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OPENING TIMES  
TUESDAY - SATURDAY  
11:00 > 19:00

# Miryam Haddad

## La complainte de Yam

### September 12 - October 24, 2020

Opening Saturday 12 September from 11am.

The challenges of Miryam Haddad's paintings are, more than ever, part of a logic of correlations. Whether it's between small or large formats, between thickened out oil and the fluidity of watercolour, between fiction and fantasy, between the East and the West, the artworks, in line with the artists own logic, engage more in fertile dialogues than with confrontations.

Two formats are preferred. The large canvases, often polyptych, make reference to genre painting. Whereas the small formats, which seem to be a result of a zoomed in focus of the larger ones, are mischievously reminiscent of the size of new digital tools, especially that of a tablet.

More recently, because of the lockdown, small format paintings have taken the form of watercolours. A traditional technique cast aside for several years by the artist but which has always been present since her early training. Conceived on thick Japanese paper, the artworks leave visible, in the centre of a large space, the raw texture of the paper and even more so the painted shapes and signs which engage in a dialogue, without any possibility to repent with the background.

Rest assured, in this second exhibition at the gallery Art: Concept the artist will also present the all-over paintings on canvas with the patterns made from impasto which have formed her reputation. The bursts and eruptions of symbols, the gourmand colours rich in pigment used in their pure form which erupt with delight from the bringing together of absinth green, vermilion, deep purple and Indian orange, all make the artist one of the most talented colourists of her time. We see, once more, the brush markings and deposits of knives of which the complexities escape the instantness of photography.

It is signs, forms and colours that set the scenes for the tales of today and yesterday. Those of the modern West in perpetual mutation. But in particular that of the East where certain imaginaries can scarcely be distinguished from the real, where the stars are ghosts, where Yam, the divinity of chaos and the violent seas fight against the storm and bring to the foreground of the canvas a sketch of a whale.

As usual in Miryam Haddad's oeuvre, beyond their shimmering appearances, her paintings narrate threats of war and the abundance of beauty, the clash of cultures and especially the singular force of myth and its allegories.



Text by Alain Berland. Translation by Alice King.