

# Anne Clergue Galerie

Season II - Expo 2

## “Métamorphoses, MÂKHI XENAKIS”

OPENING SATURDAY, 2 MAY 2015 FROM 6PM TO 9PM  
EXHIBITION FROM 2 TO 30 MAY 2015



MÉTAMORPHOSE II, 2012, 86x72CM  
© Mákhi Xenakis & Anne Clergue Galerie



MÉDUSE, INK & WATERCOLOUR ON TRACING PAPER, 2015 - 33x43 CM  
© Mákhi Xenakis & Anne Clergue Galerie

«I met Mákhi Xenakis at a private view at the Musée de la Chasse et de la Nature in Paris. Among the works referring to fauna and flora, I discovered her pastels which blended the mystery and the profoundness of a chasm. What was it? Feathers, scales, an eye? I didn't know it yet, but I was hooked on her work.

Mákhi's work is imbued with the vast memory of the Mediterranean. Of Greek extraction, she chases jellyfish, rays, octopi, spiders, which she transforms into chimera using ink or pastel, on tracing paper or fine Canson watercolour paper. Mákhi is a consummate artist. From earliest childhood, she filled her days with drawing, and then came architecture, painting, sculpture and writing, which she pursues as her inspiration dictates.

Mákhi recently published at Actes Sud «Iannis Xenakis, un père Bouleversant» (Iannis Xenakis, an extraordinary father) which offers the reader an unprecedented view of the composer who haunted the Arles Bullring in the 1980s with his creation «Tauriphanie»: a host of Camargue bulls bore a torch on their brow and the percussionists of Strasbourg conducted by Sylvio Gualda created the spectacle.

The exhibition will make us discover Mákhi's pastels and inks, a deeply private universe, of a richness and diversity that are hers alone.

ANNE CLERGUE

#### BIOGRAPHY:

Born in Paris, where she lives and works, Mákhi splits her time between sculpture, drawing and writing. Her works appear in public collections like the Centre Pompidou, the Manufacture de Sèvres, Manufacture des Gobelins, and FNAC. Her books are published by Actes Sud.

She was already drawing and painting as a toddler. After taking a degree in Science, she studied architecture under Paul Virilio, and created decors and costumes for the theatre, particularly with Claude Regy.

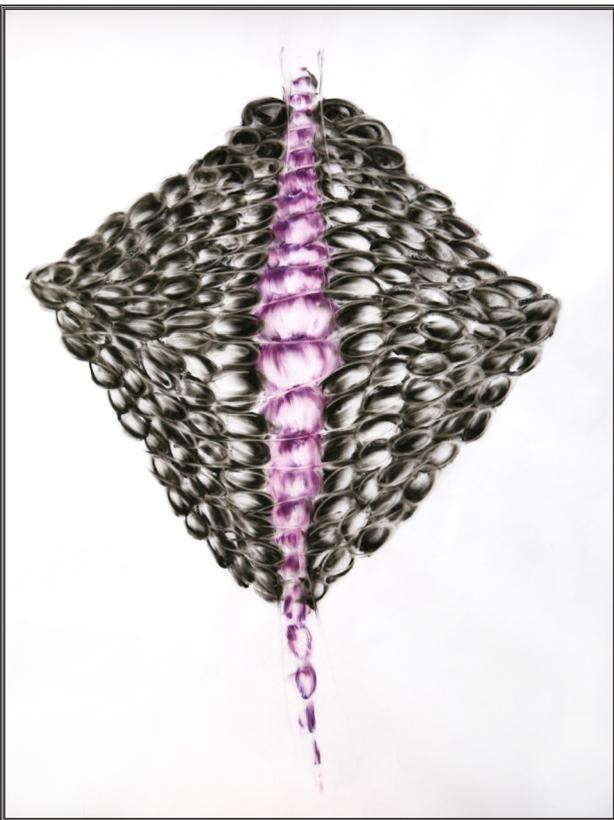
In 1987, thanks to a Villa Médicis «off» grant, she settled in New York to paint until 1989. It was there that she had a decisive meeting with Louise Bourgeois.

Back in Paris, she regularly exhibited her drawings. In 1998, she published with Louise Bourgeois, «Louise Bourgeois, l'aveugle guidant l'aveugle» (Louise Bourgeois, the blind leading the blind). In the book, searching for Louise's childhood places, she gradually unveils the secret links that burgeoned between them and the artist's work, and immerses us in the complexities and mysteries of the creative act. At the same time, she produced her first sculptures, which she exhibited in 1999 in Paris and Genevilliers, accompanied by the book «Parfois seule» (Sometimes Alone). In 2004, invited to show her sculptures at the Salpêtrière Hospital, she discovered, in the archives of the famous institution, the prison universe experienced by thousands of women since Louis XIV, and published «Les folles d'enfer de la Salpêtrière» (The demonic madwomen of the Salpêtrière). She simultaneously presented a series of 260 sculptures in the chapel.

In 2012, she proposed an exhibition on her father, «Iannis Xenakis, dessinateur» (Iannis Xenakis, draftsman), at the MUba museum in Tourcoing. Still fascinated with the elusive wellsprings of his work, she plunges us into her father's creative process, gleaned from his personal musical and architectural archives.

In 2015, she continued the quest with, «Iannis Xenakis, un père bou-leversant» (Iannis Xenakis, an extraordinary father). In the second half of the book, in tiny private strokes, she strives to understand how, under such a powerful character, she succeeded in constructing her individual personality.

The diversity and the links existing in her plastic work, small feminine creatures, demonic madwomen, chasms, spiders, jellyfish, borne along by the urge to create life while retaining some of its anguish, today acquire greater clarity in the light of her books.



MÉTAMORPHOSE-RAIE , 2012, 86x72CM © Mákhi Xenakis & Anne Clergue Galerie

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MÂKHI XENAKIS BY MÂKHI

I write, I draw and I sculpt regularly and independently. These three modes of expression have become indispensable for me. Anything I cannot express in one area can suddenly express itself in another. There isn't a single moment of emptiness or silence. Many themes rub shoulders and converse together. I don't re-transcribe anything that I have seen or thought. I wait for the magic moment when all of a sudden, something new and living appears, tied to ourselves, to our life force, to our animality, to our universality. I then have the delicious, delirious feeling of creating life and of putting off death just a little bit longer...



PASTEL ROSE I, 2008, 75X110 CM © Mâkhi Xenakis & Anne Clergue Galerie

PLUS D'INFO SUR : [www.anneclergue.fr](http://www.anneclergue.fr)

Expositions à venir : SANDRINE ROUSSEAU  
« Sand & Stone », du 2 au 27 Juin  
ARANKA ISRANI  
« Nudes », du 4 Juillet au 29 Août  
JOHN STEWART du 2 au 27 Septembre

I try to fix this suspended instant, when one feels, before a work that moves us and suddenly gives us the terrifying awareness that while we are now alive, in a little while we will no longer be. The issue of madness, of mental balance, is also present in my work. I often travel along the straight line where the vertigo of falling isn't far because I have the impression that in this fragile moment of equilibrium that we discover whatever is the essence of the human being.

The drawings, often formally more abstract than the sculptures, nonetheless speak of ourselves, of our bodies or of our unconscious thoughts. The glance, sensuality, life, strangeness, anxiety, are always present. The sculptures, which for me are close to archaic and antique sculptures, are produced in several forms: The demonic madwomen or vertical sculptures are focused on their living presences which, by seizing our glance, try to make us aware, in this exchange, of the instant of life that develops us at the moment.

The small creatures try to exhibit themselves as they feel in their femininity, their vulnerability, their animality, their strangeness.

Writing occurs when there are no longer any words to structure and master the chaos of our lives.

The work is truly finished when I detect this emotion in the few who encounters it.

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