted gestures. The rest of the exhibition is a succession of rebounds, motif after motif, from the most identifiable subjects to representations rendered ambiguous by contradictory compositions. *Gaüter* and *Emporte-pièce* refer to cutting and hybridity, in a kind of Frankensteinian gesture that rubs up against the little canine monster made of modelling clay with which these two paintings dialogue.

Drawing on subjects borrowed from the familiar and family contexts - cakes, leftovers from meals, modelling clay figurines, school exercise books, etc. - the paintings reveal a wealth of small imperfections, stains and chromatic effusions. They were not painted on the motif or from memory, but from photographs, with the difference that the aim here is not to reproduce the image lived on the photograph but the photograph itself (the sheet of photographic paper) with its imperfections, stains and discolourations caused by accident in the studio. A painting by Mireille Blanc is therefore the reproduction of a reproduction of an image: the subject is placed at a double distance; the images move away and the painting emerges far from the pictures.

Entitled *Far From the Pictures*, Mireille Blanc's second solo exhibition at THE PILL features a group of recent paintings emblematic of the relationship her painting establishes with images. These works form an arborescence that begins with one of the artist's iconic paintings, *Planche 2 - A.W.*, placed at the entrance to the exhibition and which can be read as an essential key to an overall understanding of Mireille Blanc's work.

Drawing on subjects borrowed from the familiar and family contexts - cakes, leftovers from children's meals or snacks, modeling clay figurines, school exercise books, etc. - the paintings reveal a wealth of cracks, small imperfections, stains, and chromatic effusions that distort the image and contribute to the foundation of the painting. The false pieces of tape that sometimes appear discreetly around the edges, or the colored smudges that dot the surface, provide information about the process and the origin of these paintings. In fact, they were not painted on the motif or from memory, but from photographs, with the difference that the aim here is not to reproduce the image fixed on the photograph but the photograph itself (the sheet of photographic paper) with its imperfections, stains and discolorations caused by accident during handling in the studio. A painting by Mireille Blanc is therefore the reproduction of a reproduction of an image: the subject is placed at a double distance, the images move away and the painting emerges, far from the pictures.

This representation of the photographic object, redoubled by the creaminess of the brushstroke, is a way of asserting that a painting is not an image but a surface, in order to emphasize the painting's perfect autonomy with respect to its subject. It's a question of giving painting a new body vis-à-vis images by using a creamy

surface - with all the irony of certain 'creamy' paintings representing cream cakes - to bring a form of stridency to the transition from the flat image of photography to the creaminess of the pictorial touch. It is also a question of underlining the memorial role of painting in relation to photography, of showing how the painting of an image opens up the field of sensation and memory beyond the possibilities specific to photographic images. Add to this a further consideration that what is at stake in these paintings is not the reproduction of the photograph but its repetition. Reproducing and repeating are two very different acts. Repetition is not reproduction, it always contains a transformation. To repeat is to modify by moving forward, to remember is to modify by moving backward. As Søren Kierkegaard put it, "repetition and remembrance represent the same movement, but in opposite directions".

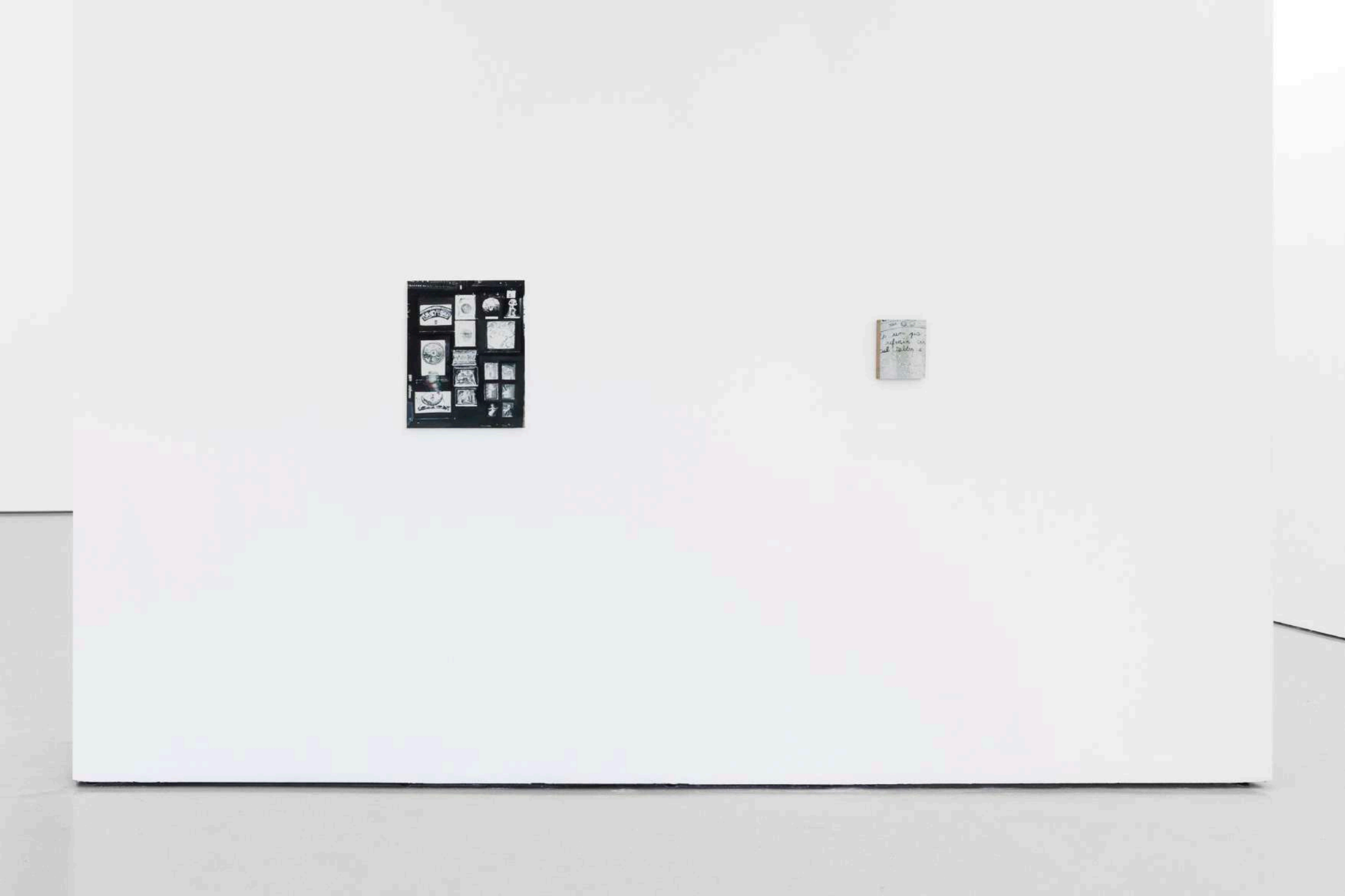
The exhibition opens with *Planche 2 - A.W.*, juxtaposing barely legible images against a black background, revealing sketches of bodies and circular geometric shapes that evoke spheres, globes; or ornamental panels. The painting is executed in shades of gray, except for a few whites tinted with yellow, bistres and greens. The surface is marred by a multicolored stain and a chromatic effusion that eats away at the right-hand edge of the painting. This detail is important because it provides information about the photographic origin of this painting: it is a reproduction of a picture that was damaged by water or humidity. A clue is provided by the initials "A.W." in the title of the work: they are those of the famous iconological historian Aby Warburg, and *Plate 2 - A.W.* is inspired by his *Mnemosyne Atlas*, an immense iconographic work in progress that he conceived between 1927 and 1929 in a decisive move to overhaul the principles of the discipline of History. Aby Warburg sought to rediscover the links that secretly seemed to unite distant

eras and cultures by examining their images. His famous plates, which first illustrated his lectures before becoming autonomous forms on display in the immense library of over 60,000 works that he established, are direct evidence of his concept of the iconology of the interval ("Ikonologie der Zwischen Raums"): with Aby Warburg, images can now be understood differently, on the basis of their analogies, their frictions, and their unexpected connections. As Jean-Luc Godard pointed out: "There is no image, there are only images. And there is a certain form of assemblage of images [...] There is no image, there are only relationships of images". Nevertheless, the heart of Aby Warburg's enterprise lies not so much in an archive of interconnected images as in the new way he looks at the gestures these images reveal. In the final analysis, his project did not consist in studying images, but rather in examining how a particular type of gesture traveled through time, from era to era, from culture to culture, thus highlighting the existence of a gestural system fundamental to human civilization, which could then become a particular prism through which to view the history of humanity.

Plate 2 - A.W. opens and closes Mireille Blanc's exhibition. The choice of this iconic painting within her oeuvre provides an essential understanding of her practice. *Plate 2 - A.W.* is not a representation of the plate from the Mnemosyne Atlas, but rather a representation of a photograph from this plate, which is itself made up of an assemblage of photographs. The disparate images that make up the Mnemosyne plate are thus unified in a single image. It's a fine synthesis of the risk of anachronism to which we are subjected when we look to the past, always perceived from the point of view of a present that operates an optical diffraction doubled with trouble. The symptom is there, in the gradual loss of definition of the images as they are transposed, so that in the end all that

remains are gestures of painting inhabited by the ghostly return of all the pictorial gestures of the history of art. Placed at the entrance and exit of the exhibition, *Planche 2 - A.W.* opens and closes an arborescence of paintings with interconnected motifs, revealing their gestures in an iconological process similar to that used by Aby Warburg to compose his plates. *Plate 2 - A.W.* dialogues with *Refrain*'s childish gesture of school writing in relation to ritornello, to the repetition of words, gestures, and images. It connects with *Dog* and its agglomerate of modeling clay, its jigsaw puzzle of disparate elements modeled by hand to create a sculpture, then an image, and then the sum of painted gestures. The rest of the exhibition is a succession of rebounds, motif after motif, from the most identifiable subjects to representations rendered ambiguous by contradictory compositions and gestures. *Goûter* and *Emporte-pièce* refer to puncturing, cutting, and hybridity, in a kind of Frankensteinian gesture that rubs up against the little canine monster made of modeling clay with which these two paintings dialogue in perspective. In the end, the images are summoned to beat in retreat to leave the field open to painting. *Far from the pictures.*

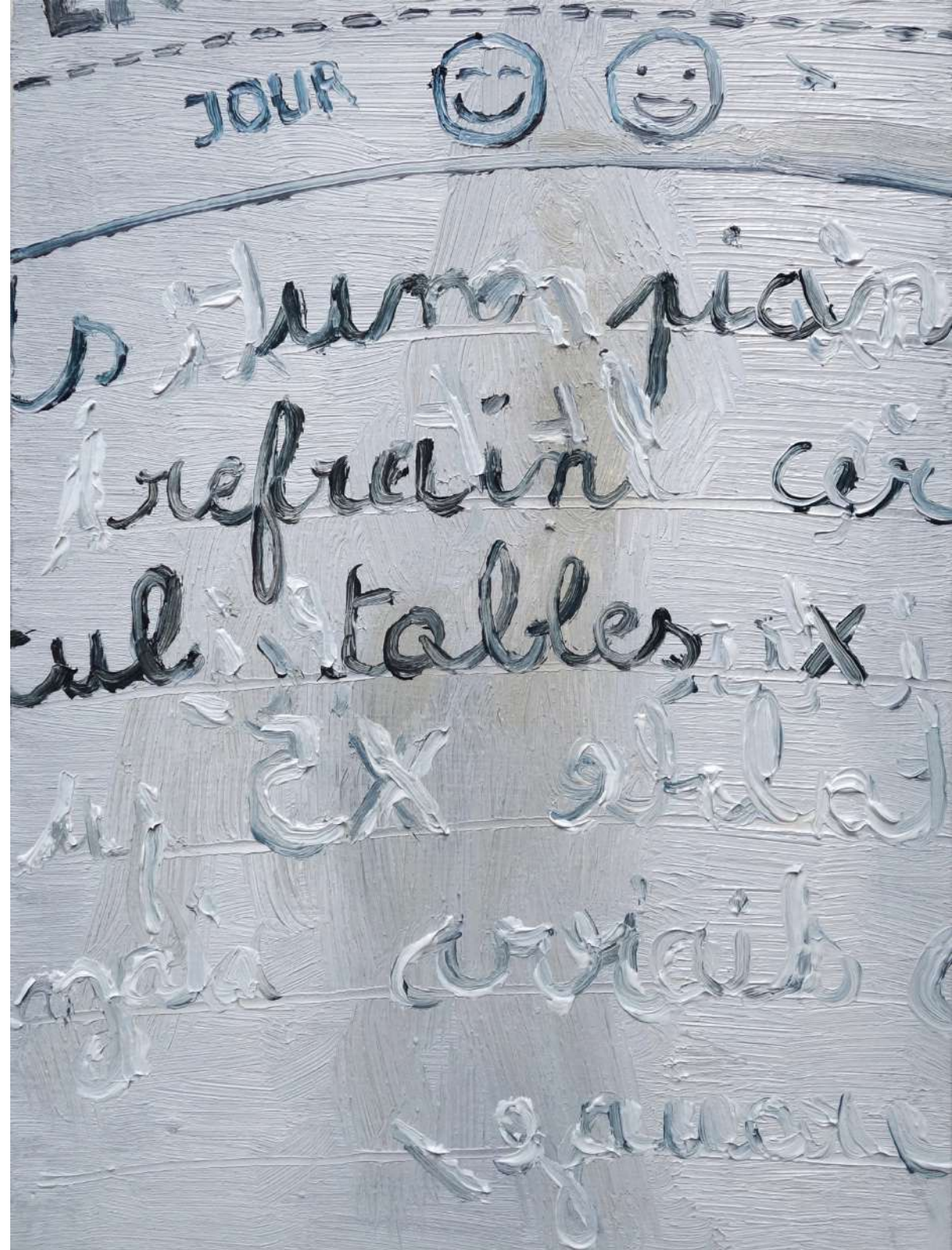
Jean-Charles Vergne



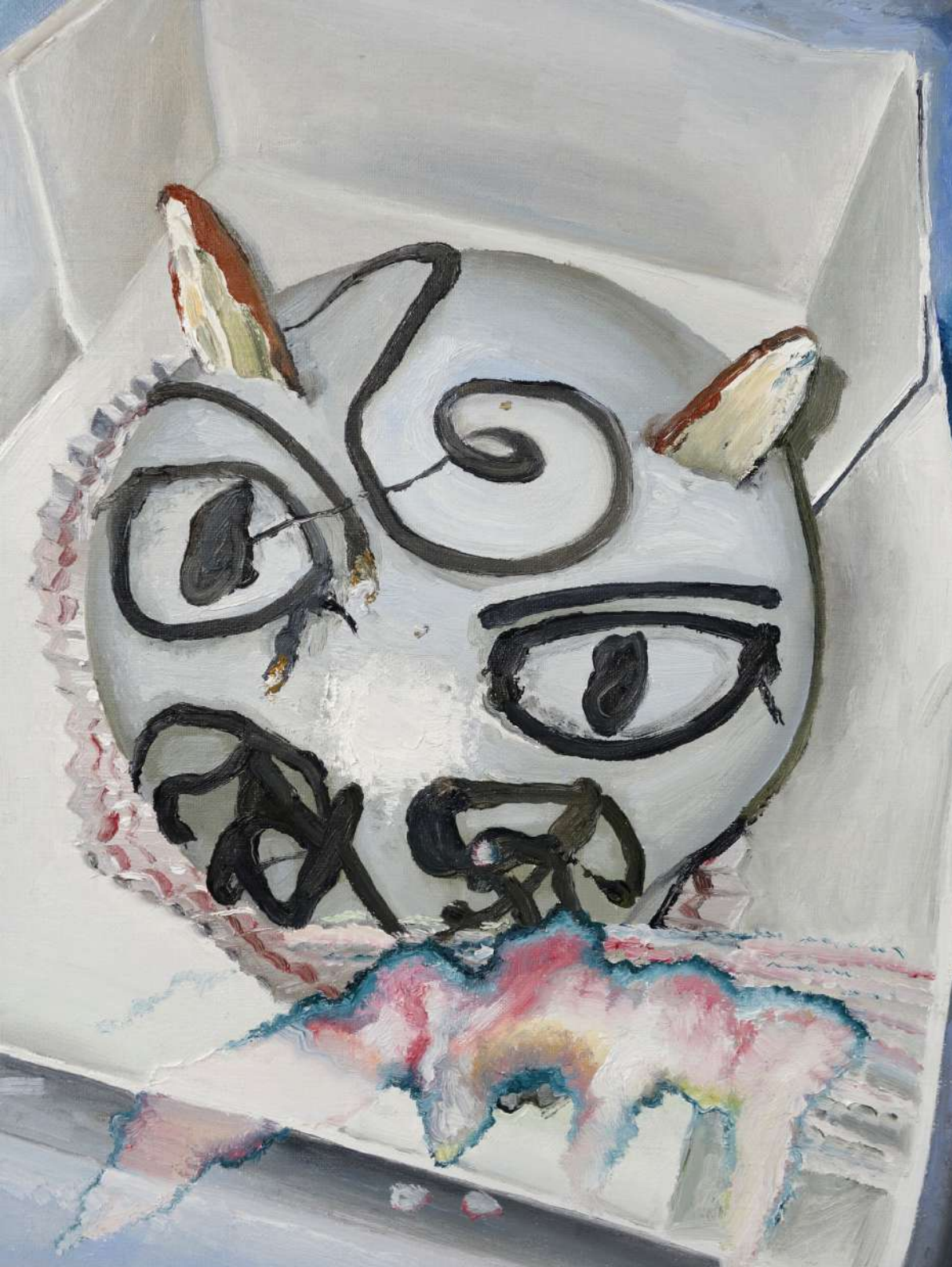


Mireille Blanc
Planche 2 - A.W., 2018
Oil and spray on canvas
50 x 40 cm

Mireille Blanc
Refrain, 2023
Oil on wood
20 x 15 cm







Mireille Blanc
Chat 2, 2023
Oil on canvas
40 x 35 cm





Mireille Blanc
Dog, 2022
Oil on canvas
43 x 33 cm





Mireille Blanc
Yet, 2023
Oil and spray on canvas
160 x 125 cm



Mireille Blanc
Tournesols, 2022
Oil on canvas
200 x 135 cm



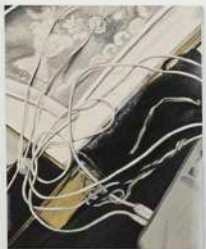




Mireille Blanc
Sweat, 2021
Oil and spray on canvas
200 x 146 cm

Mireille Blanc
Iris, 2023
Oil and spray on canvas
40 x 28 cm







Mireille Blanc
Studio, 2023
Oil on canvas
60 x 48 cm

For her new exhibition, Mireille Blanc proposes to take us far from the pictures. Paradoxically, the artist presents us with figurative paintings at THE PILL's space in Istanbul. The eye can't help but recognize fragments of a disorderly interior: an empty yoghurt pot lies overturned, a sweatshirt rests carelessly on the ground, a forgotten Popsicle melts on a plate... The rendering of the images bears witness to a similar license. There are smudges, discolorations and blurred effects. One senses a rapid, unrestrained painterly gesture, with little concern for meticulously reproducing the real. An emancipated way of making, in keeping with the casual subject matters.

In discussing Mireille Blanc's work, it is often said that photography serves as the premise for her paintings. Close-up shots, often taken quickly with her iPhone, guide the painting process in the studio. But beyond this specific methodology, photography also provides a glimpse into the life of the artist, who is unafraid of the commonplace. These snapshots take us into her kitchen, to a waiting line, in front of a school diary. While overtly rooted in the domestic sphere and family life, her work is just as much about art history, as indicated by the image of the plate number 2 from Aby Warburg's Mnemosyne Atlas which welcomes the visitors at the entrance of the exhibition. The Atlas, in which the German historian combined thousands of illustrations in the 1920s, ushered in a new form of visual investigation that some consider a true epistemological breakthrough. Following in Warburg's footsteps, Mireille Blanc uses photographic images as the starting point for works in which seeing becomes knowing.

It is in this back-and-forth between the grand and the so-called small history that Mireille Blanc forges her path as an artist, without evacuating her role as a mother and her identity as a woman. Hints

of her family life are indeed very much present - plasticine games, birthday cakes, ... - but the most obvious painting regarding her gender identity is undoubtedly "*Emporte-pièce (l'avion)*" where, as the title suggests, a kitchen tool is unexpectedly placed on the tonsure of a female genitalia. The ornate shape of the plane, reminiscent of the female reproductive apparatus, seems to imbue the flesh of the naked body. In this image, gender appears in the form of a mold deliberately placed on a physical attribute, and it is unclear whether the finger holding the cookie cutter is that of a third party or of the artist herself, who, through this gesture, incorporates social gender norms. In a more childlike but no less significant vein, the small plasticine sculpture in the painting "*Dog*" reminds us how matter is molded to become form. The "*cats*" depicted are just as factitious, since they are decorated cakes. In this case, it's the topping that transforms, in a rudimentary yet absolute manner, the way we perceive what we're shown.

The pastries, fruits and candies that abound in the exhibition evoke indulgence and pleasure. The painting "*Croissant*", which belongs to this iconographic family, once again relates to the canonical art history, as it is reminiscent of one of the brioches painted by Edouard Manet. In his 1880 "*Nature morte à la brioche*", now in the collections of the Carnegie Museums in Pittsburgh, the pastry placed on a blue plate at the heart of the composition, just as in Mireille Blanc's painting, looks astonishingly like a male sexual organ at rest. There's an eroticism in this work that we find in a contemporary and feminized version in Mireille Blanc's work, where the sophistication of traditional French pastry is now giving way to more industrial, artificial pleasures, with packaging and colorants. A similar sensuality runs through the images of sweatshirts, another recurring motif for the artist. Much like Wolfgang Tillmans'

photographs which show carelessly abandoned clothes, as if after a hasty undressing, the painted garments evoke absent bodies and carnal pleasures. These fabrics are also mediums for words and images, where the history of painting can once again be inscribed. The tracksuit in *"Tournesols"*, for example, features a well-known painting by Vincent Van Gogh, first reproduced on merchandising, then photographed on the sly by Mireille Blanc and finally repainted in her studio, following a logic of repetition reminiscent of the *"Refrain"* programmatically placed at the entrance to THE PILL, alongside the reference to Aby Warburg described above.

Paradoxically, it is thus through repetition that Mireille Blanc distances herself from images. Firstly, by the distancing of painting, which proclaims its autonomy from the photographic reproduction of reality. Secondly, and above all, through the singular way through which the artist looks at the everyday. To the well-ordered life of patriarchal family, she contrasts her freedom and autonomy, which pervade both her technique and her choice of subjects. Instead of perfect images, the artist confronts us with sensations, impressions, gestures, and embodied flesh. Mireille Blanc does not seek to create illusion.

Devrim Bayar

Mireille Blanc
Oeufs, 2023
Oil on wood
20 x 15 cm





Mireille Blanc
Fleur, 2023
Oil on canvas
30 x 40 cm







Mireille Blanc
Combinaison, 2018
Oil on canvas
28 x 34 cm



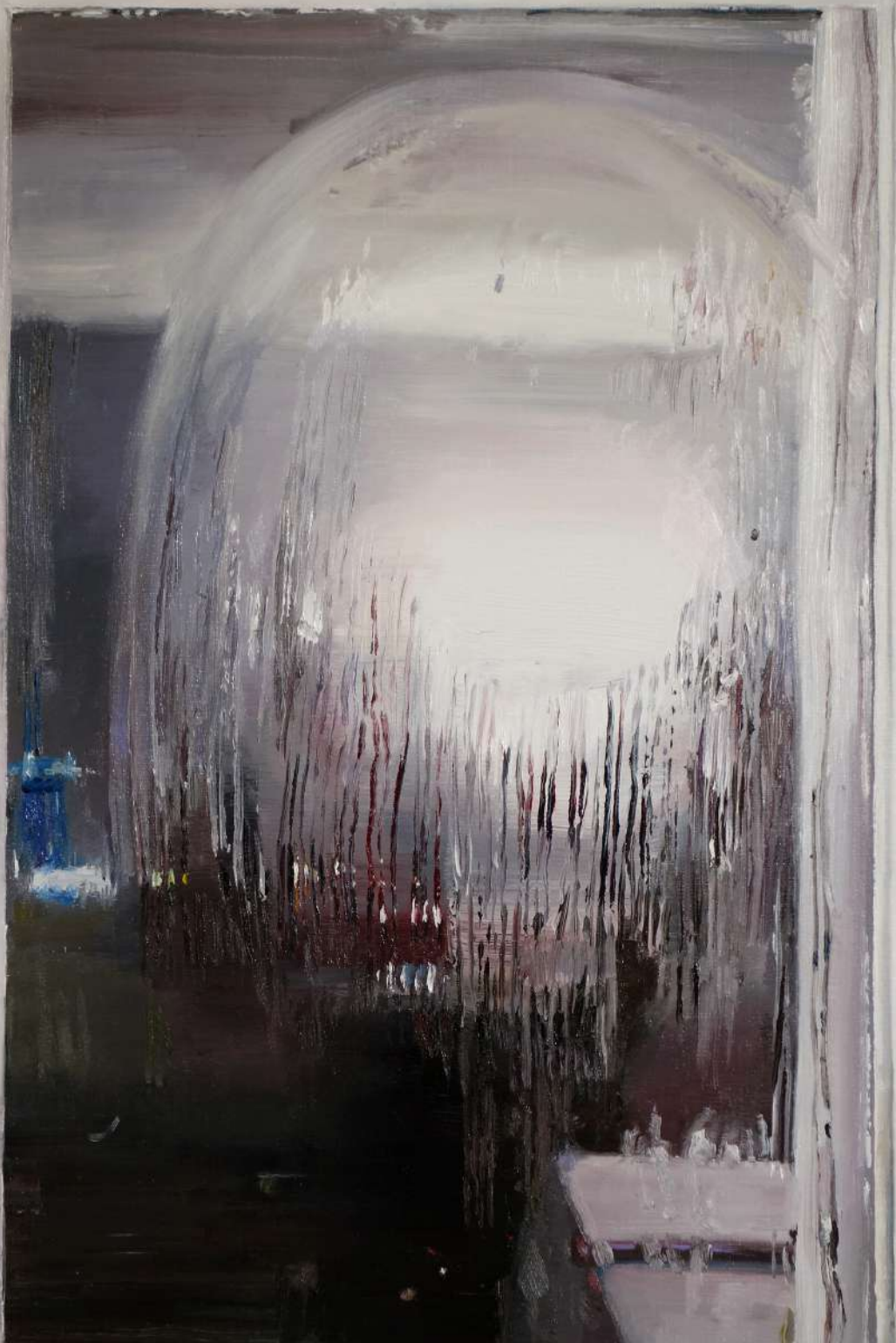
Mireille Blanc
Mignardise, 2021
Oil on wood
40 x 30 cm

Mireille Blanc
Album 2 (Memphis), 2018
Oil on canvas
22 x 19 cm





Mireille Blanc
Figurine, 2015
Oil on canvas
34 x 44 cm



Mireille Blanc
Condensation, 2014
Oil on canvas
45 x 60 cm







Mireille Blanc
Chien, 2021
Oil on canvas
60 x 48 cm



Mireille Blanc
Guirlande, 2017
Oil and spray on canvas
45 x 30 cm

Mireille Blanc
Sweat Jaune, 2021
Oil on canvas
60 x 47 cm



MIREILLE BLANC

SPRING

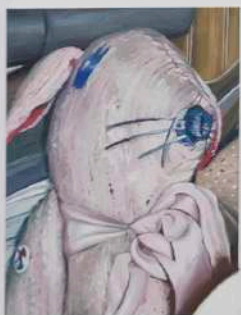
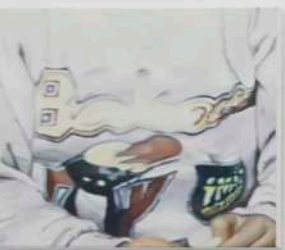
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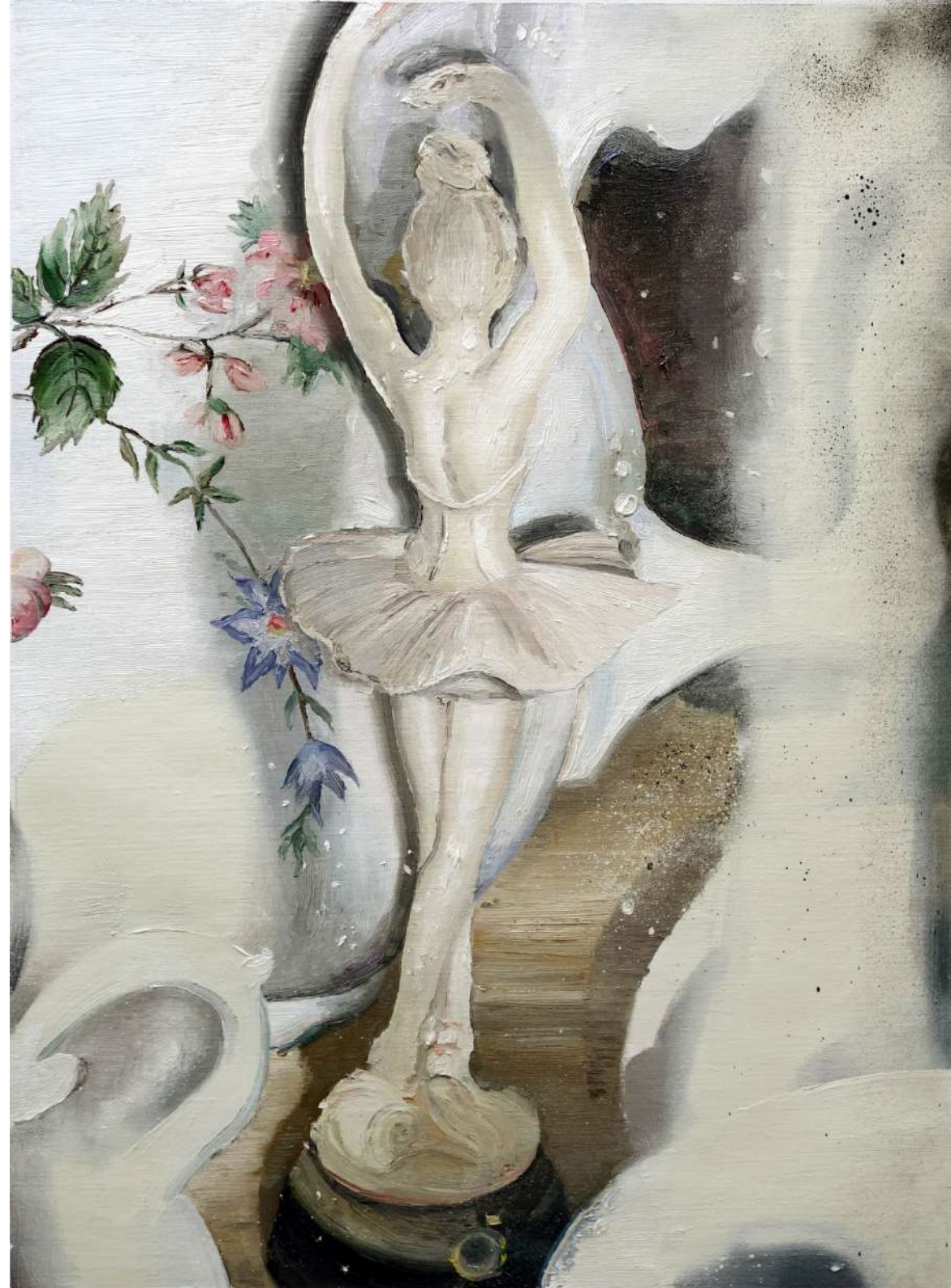
WINTER

late



Mireille Blanc
irisation, 2017
Oil and spray on canvas
45 x 30 cm

Mireille Blanc
Couronne, 2017
Oil and spray on canvas
60 x 44 cm







Mireille Blanc
Reliefs, 2018
Oil on canvas
40 x 29 cm

Mireille Blanc
Licorne, 2021
Oil on canvas
40 x 30 cm



MIREILLE BLANC
LA SOMMATION DES IMAGES

D'un premier abord, les œuvres de Mireille Blanc se jurent dans une évidence rassurante, sans doute liée au caractère composé de leurs sujets empruntés aux registres des objets de décoration et des sujets ou à la représentation de détails extraits de sujets qui éveillent un sentiment de familiarité chez leur spectateur.

La peinture de Mireille Blanc est figurative mais cette figuration entretient un trouble dans sa manière de traiter la représentation. Le trouble advient autant par l'incongruité de certains sujets qui rend ardue l'identification de ce qui est regardé que par la manière dont la peinture provoque un vacillement de l'image vers une zone d'indiscernabilité. Un réglage contradictoire semble provoquer dans ces peintures une impression de proximité simultanément contrariée par une sensation de distance, ce qui est vu apparaissant finalement comme peu identifiable, énigmatique.

Où familier au méconnaissable : ce qui compte dans la peinture, c'est justement la peinture – pas sa capacité à reproduire le réel ou à faire des images. Ces œuvres rappellent – et ce n'est pas de trop dans un musée une d'images – que l'objet de la surface en peinture est l'apparence. Les tableaux créent des apparences et dans toute apparence il y a un doute quant à ce qui est vu. En d'autres termes, Mireille Blanc s'attache à montrer l'écart irréductible qui sépare toujours une peinture de son sujet, le sujet fuyant souvent chez elle par être poussé dans ses retranchements, jusqu'à s'effleurer parfois une forme d'abstraction. Ses œuvres affirment la spécificité de la peinture comme réponse aux images, comme singularité indéglossable par les images.



MIREILLE BLANC
LA SOMMATION DES IMAGES

ENTRÉE GRATUITE

PROFANE

du mardi au dimanche, de 14h à 18h

PROFANE

du mardi au dimanche, de 14h à 18h

LES PLUS

du mardi au dimanche, de 14h à 18h

PROFANE

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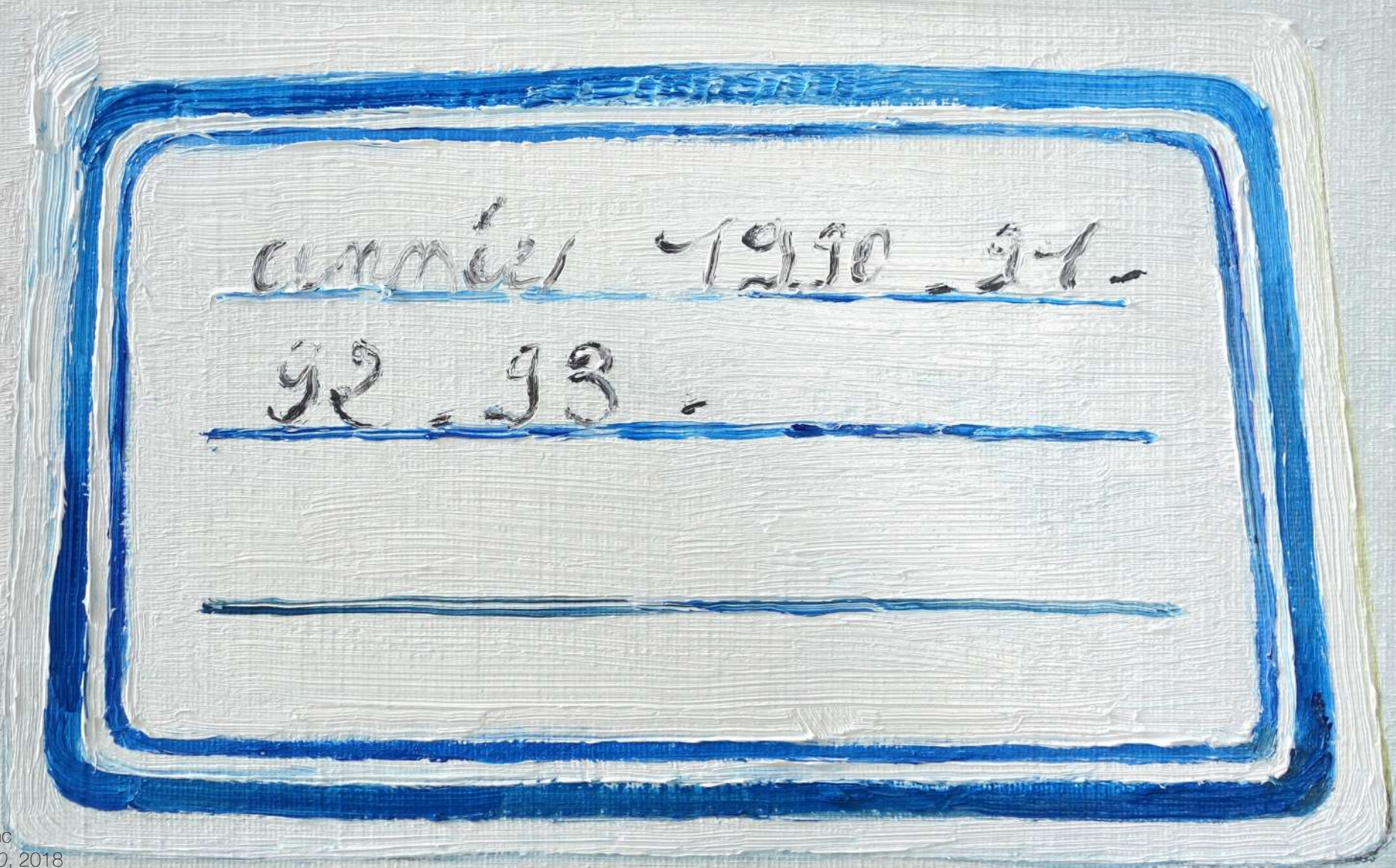
du mardi au dimanche, de 14h à 18h



Mireille Blanc
Scénette, 2015
Oil on canvas
44 x 55 cm







Mireille Blanc
Annee 1990, 2018
Oil on canvas
20 x 30 cm

THE PILL®

TEXTS



Mireille Blanc: The Ontological Nature of Skin, Peeled Off like that of a Clementine

← **PEAU**
OIL AND SPRAY
ON CANVAS
200 x 150 CM
2021

Mireille Blanc's paintings are like skin, ontologically speaking. Her subjects display their vulnerability, the passing of time and the bruises of life. Literal skin, however, is rarely present: as Blanc zooms in on her subjects, bodies remain outside of the frame. Here, the skin is that of images. Her approach reflects the modern perceptual shift indexing memory to reproduced images. *Peau* (2021), "Skin" in the artist's native language, marks a departure from her smaller formats, just as the surface here is smoother, and its rendition unusually sharp. But Mireille Blanc's obsessive formula, almost a conceptual gesture in itself, remains identical: the artist starts from a photograph, found or taken, that she meticulously reframes to obtain her final composition, the act of painting itself a quick, spirited one, executed in the span of a few hours. Here, a tentacular clementine peel lays wide open, its white filamentous underbelly in full display, nonchalantly abandoned next to a laptop keyboard. Rendered in Blanc's characteristic desaturated tones, the surface, flattened by the impact of a flash in the source image, prevents any realist impulse. The artist does not so much present us with a sensual reality than she meticulously exhausts its sensorial qualities: like French poet Francis Ponge, author of *The Nature of Things* (1995), she gently scrutinizes any of its pores, refusing to establish any hierarchy between object and subject, representation and reality. As Blanc attunes her hand to the machinic eyes, the world emerges anew as vibrant, atomist and non-human.

"Past the mist, like a colorful arc unfurling in a rainy sky, as a bridge connects two shores creating access to the neighboring country, the visual field of Mireille Blanc's paintings is explicit because it addresses the viewer from a particular point of view, a magnifying frame that is much more than just a panoramic perspective. The pictorial assemblages of colors via layers of plastic, lacquering and securing painted natures, at once smooth and paradoxically raw, ultra-sharp though blurred by stasis. All at a magic distance that is fixed and endlessly replayed.

From this state of arranged surfaces, ceramic knick-knacks, printed textiles and causal wear changing rooms, labels on notebooks and toys are set to colored whites, at just the right distance, that is to say to appear oversized. We're right in the fiber, right in the enamel, right in the color and its jumble, on sensational and fixed scales. Secretion and treasure.

The flow of these recurring figures—sweat, statuette, album and domestic fragments—without exception—are subjected to the painter's scales, and overprint the canvas beyond the logic of the format. Whether the painting is physically large or gathered in a collection, the painted image itself performs the limited zoom, the last good sizing, performative fine tuning, last step before confusion, emptiness or indistinction."

EXTRACT FROM *THE WHITE OF THE MIST, PAINTING AS ABSTRACTION*, MATHIEU BUARD, 2019
ON THE OCCASION OF THE EXHIBITION *SPRING*, MIREILLE BLANC, *THE PILL*, 2019



For her work in photography, drawing and painting, Mireille Blanc turns her attention to a certain type of object: birthday cakes, plush fabrics, archived photographs and kitsch souvenirs. The topography of a grandmother's house, as if seen through the eyes of the young protagonist in Céline Sciamma's *Petite Maman*, Blanc also captures the tiny efforts put into keeping an image alive. At the same time, the artist embraces accident and distortion, picturing the mortality of images and the passage of time. Drawing since she was a child, Blanc chose painting at Beaux Arts Nancy, and knew it was at Beaux Arts Paris she wanted to continue. She entered Philippe Cognée's studio the same year as Eva Nielsen, and the two have remained close, participating in the medium's undeniable resurrection.

"Cakes sanctify a moment," Blanc explains when I visit her sun-flooded studio just outside Paris. A true *gourmande*, for her works on canvas, she plunges into her chosen material: pure, undiluted oil paint. A postcard reproduction of Manet's *L'Asperge* sits on a shelf, a work curator Jean-Charles Vergne (who gave Blanc her first monograph show at FRAC Auvergne), calls quintessentially modern. But Blanc has never painted a salty dish, preferring a sugar high pitch for her contemporary *nature morte*. The artist's unctuous, small scale *Chateau* (2022), for example, now on display at MO.CO (featured in curator Numa Hambursin's *Immortelle*) replays creamy icing and multicolor sprinkles atop three layers of chocolate baked in the shape of a castle. But it's not just a cake Blanc sees. It's her photograph too. The relic of a single instant, Blanc reprints, retouches and hangs it on her studio wall with two pieces of masking tape. On canvas she cuts to a ratio of dimensions that matches her source image, Blanc paints those two yellowing strips of adhesive, at the top edge of her richly colored snapshot, in a convincing *trompe l'oeil*. Like drops of water or splashes of oil that enter her other compositions, Blanc uses her brush to distance her work from the photographic. "It's important to be clear this is painting."

Toying with resemblance, Blanc uses the word "*brouiller*" to describe the way she works with the digital photos she takes on a simple camera phone. Translating to English as scrambled, the term begs for a gourmand metaphor of a creamy plate of eggs, which is sort of what becomes of Van Gogh's iconic sunflowers printed on a sweatshirt and

becomes of Van Gogh's iconic sunflowers printed on a sweatshirt and stirred with an Air Jordan printed bag strap. The source image for Blanc's large-scale canvas *Tournesols* (2022), she snapped her composition waiting in line at an amusement park. It's a compositional recipe that combines Blanc's ongoing fascination with the Impressionist painter and her attention to the iconography of the everyday.

Another large-scale canvas *Peau* (2021), Blanc's still life with laptop, is currently featured in *Voir en peinture* at MASC Sables d'Olonne. In this work, the artist paints the inside of a clementine skin, peeled open and rendered nearly the size of a human figure stretched out in the sun. Like her recent charcoal drawings such as *Meringue* (2023), Blanc's composition is overwhelmed with light. As if illuminated by an old-fashioned flash bulb, Blanc's paintings and drawings increasingly push at the limits of exposure, melting line and desaturating color.

Revealing the fragile myth making of family life, Blanc's work also plunges into details of childhood photos and family albums. In *Portrait (robe rouge)* (2019), for example, Blanc grants as much painterly attention to the ruffled dress captured in an archived photograph as to the way the image liquifies under a reflection on the cellophane sheet. Meanwhile, the face of the woman the plastified page is meant to protect slips out of Blanc's frame. Her painting, *Album 2 (Memphis)* (2018) witnesses a snapshot altogether removed from a family album. Blanc devotes her brush to the rendering of an emptied page and corner stickers once carefully pressed under a thumb.

Because if we see the human figure slipping away from view in Blanc's work, it haunts the margins nonetheless. For *Elodie au masque* (2011), the artist's starting point is a photo of her sister as a child. She paints the young girl's blonde hair in wide strokes and names her in the title, but keeps her face hidden under a paper carnival mask, a metaphor for years gone by. As with a handful of melted wax candles on a sugary birthday cake in *5 ans* (2021), Blanc zooms in close on a moment of celebration in order to show us the tragedy of time past.

The white of the mist
to paint as abstract

Mist, cluster of droplets suspended in the air, masking in a more or less opaque manner, the sky, the surface of the soil or waters.

From a certain distance, a set of fragments all together on a wall, a sea of details, a particular fog that bursts and diffracts on a single plane and at the same time, in simultaneous reading, a collection of windows and screens of paintings.

Closer, taken one by one, in an experience of lone and subtracted vision, keys and furrows, the textured topographies whose quasi-geographical arrangements, maps and planispheres with complex interlacing, describe strange timeless samples, in matter.

Halfway, miraculous, a subject imprints itself to the eye and tells his vernacular off-screen. The framing, scholar and playful, labile to tease the edges, develops a mysterious melody. And from the mist comes to light, by an effect of complete analogy, the origin of what is painted on the canvas.

Such would be the atmospheric mechanics of Mireille Blanc's works, whose practice, so precise and selective in capture and re-reading, would reveal monads in strips, crystallized capsules, reveries in which the fragment seems to display the knowledge and language of the world itself. Knowingly, the painter activates a mechanical look by this skilful game of unctuous paste traces, tactile pictorial textures. As closely as possible, the reality.

First, push a corner, and then make the spring spring.

What presides over the painted image is first of all a withdrawal, the choice of a snapshot, an eager pause, the extraction of a situation punctured by the fleeting. This selective frame, truncates, crops, excludes to tighten the thick and the tangible in the field of visible. The plot of the plan is then constituted of this failure and the active suspension that Mireille Blanc decides to operate. Ab - stract - that is, subtract, take out of the primary source. The strangeness

of the painting remains in this emergence, appearances and faults, as all the evidence declared was masking the rest by pronouncing itself, and acting as a collage without support, strangely turned on itself.

The source of these primary images is a photographic iconography of the close diversity, of the plurality of the qualities of existence, certainly of the daily life as well, not as naive eulogy but as an organized and energetic cadence of the matters that hold together, a being, sensitive and powerful.

Each photograph, the other collection of Mireille Blanc, as warburgian as it gets, is this infinite source, a plastic youth, who, past the puzzle of a turning edge, gives birth to the subject and develops the eternal question of the precision of representation. The painting of Mireille Blanc is the fulfillment of this aporia.

In the same way, the drawing in charcoal, another black haze on a layer, in its exact materiality, sets out his project - based on the photographic moment and its precise fragments - the work defines a filter of vision and pushes the future. The corner pressed here proposes to elucidate by the frame, to capture, to observe the chapters of a pictorial novel. Between Chardin and Tillmans, acknowledging the sensible world by the detail, to question the simple veracity, the abyss which it proposes, its thousand and one pretenses.

Photographic, cinematographic subject and genre, then?

The projection of an image on the canvas mist, support to paint. Figuration that will thicken and become solid, to better abstract and look at the back of the painting: that is to say, the proper materiality. By gently flirting with the melancholy of iconography, bringing the joy of the apparition, the surprise and fallacy of the concrete, the fat, the trivial -all at the same time staying out of identification alone, all against the intimate - the only intimate worthwhile here will be the excitement of this mode of appearance. The spectacular experience of this pictorial projection of images on the surface of the canvas is an achronic provocation without ellipse. The nose in the material, from one filter to another is constructed as it abstracts the

possible image of a contact with the real, adventurous.

Spring for boarding.

Past the mist, like the colorful arch that unfolds in a rainy sky, like a bridge that links two banks and gives access to the neighboring country, the field of view of Mireille Blanc's paintings is explicit because it is addressed to the viewer from a particular point of view, a magnifying glass rather than a panoramic viewpoint. The pictorial assemblages of colors by plastic layers flatten themselves and fix painted natures, suave and paradoxically raw, ultra sharp though blurred by accumulations. At a fixed magical distance and constantly replayed.

From this state of arranged surfaces, ceramic trinkets, printed textiles and casual wear cloakrooms, labels on notebook and toys are put to the colored whites, at the right distance, that is to say to appear oversize. In full into the fiber, full into the enamel, full into the color and its mess, into sensational and fixed scales. Secretion and treasure.

The flow of these recurring figures, sweat, statuette, album and domestic fragment - without exception - are subject to the scales of the painter and imprint themselves to the canvas outside any logic of format. Whether the painting is physically large or picked up, the painted image does the limit zoom, the last good adjustment, the fine performative tuning, which is the last step before confusion, emptiness or indistinction. The spectrum of colors, the shimmering reflections and the pictorial cream structure an open and long time, without latency. The touch is moving, plural and circumstantial, sometimes a rotating line, a dry droplet, a twisted spot and a stealthy point. Spring of the form, transient.

In hollow, the work of the paintings of Mireille Blanc, like a set behind a window covered with Meudon colorations, contradicts the speed of the digital tense flow, the incontinence of the contemporary image, the emptiness of the framing shows, the false blur and the poverty of the telegenic image enamored of the multiplicity of screens; not responsive.

The painter agitates the kitsch of the imagery of trinkets, of these folklores to slip into these objects of collection detours and counterfeits in order to better structure the great story of her painting, the pleasure of dissolving the real, to find the beautiful in the power of touch, colorful sensations, sort of a pictorial software. By countering the evidences, here every object becomes matter. The paintings of Mireille Blanc are those of splinters and splinters, of light of moments that come to rest with solid mist.

Of matte and brilliant natures, everything suddenly becomes blocks and sheets of matter. Far from digital inconsistency, the hardware of oils and pigments. The thickness of the painted paste fixes the vaporous abstraction. The voluptuousness of the traces leaves in its plenitude the free fields, powdered and vernacular deserts. Boarding. That the constellation of the hanging multiplies. Intense experience, highware.

What is painted then restores the enjoyment of the filters that are added, pleasure of the pictorial layer that gradually dresses the surface of the canvas. Mireille Blanc cancels the artificial sails, the parasitic and transfigured figuration, by matter.

Without ambiguity.

Mathieu Buard
2019

Mathieu Buard is a writer, curator and professor based in Paris where he teaches in prestigious universities including Duperre and Ecole Normale Supérieure. He contributed to several publications and has advised institutions as well as entities from the design and fashion industry on specific projects and exhibitions. He notably curated a cycle of exhibitions with Joel Riff.



LUC TUYMANS

« Une peinture qui résiste »

La jeune artiste française Mireille Blanc rend hommage à son aîné, le peintre belge Luc Tuymans, qui expose à partir du 22 mars au Palazzo Grassi, à Venise.

Par Roxana Azimi

Dans le panthéon personnel de Mireille Blanc, il y a Manet, Chardin, Morandi et Spilliaert. Mais aussi, et surtout, Luc Tuymans, « le plus important peintre contemporain », selon elle. En majesté jusqu'au 6 janvier 2020 au Palazzo Grassi, à Venise, l'artiste anversois appartient à cette génération qui, plutôt que de s'avouer vaincue par la photographie, a renoué un dialogue fécond, mais sans fascination, avec ce médium. Depuis les années 1980, Tuymans s'échine en effet à retirer aux images tout magnétisme : il les dilue, les appauvrit, les efface, les réduit à des spectres exsangues. Mireille Blanc est étudiante aux Beaux Arts de Paris lorsqu'elle découvre son travail vers 2005. D'emblée, la jeune femme se reconnaît dans cette peinture du doute. « J'avais été frappée par la figure humaine présentée par fragments, le sentiment de retrait et d'éloignement, la froideur distanciée, raconte-t-elle. La peinture de Tuymans

Mireille Blanc,
Pull-over,
2018, huile sur toile,
39 x 50 cm.



MIREILLE BLANC

est d'une grande force conceptuelle – et en même temps quelque chose échappe toujours. Je me suis sentie proche de sa manière d'épuiser une image, de la pousser très loin vers une forme d'abstraction. La question de l'effacement et de l'aveuglement m'intéresse beaucoup. C'est une peinture qui résiste. »

L'étrange dans le quotidien

Comme son aîné, Mireille Blanc s'appuie sur le filtre des images. Elle photographie ainsi sweat-shirts usés, vaisselle ébréchée, gâteaux ou jouets fanés. Parfois, elle utilise des photos existantes, extirpées d'albums de famille, qu'elle laisse décanter dans son atelier avant de les



Courtesy Mireille Blanc et The Pili Gallery, Istanbul

Luc Tuymans,
Wandeling,
1989, huile sur toile,
69,9 x 54,9 cm. Coll. part.



Photo: Ben Boudry/Courtesy David Zwirner, New York, Londres

Luc Tuymans

1958 : naissance à Mortsel (Belgique).
1976-1986 : études dans diverses écoles d'art de Bruxelles et Anvers.
1985 : première exposition personnelle au Palais des Thermes de Bruxelles.
2004 : exposition personnelle à la Tate Modern à Londres et K21 à Düsseldorf.
2019 : exposition « La Pille » au Palazzo Grassi, Venise. Vit et travaille à Anvers. Représenté par la galerie David Zwirner.

reproduire en peinture tout en gardant leurs imperfections. « J'ai besoin de passer par la photographie pour le cadrage car je cadre plus que je ne compose, explique-t-elle. Je m'intéresse au statut de l'image : il s'agit de peindre sa reproduction, un document, une photographie. Cela tend à éloigner mes sujets et une tension naît de cet écart entre le sujet et le regardeur. » Ses tableaux sonnent comme des inventaires de souvenirs personnels, alors que Luc Tuymans questionne souvent le lien à l'histoire. La matière des tableaux de Mireille Blanc est aussi beaucoup plus épaisse et onctueuse que celle diaphane du peintre belge. Chez les deux artistes toutefois une grande place est laissée au doute, à l'étrangeté, à la faille. « J'ai, comme lui, une certaine méfiance vis-à-vis des images et c'est l'aspect énigmatique des choses qui m'intéresse – comment le familier, le quotidien, voire le banal, peut soudain devenir étrange », précise-t-elle. Pas simple de trouver la bonne place face à un

« J'ai, comme lui, une certaine méfiance vis-à-vis des images et c'est l'aspect énigmatique des choses qui m'intéresse – comment le familier, le quotidien, voire le banal, peut soudain devenir étrange. »



Courtesy Mireille Blanc et The Pili Gallery, Istanbul

Mireille Blanc,
Grappe,
2018, huile sur toile,
200 x 150 cm.

Mireille Blanc

1985 : naissance à Saint-Avold (Lorraine).
2002-2009 : études à l'École nationale supérieure des beaux-arts de Paris, à la Slade School of Fine Art de Londres et à l'École nationale supérieure d'art de Nancy.
2016 : lauréate du prix international de peinture Novembre à Viry.
2018 : exposition personnelle « La sommation des images », Frac Auvergne, Clermont-Ferrand.
2019 : exposition « SPRING », galerie The Pili, Istanbul.

ténor de la peinture : faut-il coller de près ou de loin, être contre, tout contre ? Avec le temps, Mireille Blanc s'est sensiblement dégaïe de cette influence. Pour regarder ailleurs et en soi. Sans jamais renier son admiration pour « un peintre qui ne se répète pas, qui est toujours fascinant et dérangeant ».

À voir

« La Pille, Luc Tuymans », jusqu'au 6 janvier 2020, Palazzo Grassi, Venise, palazzograssi.it
« SPRING, Mireille Blanc », du 28 mars au 18 mai, galerie The Pili, Ayvansaray Mahallesi Mürşelpaşa Caddesi 181 Balat Istanbul, thepili.co
« Feedback, collection Frac Auvergne », jusqu'au 8 avril, musée Crozatier, 2, rue Antoine-Martin, Le Puy-en-Velay (43), musee.patrimoine.lepuyenvelay.fr

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