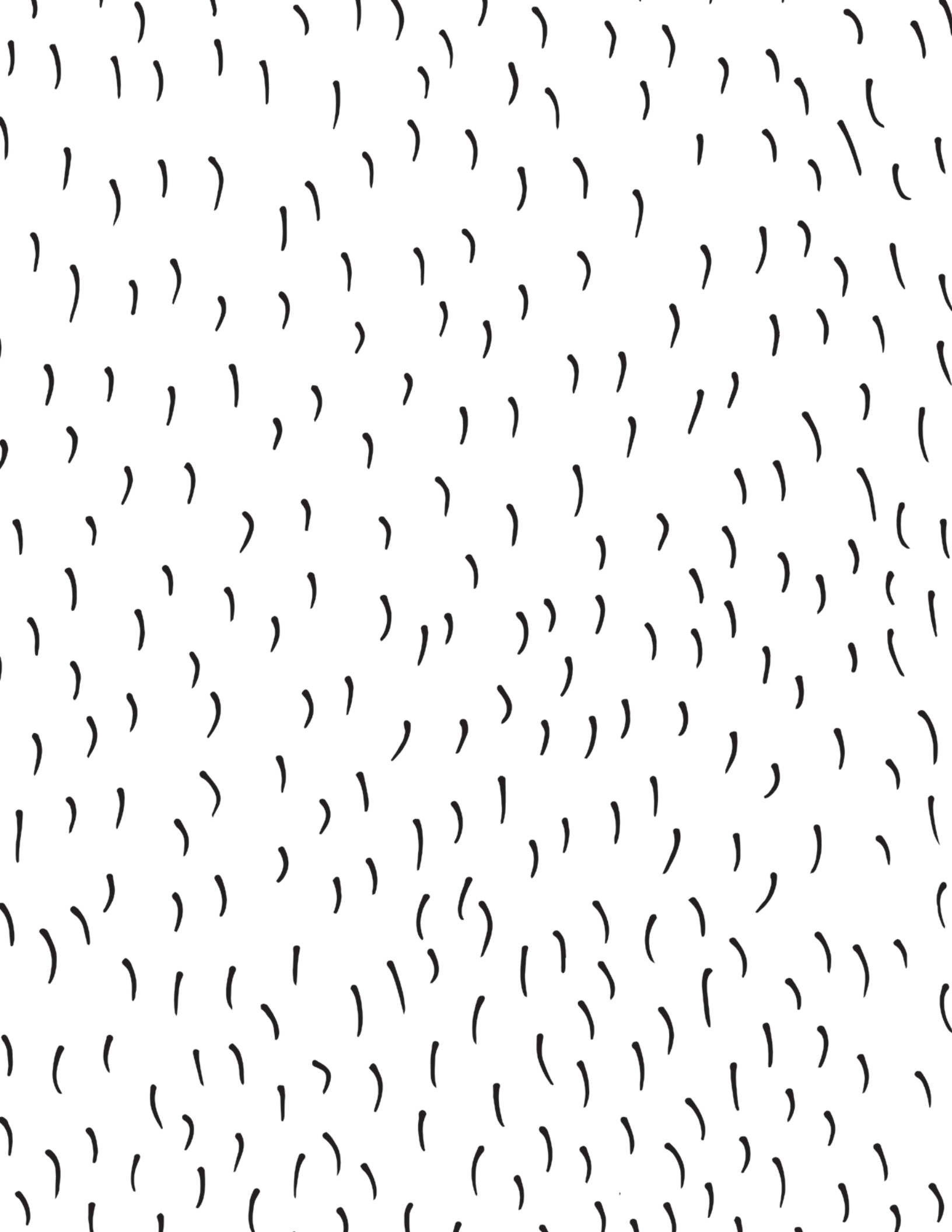


Irène Mélix



Hair is like  
an extension of the  
nervous system  
at the outside of the  
body. If skin would be  
a wall, hair would be  
the possibility to  
percolate this wall.



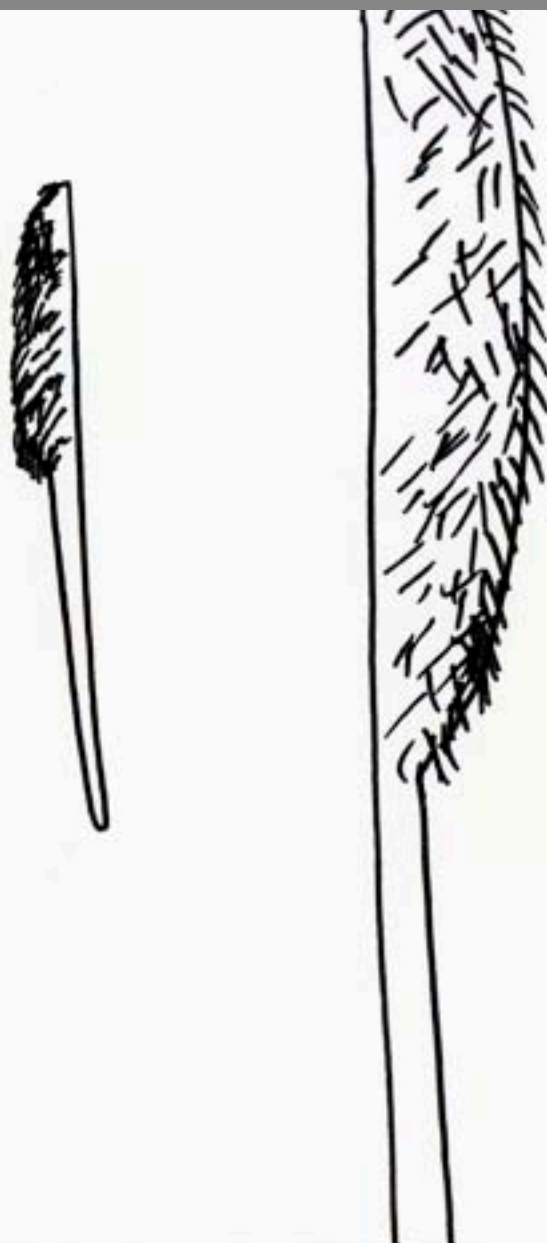


*maison de fell*, 20x30cm, lithography (2016)

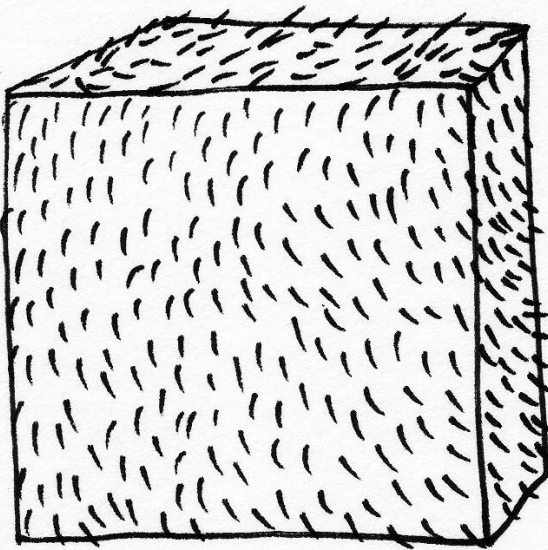
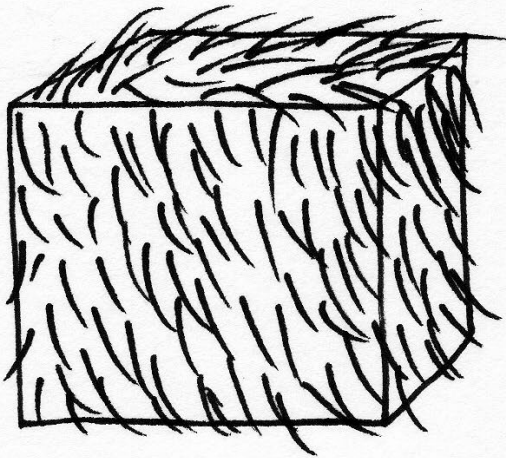




*without title.*, 10x15cm, fineliner/drawing (2016)



*hairy knife*, 15x21cm, fineliner/drawing (2014)



*two Aggregations, 70x100cm, fineliner/drawing (2016)*





*hairy diploma*, ~500x700cm, synthetic hair on wall (2017)



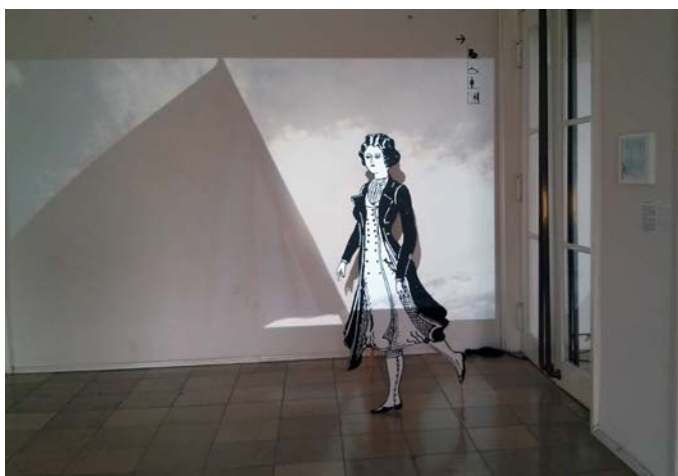
Im Westen  
Westeuropa  
Nördliches Westeuropa  
Südliches Westeuropa  
zentrales Westeuropa  
Südöstliches Westeuropa  
Östliches Westeuropa  
Westliches Mitteleuropa  
Süd-Westliches Mitteleuropa  
Mittleres Mitteleuropa  
Südöstliches Mitteleuropa  
Nordöstliches Mitteleuropa  
Östliches Mitteleuropa  
Zentraleuropa  
Westliches Osteuropa  
Südwestliches Osteuropa  
Nordwestliches Osteuropa  
Nordöstliches Osteuropa  
Mitteleuropäisches Osteuropa  
Ostmitteleuropa  
zentrales Osteuropa  
Nördliches Osteuropa  
Südwestliches Osteuropa  
Südliches Osteuropa  
Südöstliches Osteuropa  
Östliches Osteuropa  
Osteuropa  
Im Osten

lesfr: *waving the flag in Dresden-Hellerau*, 3:08mn, video (2017)



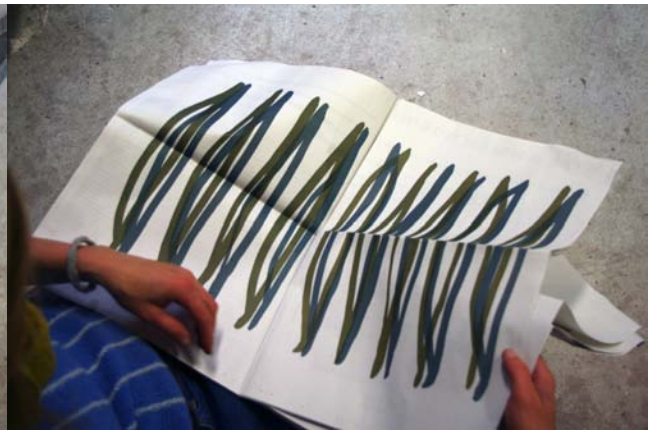
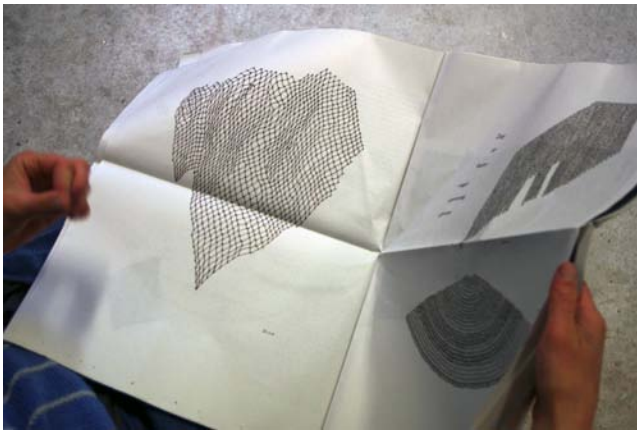
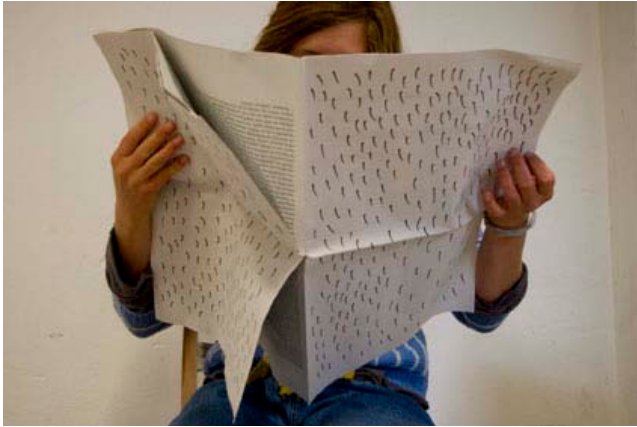


Dresden Hellerau was founded in 1909 with the aim to create an organic, planned community. It attracted cultural visionaries from all over Europe. Under the influence of ideas from the life reform movement (Lebensreformbewegung), artists, architects, thinkers and dancers tried to experiment with a fundamentally different way of life.



*Lady in feminist reform dress (life reform movement),  
90x185cm, wood/paper (2017)*

*installation view, Dresden Hellerau (2017)*



*Grenzgängerin- eine Zeitung/crossing-border newspaper*  
concept: Irène Mélix (october 2016)

traveled the german-polish border in the context of the kunstzug.eu project

*participating artists: Lilli Döscher, Anne Reiter, Theresa Schnell, Lea Zepf, Franziska Goralski, Anna Erdmann, Sophie Lindner, Martin Wiesinger*





*hairy pot*, ink/pen on paper (2016)

“And what do the things do? The things do, what they always do..”  
(Stefan Chwin, *Death in Danzig*)

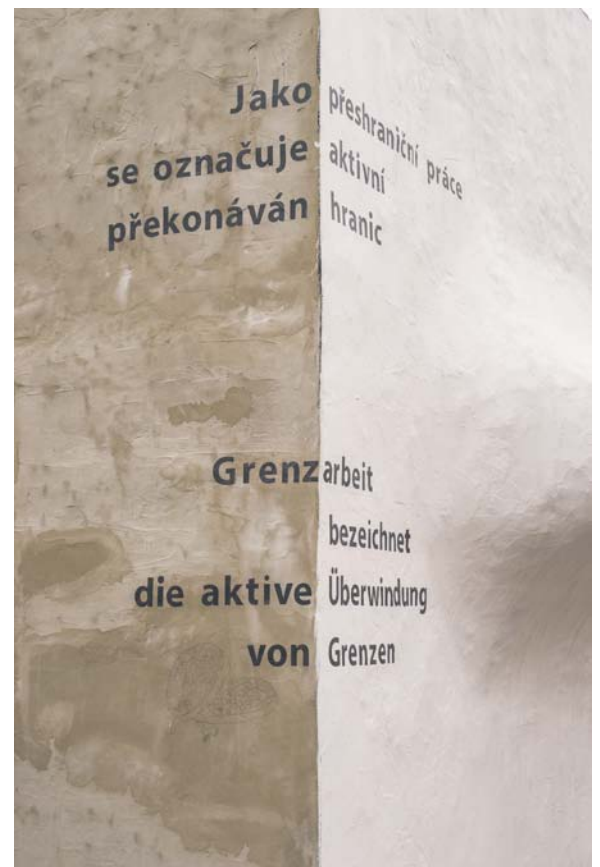


*Where does the East begin?*, typography/foil (2017)

Installation in the exhibition “*The New is coming soon...*”, said the ruin, walking away.



*MUSEUM FOR OVERCOMING BORDERS*  
*MUSEUM FÜR GRENZÜBERWINDUNGEN*  
*exhibition view, DESKA Gallery, Usti nad Labem (2018)*

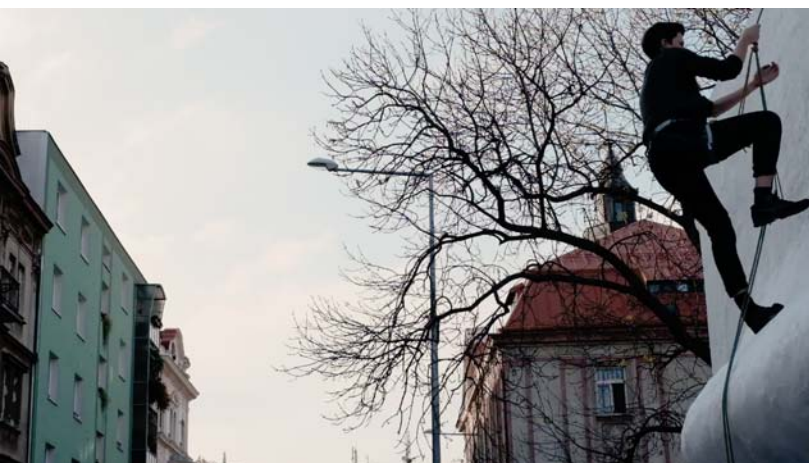
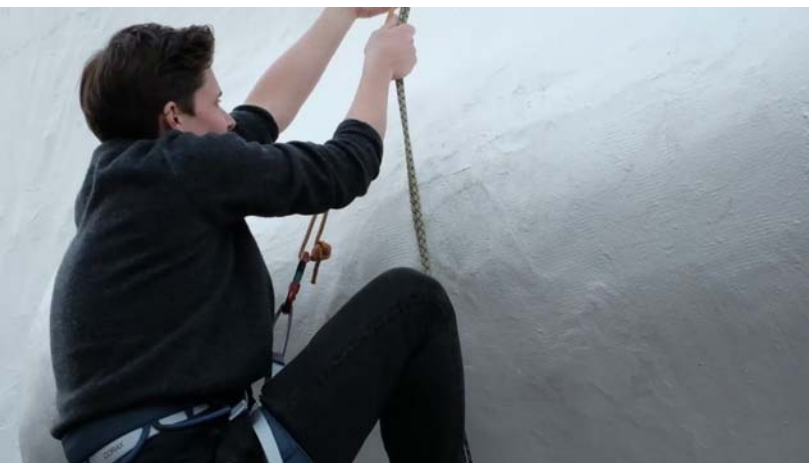




*proletarian heroes*, postcard from 1935, archive of J.Schindler



*exhibition view*, DESKA Gallery, Usti nad Labem (2018)



*Grenzarbeit bezeichnet die aktive Überwindung von Grenzen, video, 12:45mn (2018)*



*MUSEUM FOR OVERCOMING BORDERS*  
*MUSEUM FÜR GRENZÜBERWINDUNGEN*  
*exhibition view, DESKA Gallery, Usti nad Labem (2018)*



# Tiefenentrümmerung.

The **deep-level clearing** is a method to rehabilitate areas. The term is also used in construction. The deep-level clearing is clearly not a process of cleanup, it is a process of rubble clearance with the objective of reusing the areas differently. The deep-level clearing might be destructive in some parts, but not in its totality.

**Demolitiongrab, hydraulic hammer, sortinggrab, backhoe bucket and screening bucket** are tools for the deep-level clearing with specific characters.

The deep-level clearing is not completed, because that's what it can never be.



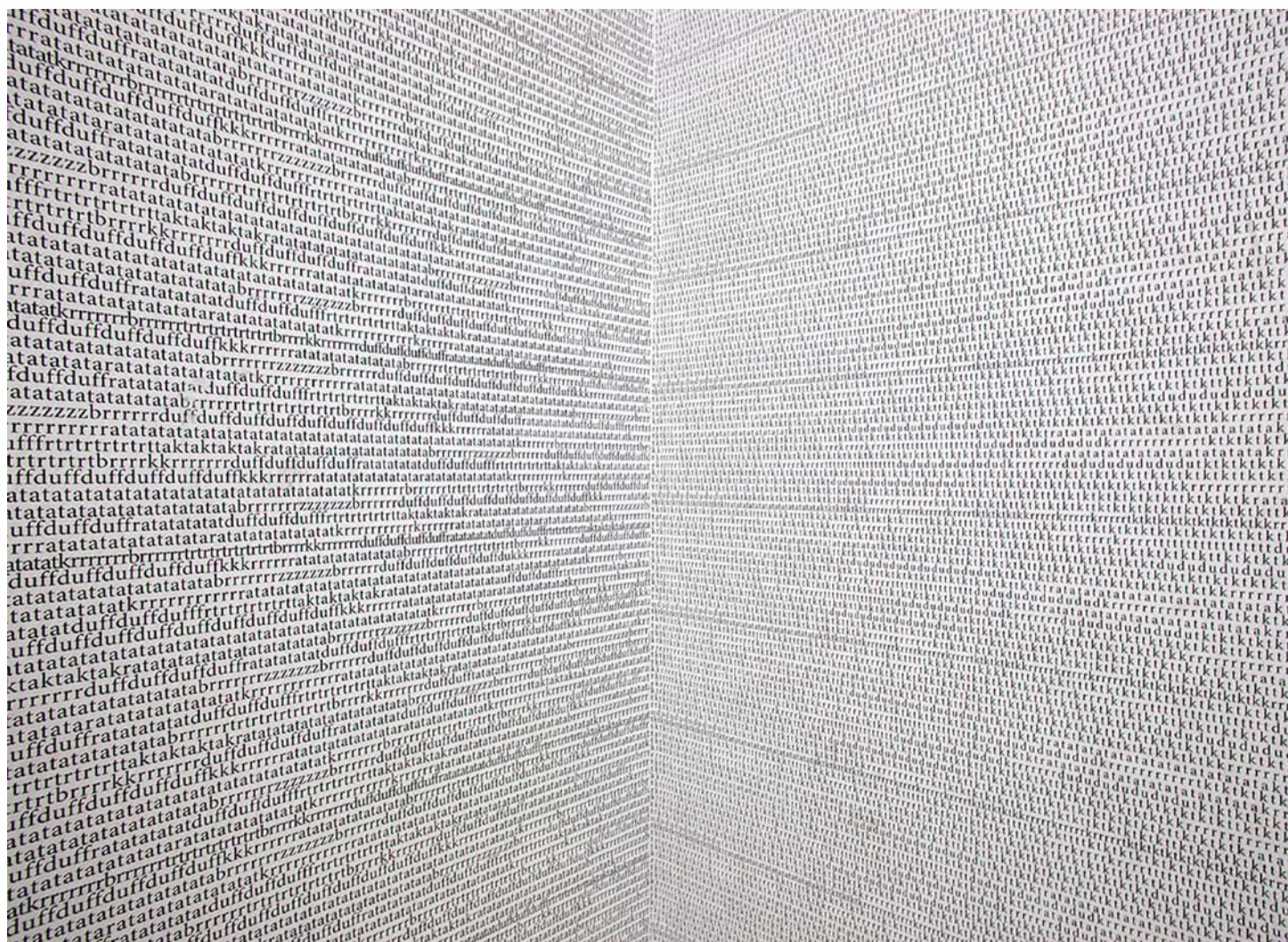
*top: Tieflöffel/backhoe bucket, 21x29cm, / bottom: Sortiergreifer/sorting grab 21x29cm, ink (2013)*



*Hydraulikhammer/hydraulic hammer,  
Abbruchgreiferin/demolition grab,  
Sieblöffel/ screening bucket,  
70x100cm each, print/wallpapered (2013)*



*noisy wallpapers (Abbruchgreiferin/demolition grab, Hydraulikhammer/hydraulic hammer),  
digital print/wallpapered (2014)*





She works hard  
for the money

So hard for it, honey

She works hard  
for the money

So you better  
treat her right

“The Conference is dedicated to the categories of strike and work, which are played off against (and with) each other. The objective is to gather different artistic strategies, from material to immaterial work, from deceleration to speed-up, from burnout to laziness, from making visible to disappearing, from affirmative to performative, from shouting to silence,...”

## STRIKE/WORK

Dresden, 15./16.1.2016 (Brühlsche Terasse)

Conference STIKE/WORK





The “Freizeitklub” is a possible location for spending one’s after work hours. It is also part of the conference. Back strains, workwear, the evening beer, the satisfaction of having worked and casual clothes regularly met at this venue. These after hours only lasted till the next morning. At our venue, the “Freizeitklub” is a place to discuss one’s own after work hours (in case they exist): Is it possible to say “No” to images? Does culture come to an end after a long working day?

Join your local union!

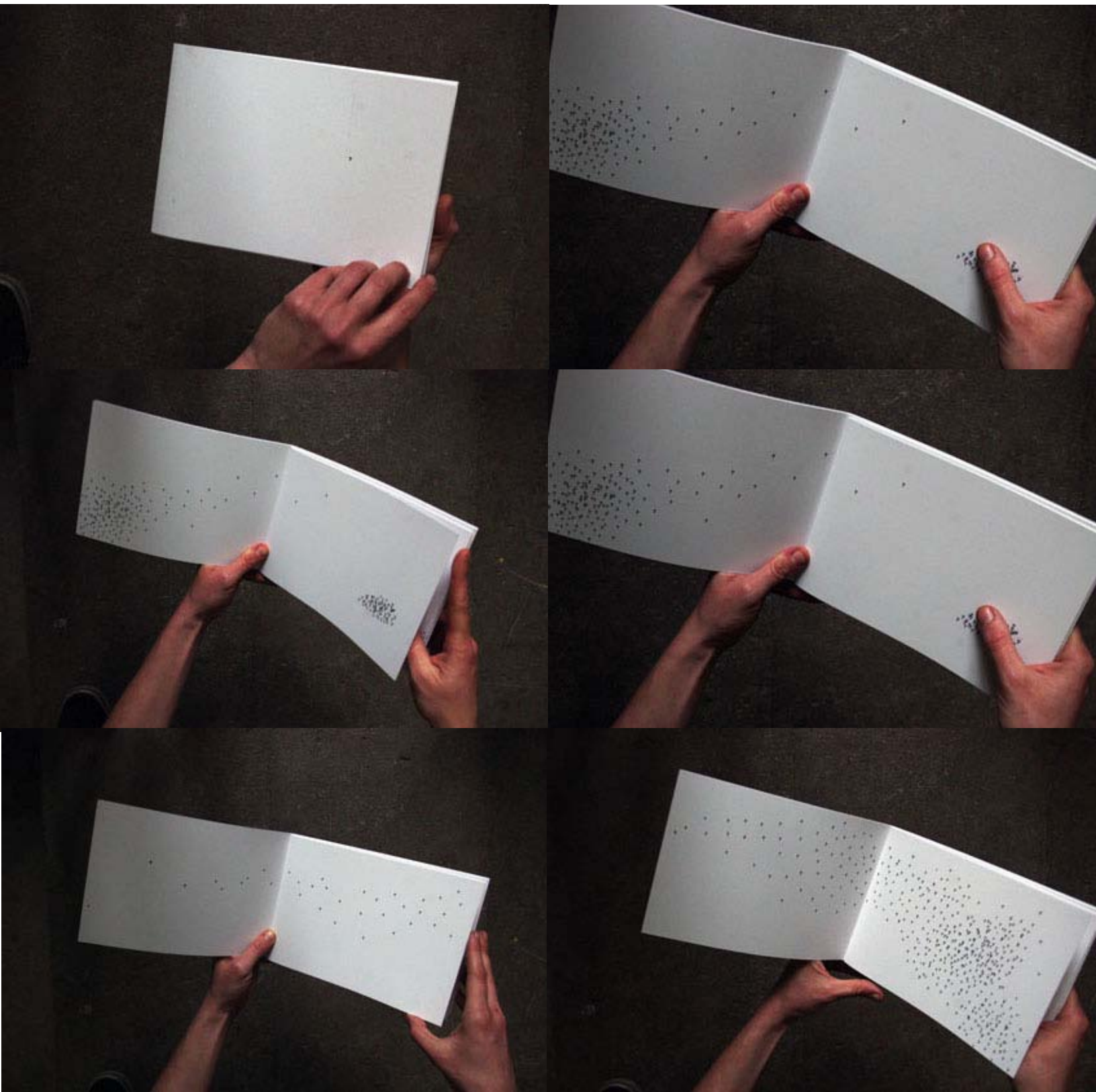
*Irène Mélix, Theresa Schnell (team2) feat. Rosa Klee und FAU Dresden*



*La foule*, 70x100cm (detail), drawing (2016)



*Fighting the wall*, 2:58min, video, (2016)



*get organised!*, 10x20cm, stamp/book (2015)





*think tank*, 14x21cm each, ink/pen (2017)





“We’ re not afraid to be  
queer and different/ ..

We see a world of romance and of pleasure  
/ All they can see is sheer banality/  
Lavender nights our greatest treasure/  
Where we can be just who we want to  
be./ ../ But we’ re too strong, proud,  
unafraid/ In fact we almost pity you/  
You act from fear, why should that be?/  
What is it that you’ re fright-  
ened of?/ The way that we dress?  
The way that we meet?/ The fact  
that you cannot destroy our  
love?/ We’ re going to win  
our rights to lavender days  
and nights!”

(Lavender Song, 1921)



*exhibition view, HfBK Dresden (2015)*

## **Rauch, der durch Wände geht.**

*Smoke through walls.*

### **There is no outside - but the milieu.**

What we call milieu is not at all a stable room. It is a breeding ground, without a concrete limitation between the inner and the outer space. The walls of this room are porous in both directions. The milieu creates no exterior space, out of current ratios. Still it has the potential to the other, probably subversive or new. The existence of the milieu provides the possibility to treat the common ratios instead of forgetting them as unalterable. Smoke has the quality to spread. For the cultivation of the milieu, people, ideas and utopia are needed. Relevance can only be produced by the involved people.

*A project in cooperation with Theresa Schnell (team2)*



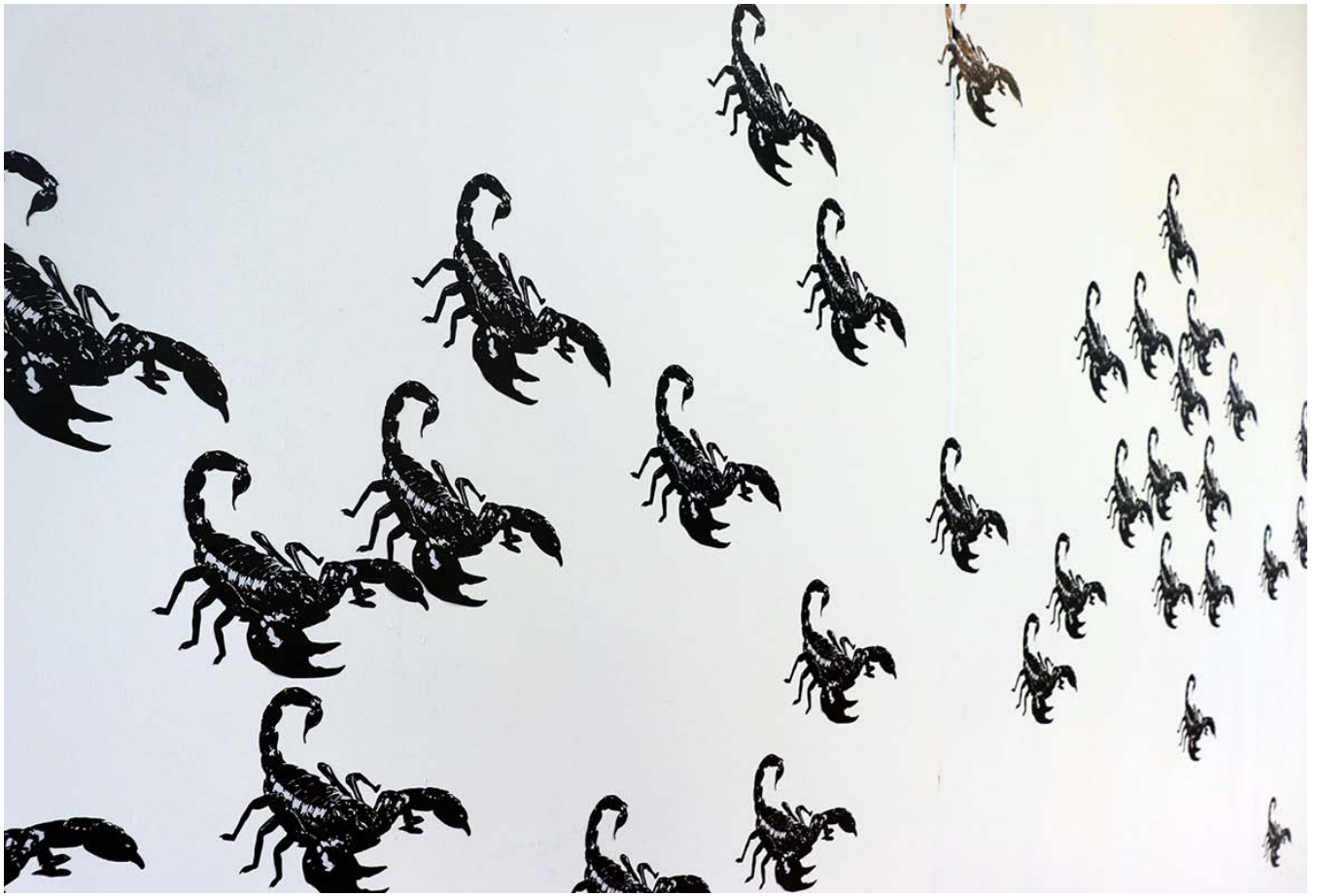
*publicity from the 20s, from the Pretzel collection*



exhibition view, ELAC, Lyon (2018)



leur pas... donc la volonté de Dieu  
se sentir en sécurité ici? Si  
«Écoutez-moi, mon enfant  
votre mine, j'ai pensé: Do  
doit pas en avoir. Faut p  
que vous veniez visiter la  
a aussi peu de savoir-viv  
adorent venir nous reluc  
voit. Alors ça ne peut être  
c'est là que mon cœur sa  
retranché, dehors, ou qu  
même chose qu'aux écl  
même qu'on est fait de  
du reste, pour donner  
parce qu'elle doit avoir t  
les mots et les lois divis  
part que les humains ré  
les monter et les utilis  
systématiquement, ils r  
rien de vous dire: tene  
tenez-vous à distance  
encore, à ce jour. De ho  
meule, vous serez repo  
retrouver ici.»



*exhibition view: masses of scorpions, ELAC, Lyon (2018)*



*Eldorado*, ~50x70cm, screenprint of archive material (2018)





*exhibition view "Brasil", lecture, Fondazione Sandretto, Torino (2018)*

*left: diamond splinter, 180x100cm, silver ring/raw diamond/digital print (20178)*



*scorpion on monocle,, necklace by Moira Green (2018)*

*right: scorpion, ring by Moira Green (2018)*  
*diamond structure, ring by Moira Green (2018)*







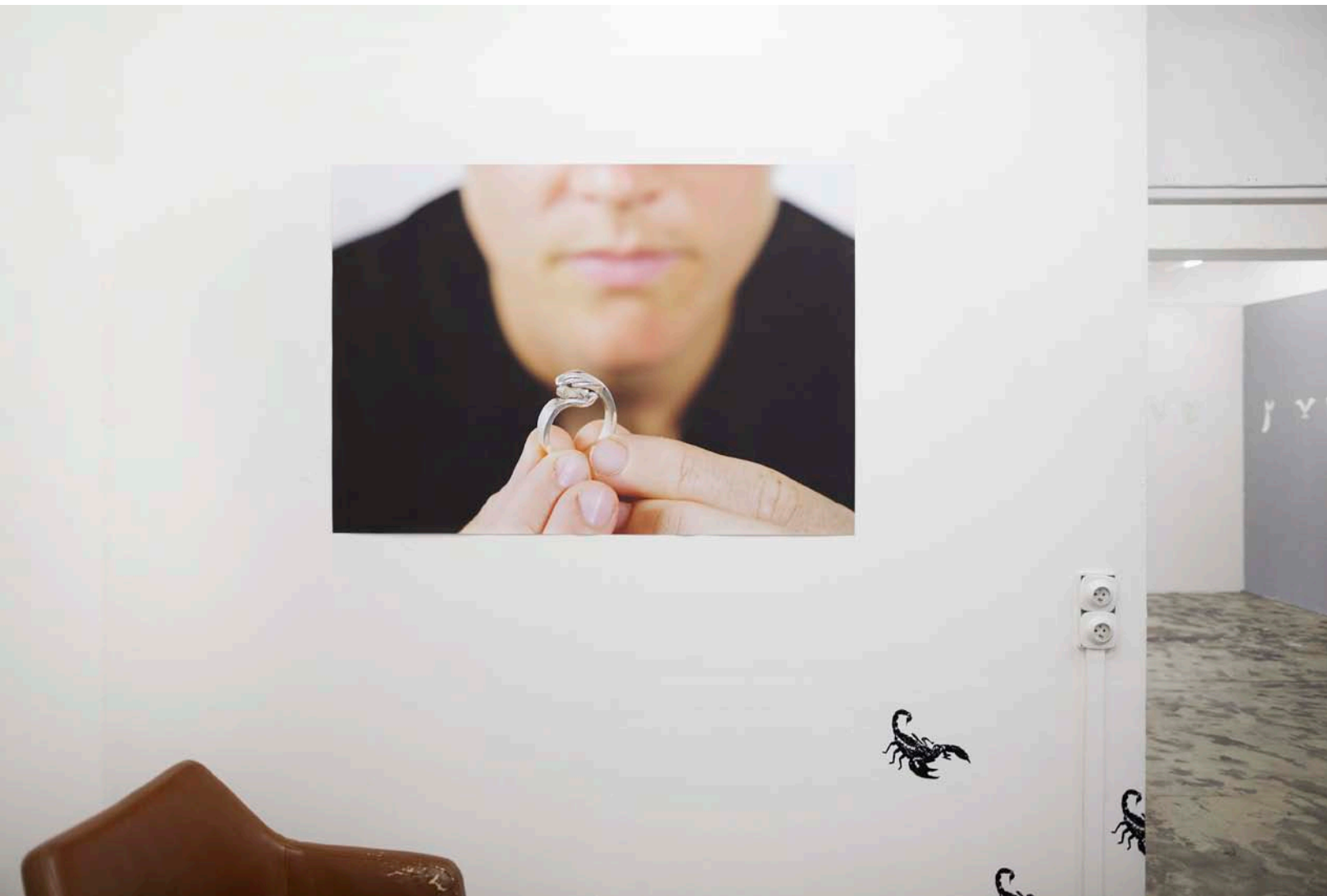
*exhibition view, Jedna Tva Tro Gallery, Petrohradská Kolektiv, Prague (2018)*



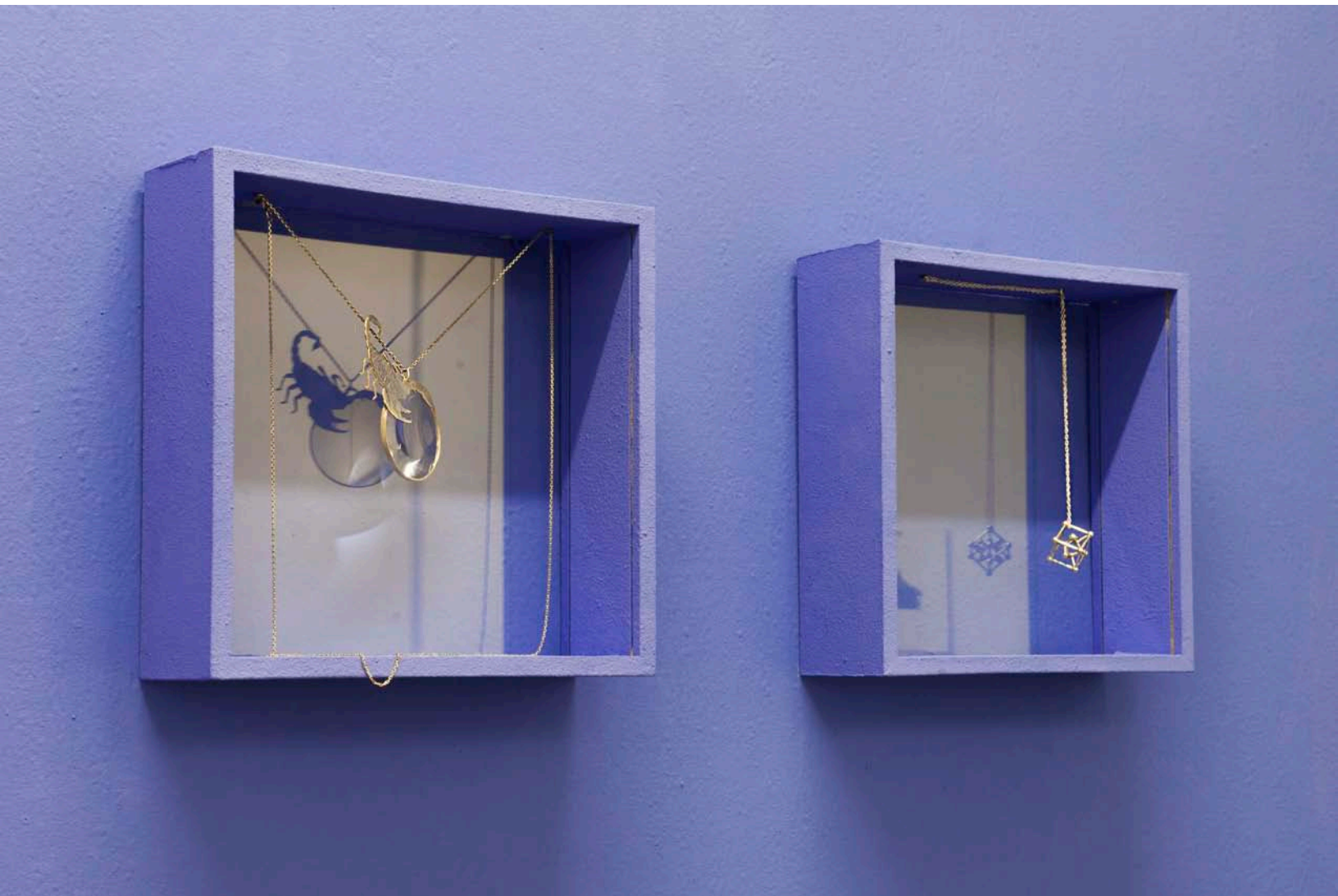
*La Culotte de Sapho*, add from LESBIA, 1980. digital print (2018)



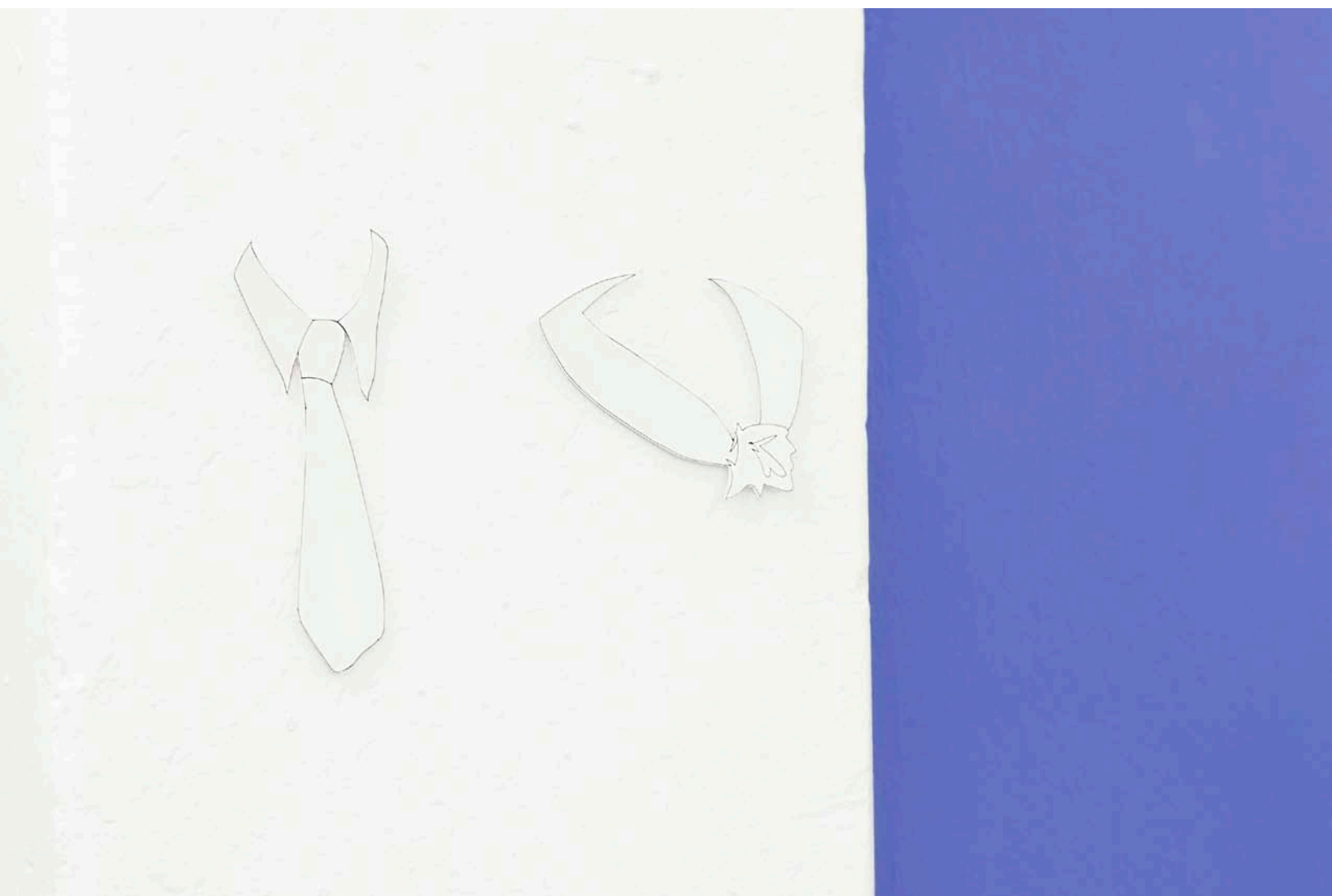
*lesbians*, research tool from archive material, each 15x20cm, print on paper (2018)



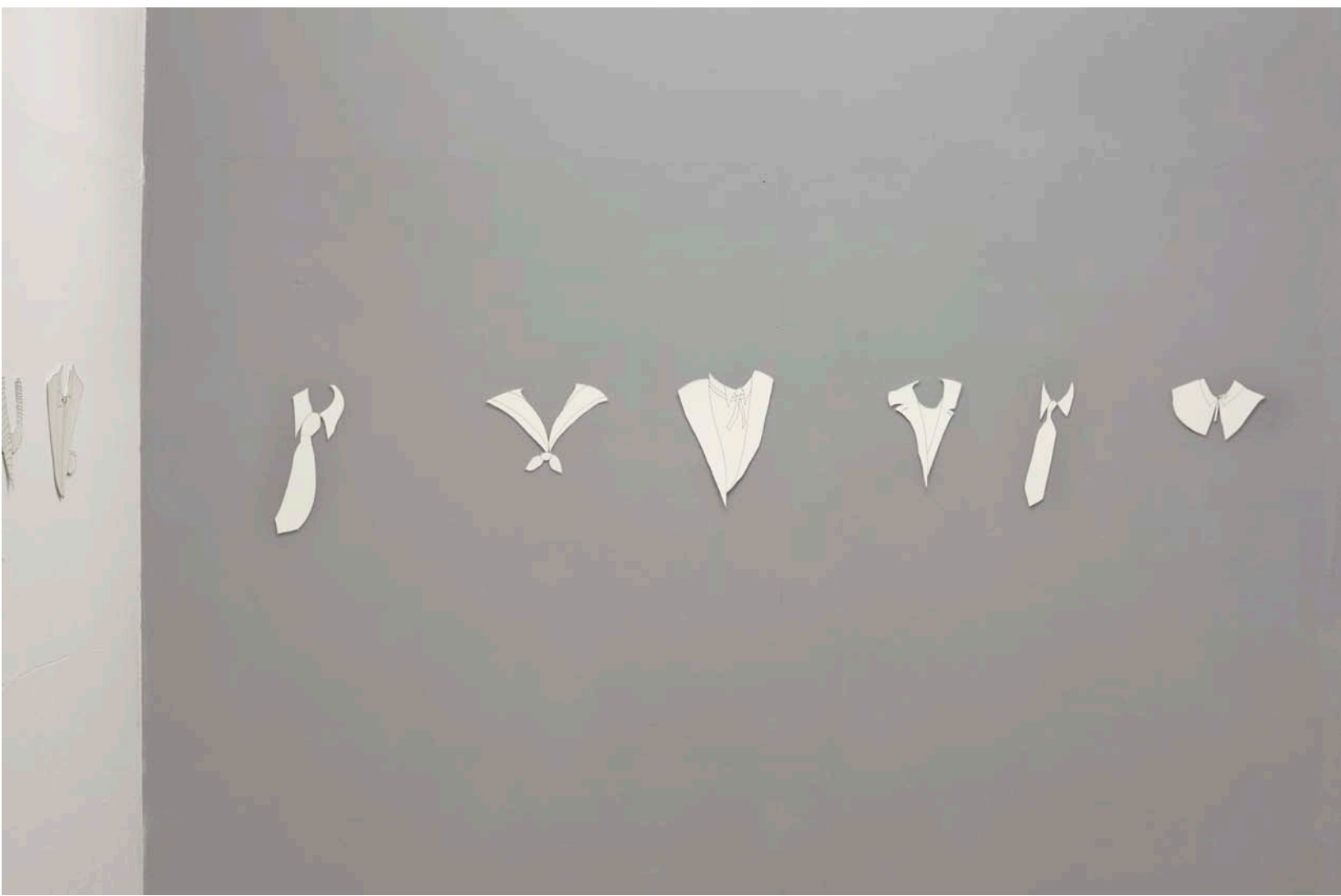
*installation view, room with audio piece and poster: silver ring/raw diamond (2018)*



*installation view*, room with audio piece and jewelery by Moira Green



*collars*, drawing/carton (2018)





*lavender songs*, book to the audio piece (2018)



# lavender songs

an audiopiece by Irène Mélix, 2018

*Women's Club Violetta. Staged in the Magic Flute, Kommandantenstr.72, evening of entertainment this Wednesday, free entry for girls...This Sunday Ladies' Ball with cream-puff eating competition. Club management kindly asks for your ample attendance. Lotte Hahn. Entry for ladies only!*

**JEDNA DVA TŘI Gallery | 6.12.2018, 7pm | Petrohradská 438/13, Prague**  
**release of the audiopiece and opening of the exhibition LA CULOTTE DE SAPHO**

Clubbing on a gay night turns into a glittering party. Among the guests are Olga Rado, Mette, Eri and many other book favourites. The ladies\* nestle around the tables, smoking cigarettes, the authors order one beer after another at the bar, while Fräulein Dr. Südekum keeps to her corner, trying not to stick out. A boisterous, familiar air fills the room and chat-ups are whirring around. No-one seems to notice the lone scorpion, which climbs up the wall behind the counter... This is where the women\* who love women\* meet to flirt, kiss and whisper sweet to one another, to talk, dance and write lesbian herstory.

*Research. Script. Concept: Irène Mélix*

*Direction, Sound: Antje Meichsner*

*Translation: Olga Hryckowian | Proofreading: Wero Pósnik*

*Voices: Ulla Heinrich, Rosa Klee, Irène Mélix, Antje Meichsner*





info

Irène Mélix

\* *20.05.1988, Stuttgart*

2017-2019	Residency post-diplôme, ENSBA Lyon, France
2011-2017	Academy of Fine Arts Dresden (Fachklasse Prof. Grossarth)
2015-2016	ASP (Akademia Sztuk Pieknych), Kraków, Poland
2010-2011	Paris VIII, St.Denis (Bildende Kunst), France
2008-2011	Cultural Studies and Fine Arts University of Hildesheim (Bachelor)
2007	Finals, Secondary School, Stuttgart

## Exhibitions/Projects

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12/2018	<i>La Culotte de Sapho</i> , JednaTvaTri Gallery, Petrohradská Kolektiv, Prague
11/2018	<i>Grenzarbeit</i> , DESKA Gallery, Usti nad Labem
9/2018	<i>Brasil</i> , Fondazione Sandretto, Torino
7/2018	<i>Partout, mais pas pour très longtemps</i> , ELAC, Lyon
2017	<i>Start Point Prize exhibition</i> , National Gallery, Prague
2017	<i>hairy diploma</i> , HfBK Dresden
2017	<i>springhouse festival</i> , HELLERAU, Dresden
2017	<i>the pattern show</i> , Handstand und Moral, Leipzig
2017	<i>"The new is coming soon..", says the ruin, wllaking away</i> , EX14, Dresden
2016	<i>Grenzgängerin/crossing-border figure</i> , a newspaper (kunstzug.eu), Dresden-Wroclaw
2016	book release, REMISE, Dresden
2016	<i>ZADYMA - behind the smoke</i> , Kraków
2016	<i>four hundred eighty two cobblestones</i> , [solo show] CELNA Gallery, Kraków
2016	exhibition project at the WORK/STRIKE conference, Dresden (team2)
2015	<i>Tiefenentrümmerung/deep level clearing</i> , Zuvi Festival (zuvi-festival.de), Görlitz
2015	<i>Rauch, der durch Wände geht/Smoke thorugh walls</i> , HfBK Dresden (team2)
2014	<i>Tiefenentrümmerung/Deep level clearing</i> , [solo show], HfBK Dresden
2012	<i>Festival of Art as Research</i> , Ottersberg/Bremen
2011	<i>Point de vue</i> , Musée d'art et d'histoire St.Denis, Paris
2011	<i>En tête</i> , 6B St. Denis, Paris

## Residencies/Awards

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2018	Residency Petrohradská Gallery, Prague
2017-2018	Residency post-diplôme, ENSBA Lyon, France
2017	Start Point Prize for young emerging european artists, National Gallery Prague
2017	Residency at the springhouse festival, HELLERAU, Dresden
2017	NETZWERK KREATIV, program for start up promotion (patterned collective)
2011	Art Award, FADBK Essen

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