

MIREILLE BLANC  
*Glacage*

Personal exhibition from September 2<sup>nd</sup> to October 21<sup>st</sup>, 2023  
**Opening on Saturday, 2<sup>nd</sup> September 2023.**

Exceptional closure from September 28<sup>th</sup> to October 4<sup>th</sup>

*For her second solo show at the gallery, Mireille Blanc presents a group of recent and original works, emblematic of her work on canvas.*

The exhibition is accompanied by a text written by Margaux Brugvin.



*Hibiscus, chewing-gum, 2023, oil on canvas, 31 x 25 cm, courtesy of the artist and the galerie Anne-Sarah Bénichou*

« If I love Mireille Blanc's artworks, it's primarily for the feeling of pleasure they give me. The regressive impulses they trigger in me. They make me want to dip my fingers in the thick paste of her paint, to gorge myself on sugar and cream to the point of indigestion, to curl up in a comfortable sweater of pastel colors, to take refuge in childhood memories.

When she asked me to write a text for her exhibition, I was delighted. It meant that I could enter the artist's kitchen, observe everything, and ask a thousand questions to try to understand with which magic she transforms banal images into objects of fascination. [...]

A few days later, as I entered the glass box/studio at the back of Mireille Blanc's garden, I began by studying the books and reproductions of artworks placed here and there. *L'origine du monde* by Courbet. *L'asperge* by Manet. A few fragments of bodies and several still lifes. Dense paintings, with a lot of white and gray. [...]

And then Mireille Blanc turned over the canvases stored against a wall. I saw a succession of overly creamy pastries on old-fashioned plates, candles planted on apples as birthday cakes, tablecloths with flowers or stripes, emptied glasses, fragments of bodies in the background or on the periphery... And then some trinkets, similar to those gathering dust in my grandparents' house. I took a long look at some clementines skins on a corner of a table and to the objects around them - dirty dishes and melted candle - evoking the end of a long family dinner. Familiar images. Fragments of celebrations, reunions and improvised parties. [...]

After a while, Mireille Blanc smiled at me. I had been in the wrong all along. She indicated stains, folds, pieces of painted tape. The images I was looking at were not paintings of objects, but paintings of photographs of objects.

The artist picks photos from old family albums or captures them on her phone; she crops and sometimes modifies them on Photoshop, prints them on a A4 sheet of paper, soiling and altering them, not always deliberately. Then she tapes them on a cardboard and paints them. Images of images. Sometimes images of images of images.

The game had taken on a new dimension. I was happy to have been lured, and I reviewed the works again looking for those clues that had eluded me. [...]

Mireille Blanc paints with a thick, creamy paste, almost nauseating. She chooses ordinary objects, but if they have in common that they evoke a common past, she always selects the failings of an era's taste - artifacts that in no way seem to deserve their place in a gallery, and even less to be immortalized for eternity. She plays with the history of painting, its glorious past in the service of the powerful, its bourgeois dimension, its seriousness. She confers to kitsch the status of artwork, giving it the monumental dimensions of an history painting.

Yet there's no posture in Mireille Blanc's approach. No desire to take a stand *against*. She has a solid theoretical background, and at the Beaux-Arts in Paris she developed a discourse that situates her work in contemporary art issues. But with her 15-year of career, she has freed herself from the need to justify her approach and legitimize her choices. What interests her, is the act of painting. She works fast, before the oil dries. A few hours for a small format, three days maximum for larger ones. She never retouches. She leaves the brushstrokes visible, the materiality of the paste she manipulates. It is the pleasure of the work of painting that she gives us to see. [...]

*Margaux Brugvin, juin 2023*

**Mireille Blanc**

Born in 1985, Mireille Blanc is a French painter. She lives and works in Évry.

From personal or collected photos, chosen with a high degree of intuition, she emphasizes on the image making process as she works on pictures tending between abstraction and memory landmarks. The artist seeks to lose the initial subject in patterns she paints by accentuating on details and by transforming scale ratio. For instance, by enlarging small elements, she pursues to lose the viewer in the image and blur its context. The artistic process, emphasizing on the vagueness of the topic treated, creates a filter between the artwork and the one who is contemplating it and allows to discover a new reality in the loss of the original subject.

She is part of several public collections, and has taken part in a large number of group exhibitions, as one of the major figures of the young french figurative scene.

She teaches at the Ecole des Beaux-Arts in Paris.



*Idole*, 2023, oil on canvas, 150 x 117 cm, courtesy of the artist and the galerie Anne-Sarah Bénichou



*Raisins*, 2023, oil on canvas, 160 x 125 cm, courtesy of the artist and the galerie Anne-Sarah Bénichou



*Sweat-shirt aux fleurs*, 2023, oil on canvas, 85 x 120 cm, courtesy of the artist and the galerie Anne-Sarah Bénichou



*Meringue*, 2023, oil on canvas, 24 x 30 cm, courtesy of the artist and the galerie Anne-Sarah Bénichou