Margaux Meyer x Barbara Hammer STRIP TO THE BONES

Derouillon,

Haut Marais

38 rue Notre Dame de Nazareth, 75003 Paris



Margaux Meyer

Margaux Meyer (Born in 1998, France) lives and works in Paris. She graduated from the Beaux-Arts de Paris (2022).

Her practice questions the very nature of pictorial language through a materialist, fluctuating impression. Her thinking is shaped by phenomenological stimuli that place the body at the center of her work. Margaux Meyer draws on her inner feminine experiences to represent its complexity; for this young painter, the womb is the cradle of the sensitive. A strong organic and erotic tension emerges from this representation.

Her recent exhibitions include: "Then we fall" (solo), Galerie Derouillon Hôtel Cromot du Bourg, Paris (2024); "Everybody flies" (solo), DS Galerie, Paris (2023); "Souvent le soleil plonge" (solo), POCTB, Orléans (2023); "Sous la régulation du coeur" (solo), Galerie Chloé Salgado, Paris (2023); "APT.237", 3537, Paris (2023); "LONG MEYER MINIERO PIARD", Cabinet Studiolo, Milan (2023); "Something in the air", POUSH, Clichy (2022).



Barbara Hammer (1939 - 2019)

Barbara Hammer was an American filmmaker and visual artist, widely recognized as a pioneer of experimental and queer cinema. Beginning in the 1970s, she explored themes of lesbian identity, the body, sexuality, and memory, creating a body of work that is both political and poetic. Through her documentaries, performances, and avant–garde films, she expanded the possibilities of representation and gave visibility to voices and histories long marginalized.

Derouillon,

"STRIP TO THE BONES" establishes a dialogue between Barbara Hammer's cinematic work *Sanctus* (1990) and a new series of abstract paintings on nailed paper and canvas by Margaux Meyer.

Both artists reject classical forms of representation and break with a certain aesthetic tradition, where experimental cinema replaces genre cinema, and abstraction supplants figuration. Their thinking is shaped by reactions and sensations that place the body at the center of their work. Their practices are articulated through phenomenological elements—sensitive and gestural—resulting in a strong organic, then erotic, tension that allows the represented subjects to exist freely. Meyer's painting breaks away from the physical laws that constrain the body in its representation, manifesting as the distension of cellular tissues, which seem to stretch to the point of rupture, to the point of ecstasy.

Composed from animated 70–35 mm X-rays borrowed from Dr. James Sibley Watson, Sanctus reveals all the subtlety and sensitivity of experimental cinema. By running the photographs through a 16 mm optical printer, Hammer achieves a shifting effect she calls a "color halo", which she uses alongside her primary colors. Just as Meyer builds up layers only to subtract matter, Hammer reduces images, overlays them, and experiments with superimpositions and collaged negatives until she obtains contrasting halos¹.

While Meyer depicts the fragility of organic and cellular systems, and Hammer preserves them by limiting herself to a "skeletal" representation, both artists nevertheless introduce the idea of fatality. Sixteen years after the making of *Sanctus*, Hammer was diagnosed with incurable ovarian cancer, raising questions about the harmful effects of radioactive imaging. Meyer's paintings display bodies in perpetual mutation, inevitably evoking natural and biological cycles. The *Pelvis* series (nos. 30, 41, 33, 27, 52, *Girl*) conveys this (de)gradation through different states of the subject matter: while some papers perspire successive layers of oil, others are essentially carbonic (*Girl*). The exhibition thus introduces the image of the "carrion-body", where the organic decays and only the carcass remains.

Entitled Sanctus, the film evokes the duality between science and religion. For the medical field, sanctus means "in good health", recalling the adage Mens sana in corpore sano. In the Book of Revelation, however, it becomes a call to prayer to the Lord Sabaoth, the celestial god of the night. This religious reference resonates with the analog score created by Neil Rolnick, which brings together the Sanctus section of five different composers. Like a danse macabre, skeletons move to the rhythm of experimental prayers. This mesmerizing and erotic choreography continues in Tarp, a work inspired by Holbein's Death's Apparitions (1785)², where a skeleton, a funereal emissary, captures two lovers in an embrace with the sweep of a sheet.

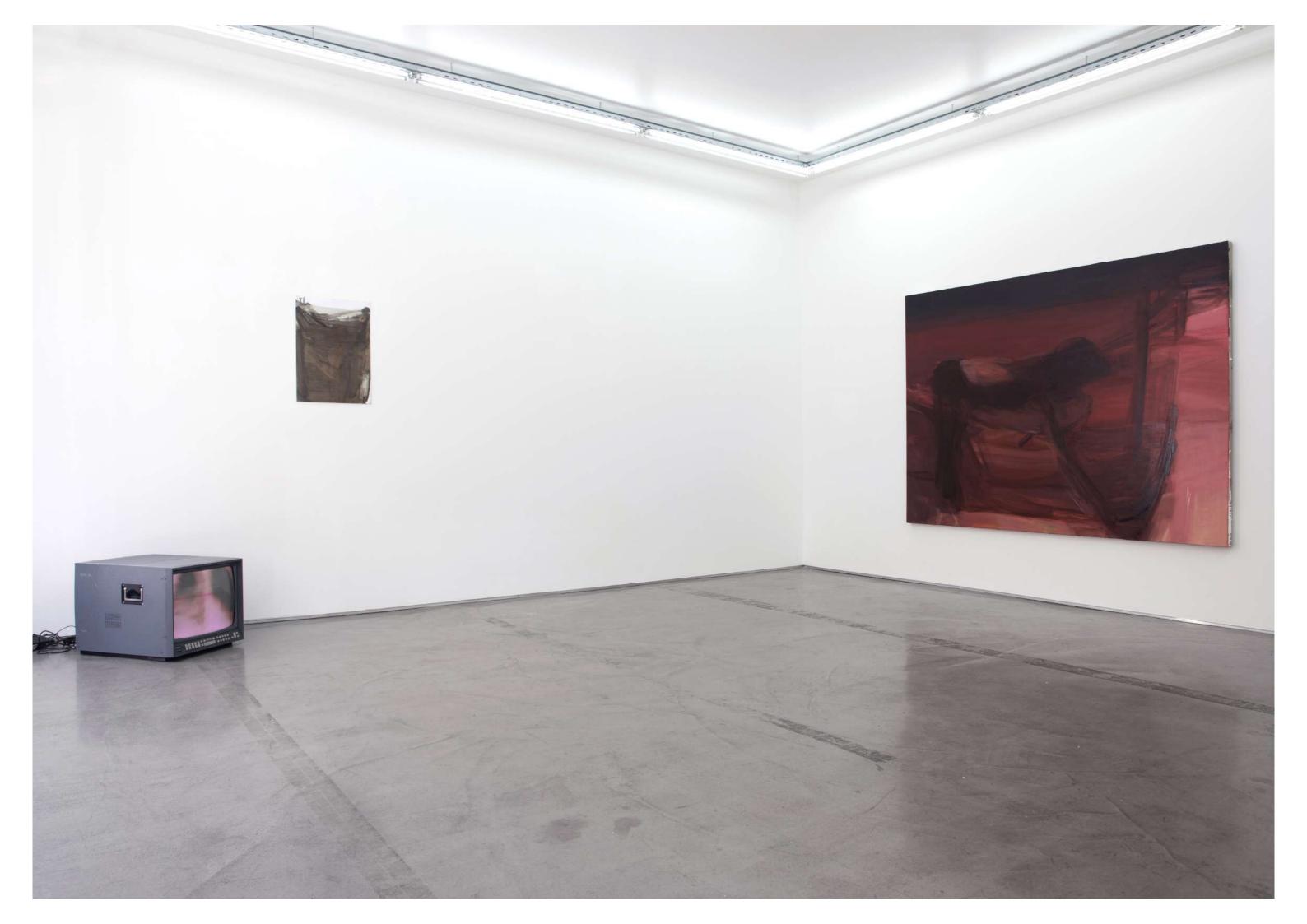
In Puce Moment (1949), Kenneth Anger reclaims the glamorous cult of the Roaring Twenties actress, a social fetish, staging an endless ballet of draperies pulling one another away. Playing on the notion of "striptease", "STRIP TO THE BONES" breaks free from the traditional social codes that sexualize the body. Here, the dialogue emphasizes the internal perceptive phenomena of the female body—such as menstrual fluids, mucous membranes—and underscores their emancipatory functions against the fantasy-images imposed by patriarchal societies. In her book On Female Body Experience, Iris Marion Young argues that the subject frees itself from masculine alienation by reclaiming personal bodily experience. For Margaux Meyer and I. M. Young alike, this emancipation originates in the womb, as a sensitive epicenter.

"The sensation of color resides in the womb." — M. Meyer

Clement Caballero

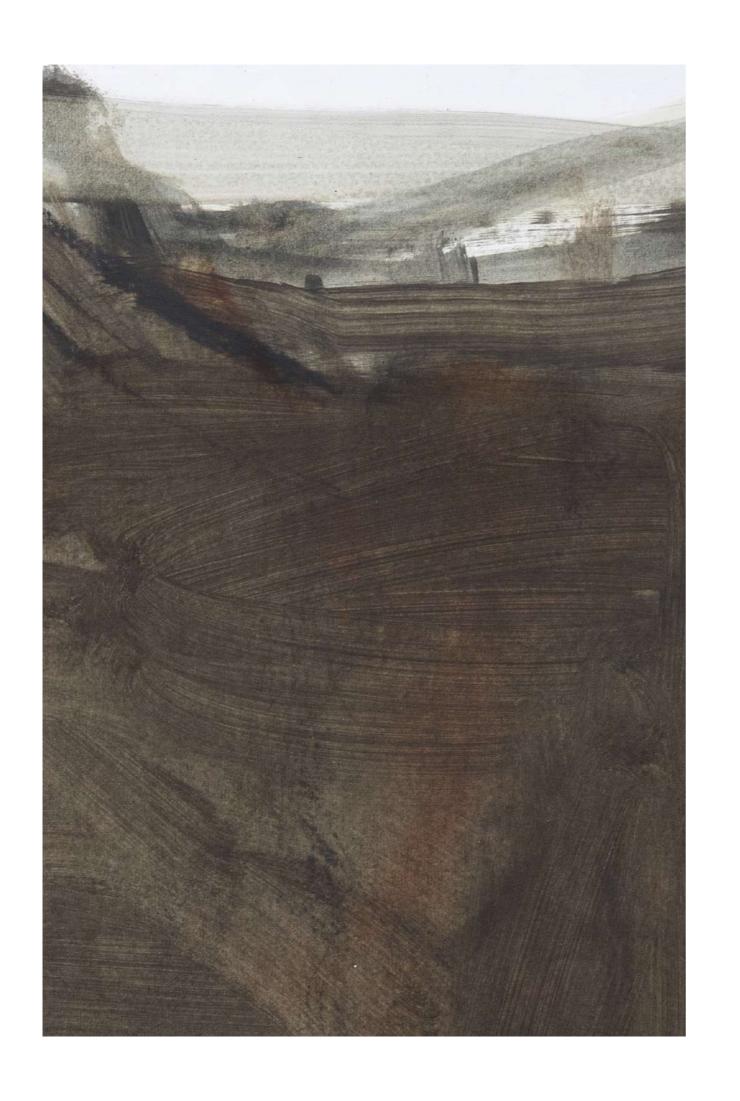
^{1 &}quot;DocFilm Forum: Barbara Hammer & Cheryl Dunye", DocFilm Institute, 2017

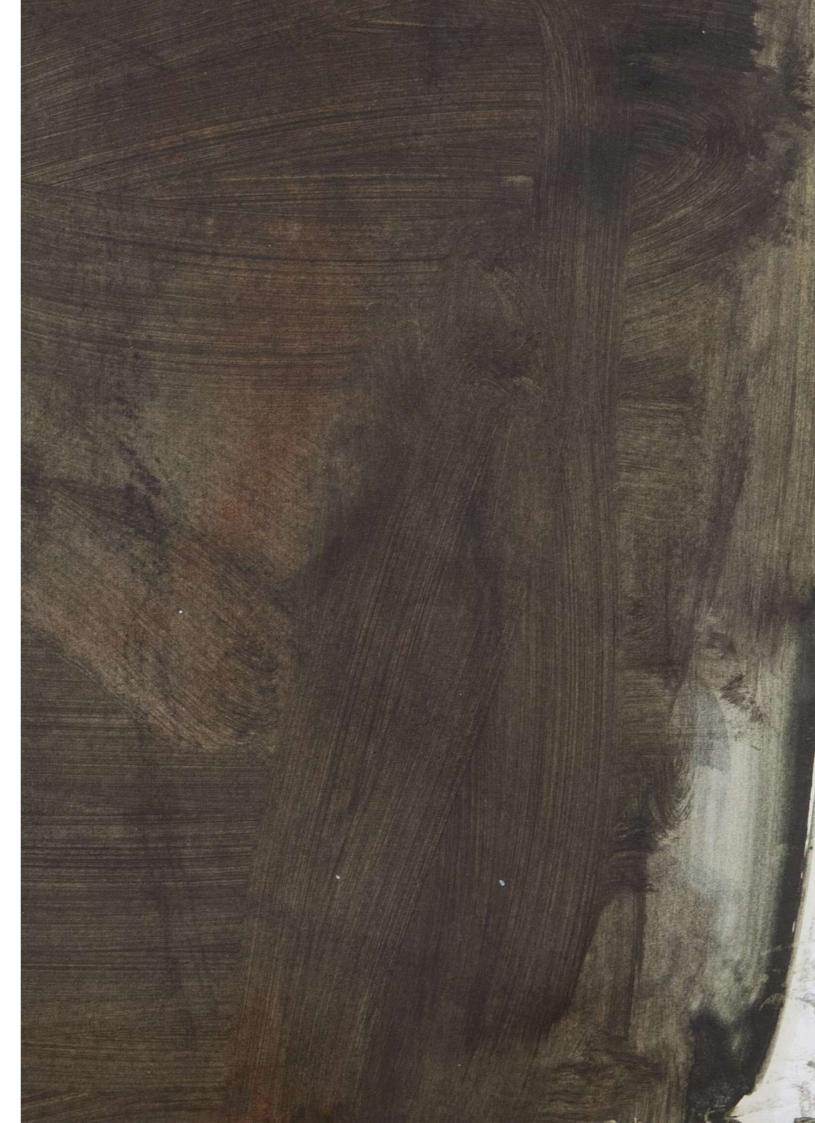
² Johann Rudolf Schellenberg, Gestöhrte Liebe. « Der Tod bedekt zwey Liebende mit einem Nez. », in Freund Heins Erscheinungen in Holbeins Manier, 1785





TARP, 2025
Huile et graphite sur papier, clous
Oil and graphite on paper, nails
60 x 42 cm
23 5/8 x 16 1/2 inches







Barbara Hammer Sanctus, 1990

Sanctus is one of Barbara Hammer's early films in which she uses medical imagery as a visual medium. Using animated 70–35 mm X-rays taken by Dr. James Sibley Watson, Barbara Hammer makes the invisible visible. By running these images through a 16 mm optical printer and employing techniques such as superimposition and visual collage, she creates graphic shifts known as "color halos". The film is accompanied by an analog composition by Neil B. Rolnick.

Within her broader oeuvre, the film reflects Hammer's ongoing interest in corporeality and mortality, eroticism, and the sensorial possibilities of film as a medium to challenge conventional representations of the body.

The screening of this film was made possible thanks to the participation and support of KOW Berlin and the estate of Barbara Hammer.

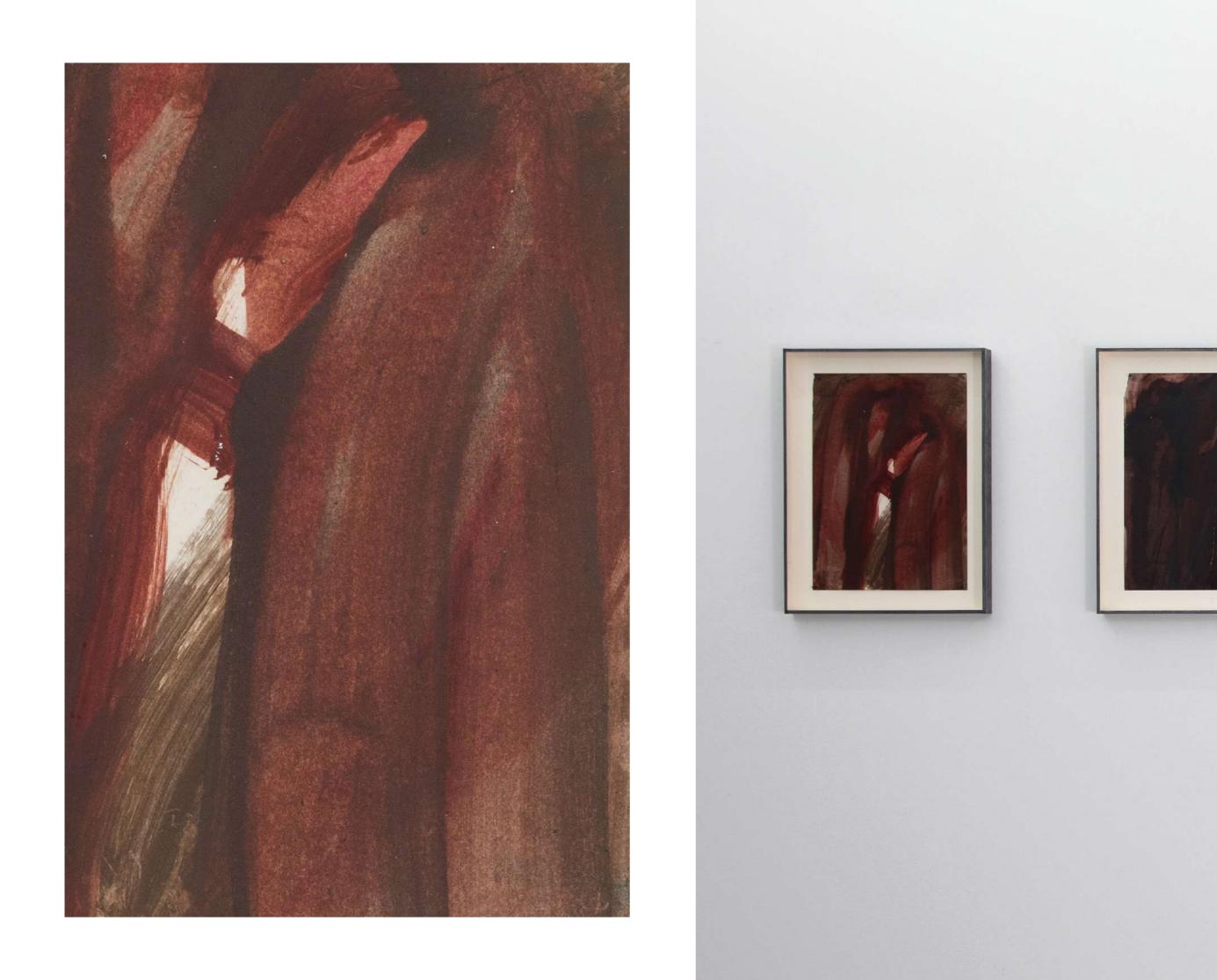






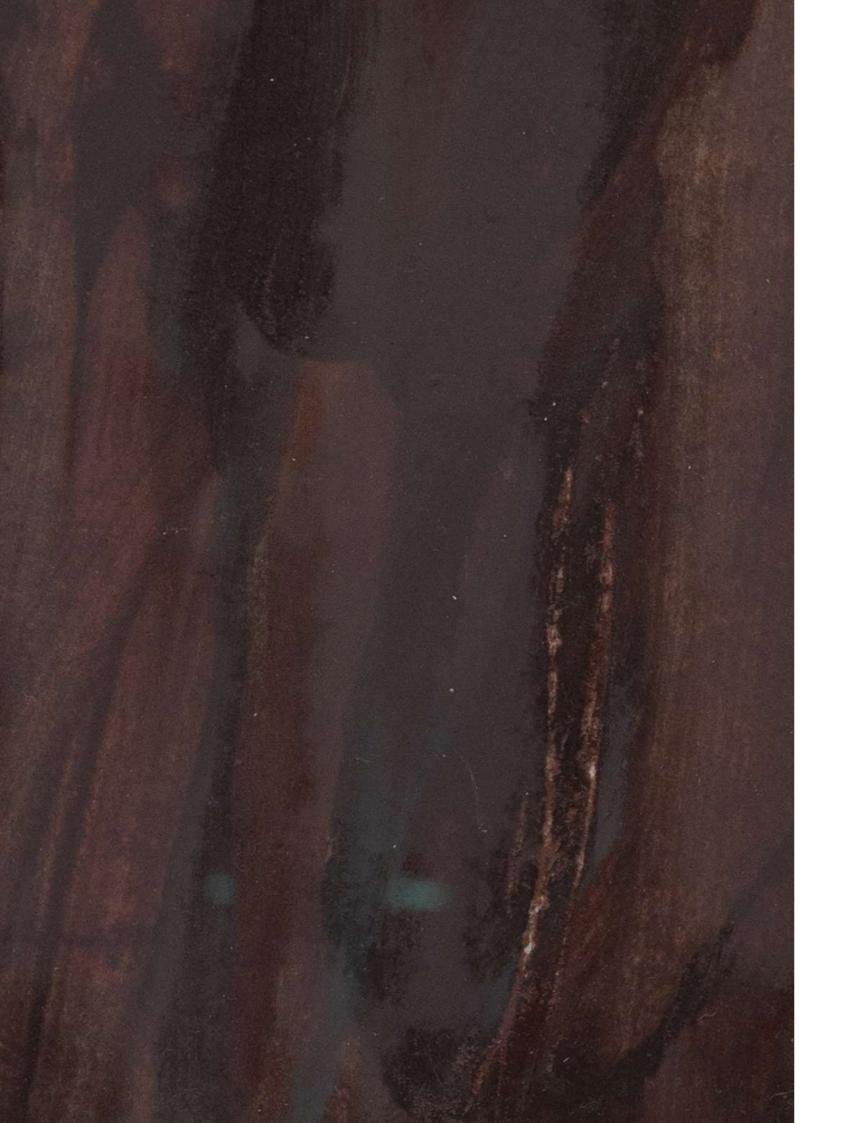
Pelvis N30, 2025
Pigments et huile sur papier, clous, cadre en plomb
Pigments and oil on paper, nails, lead frame
51 x 38,7 cm (encadré)
20 1/8 x 14 7/8 inches (framed)

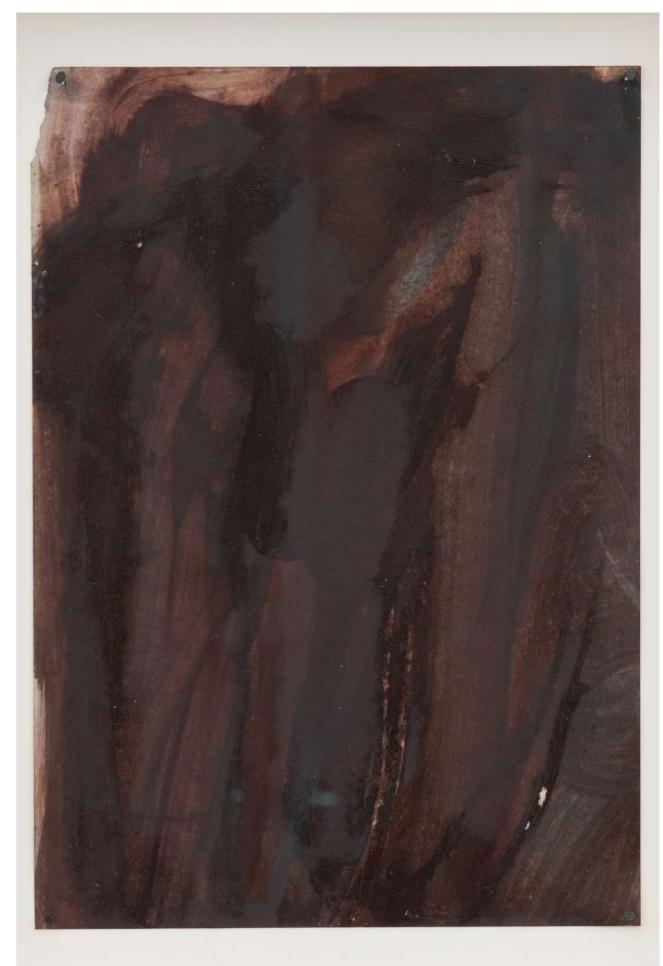






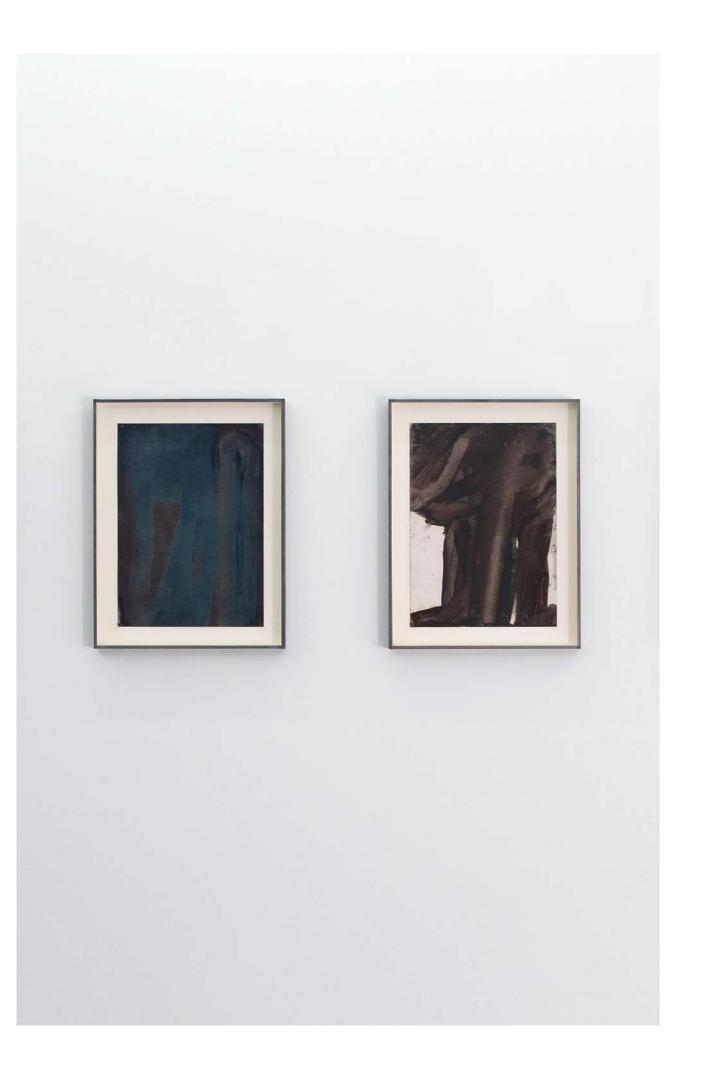
Pelvis N33, 2025
Pigments et huile sur papier, clous, cadre en plomb
Pigments and oil on paper, nails, lead frame
51 x 38,7 cm (encadré)
20 1/8 x 14 7/8 inches (framed)

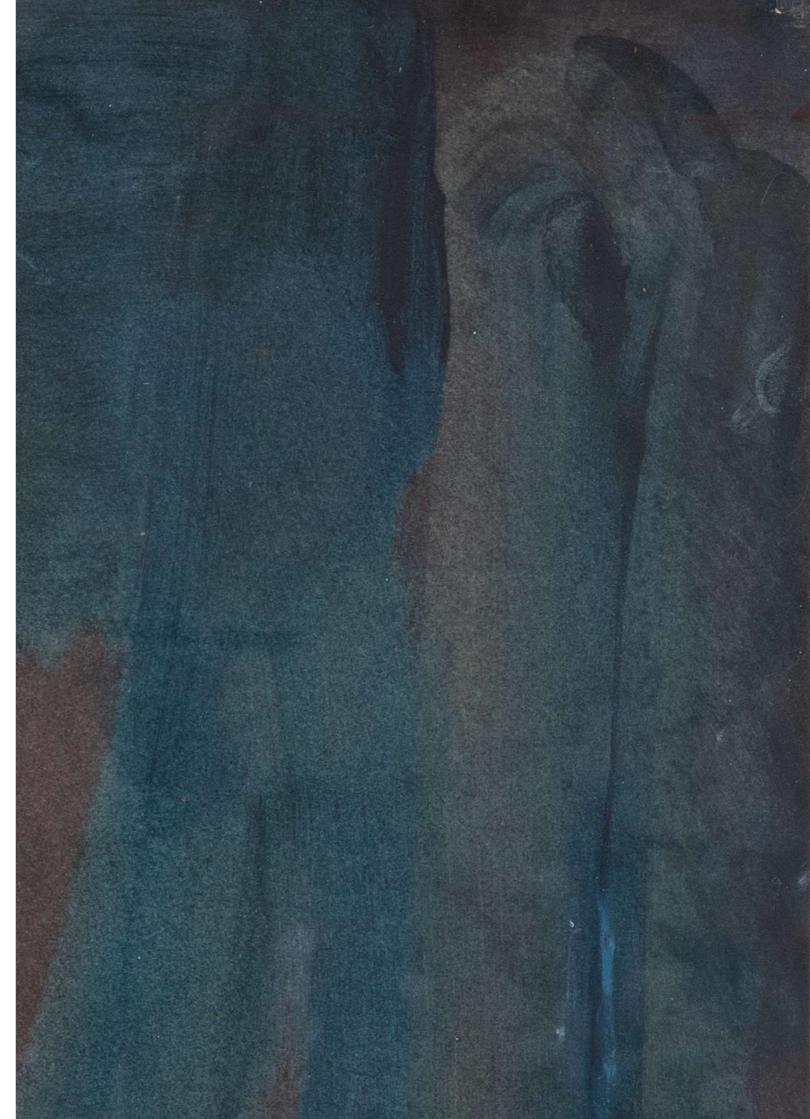




Pelvis N41, 2025
Pigments et huile sur papier, clous, cadre en plomb
Pigments and oil on paper, nails, lead frame
51 x 38,7 cm (encadré)
20 1/8 x 14 7/8 inches (framed)









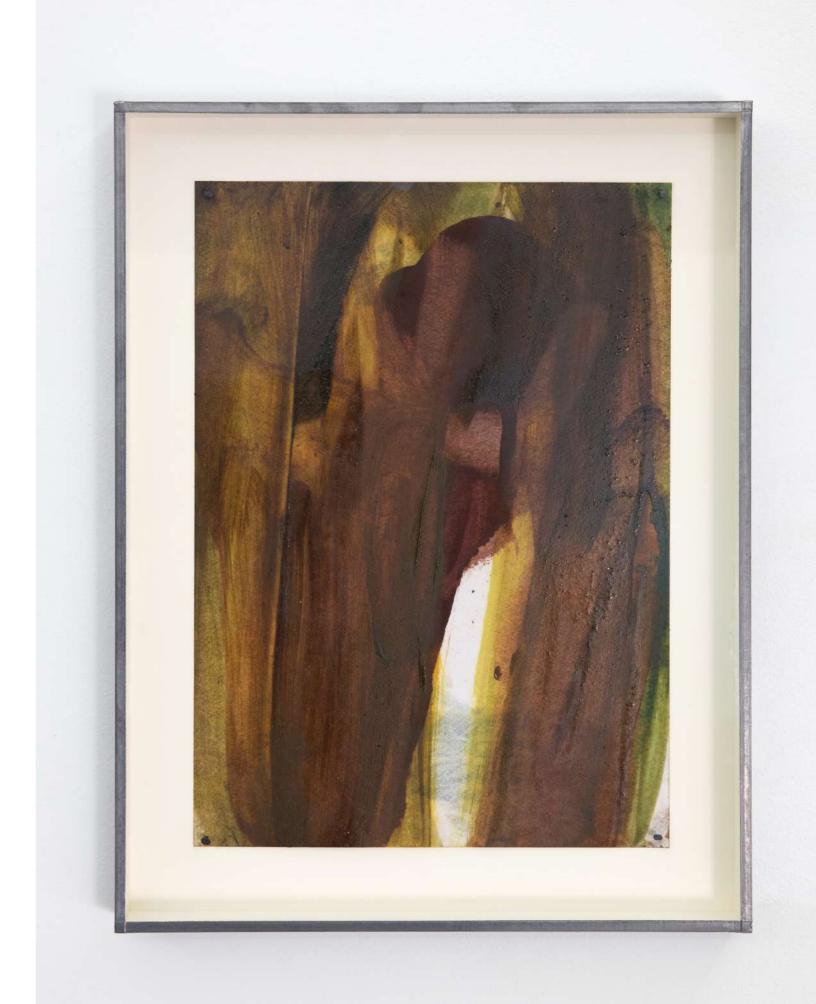
Pelvis N27, 2025
Pigments et huile sur papier, clous, cadre en plomb
Pigments and oil on paper, nails, lead frame
51 x 38,7 cm (encadré)
20 1/8 x 14 7/8 inches (framed)

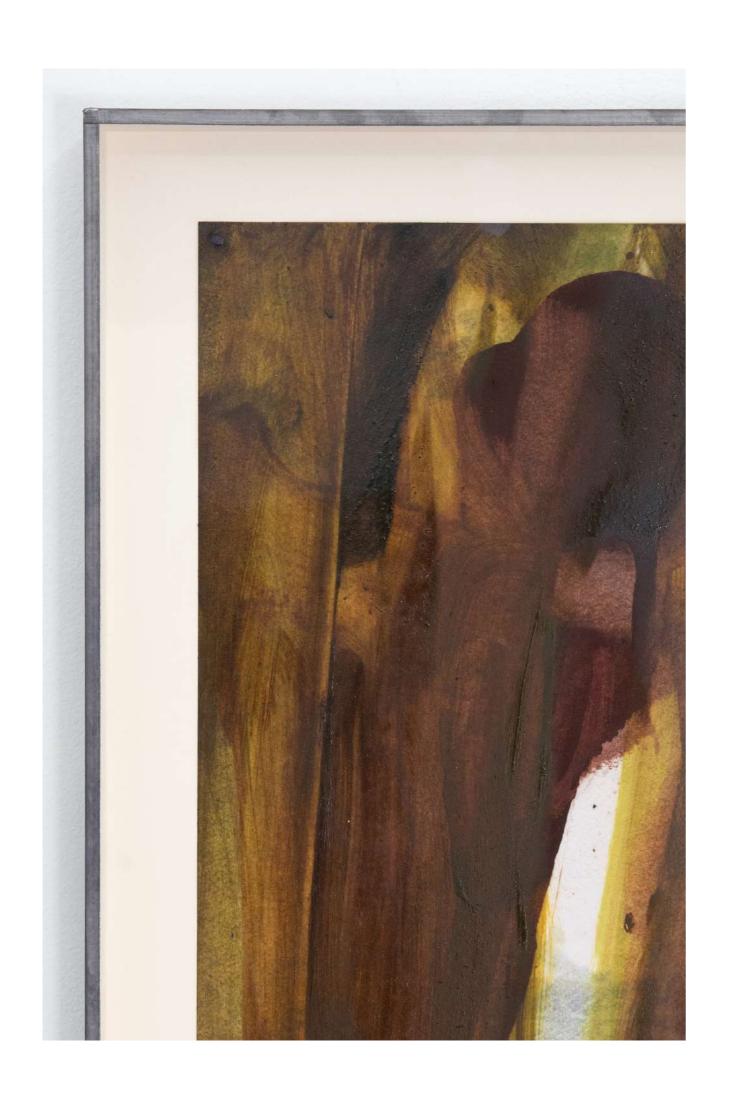


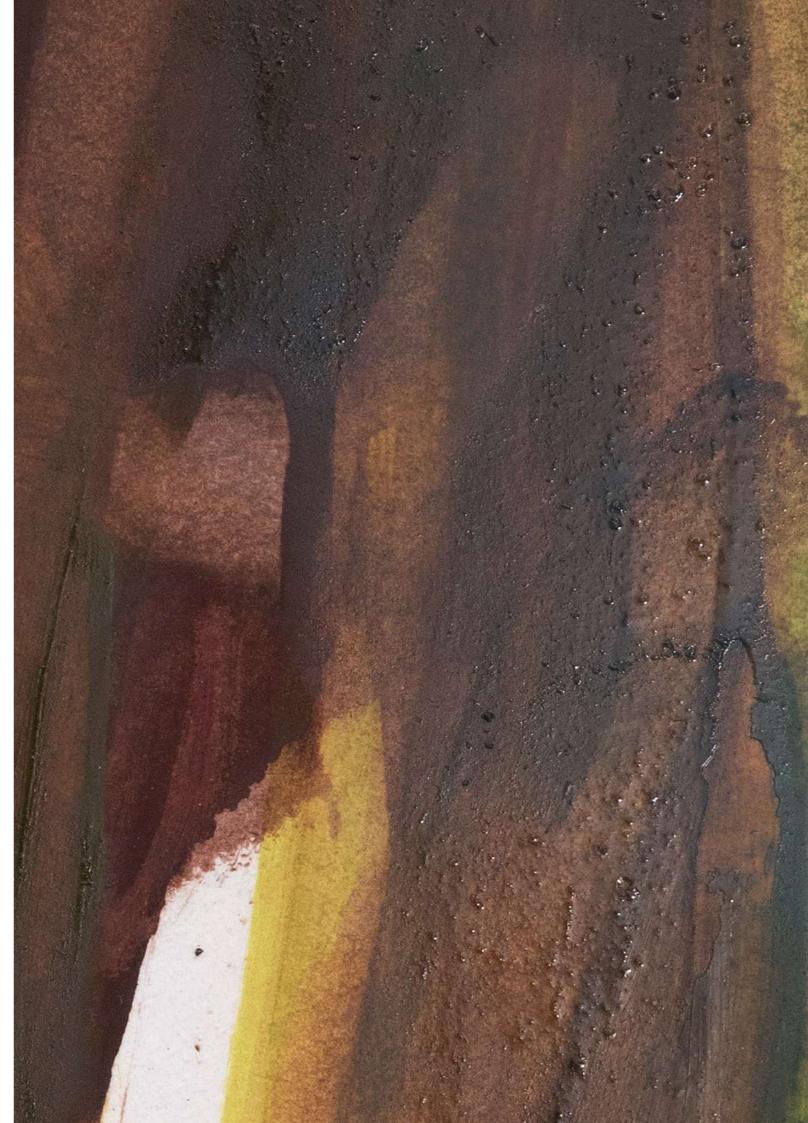




Pelvis N52, 2025
Pigments et huile sur papier, clous, cadre en plomb
Pigments and oil on paper, nails, lead frame
51 x 38,7 cm (encadré)
20 1/8 x 14 7/8 inches (framed)









Girl, 2025

Pigments et huile sur papier, clous, cadre en plomb

Pigments and oil on paper, nails, lead frame

51 x 38,7 cm (encadré)

20 1/8 x 14 7/8 inches (framed)







To the Dawn, 2025

Huile sur toile

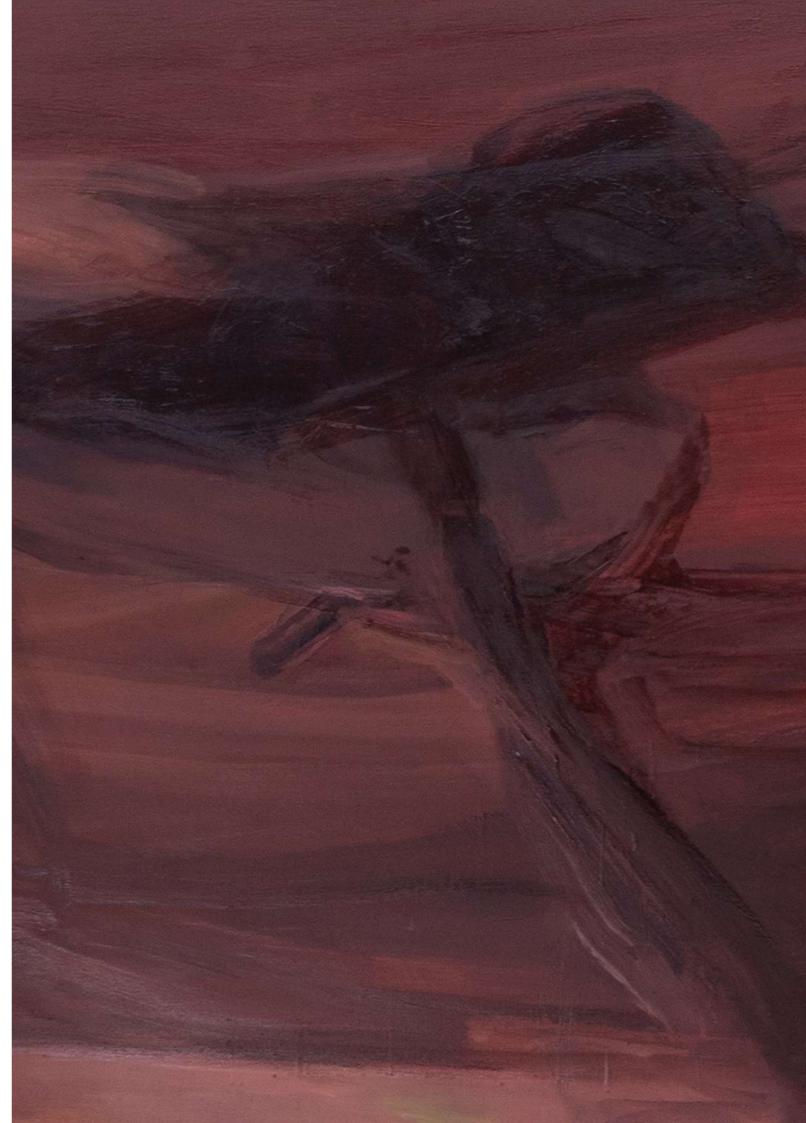
Oil on canvas

160 x 220 cm

63 x 86 5/8 inches









Torso, 2025
Graphite sur papier, clous
Graphite on paper, nails
24 x 31,7 cm
9 1/2 x 12 1/2 inches

Untitled (III), 2025
Graphite sur papier, clous
Graphite on paper, nails
20,4 x 29,7 cm
8 x 11 3/4 inches

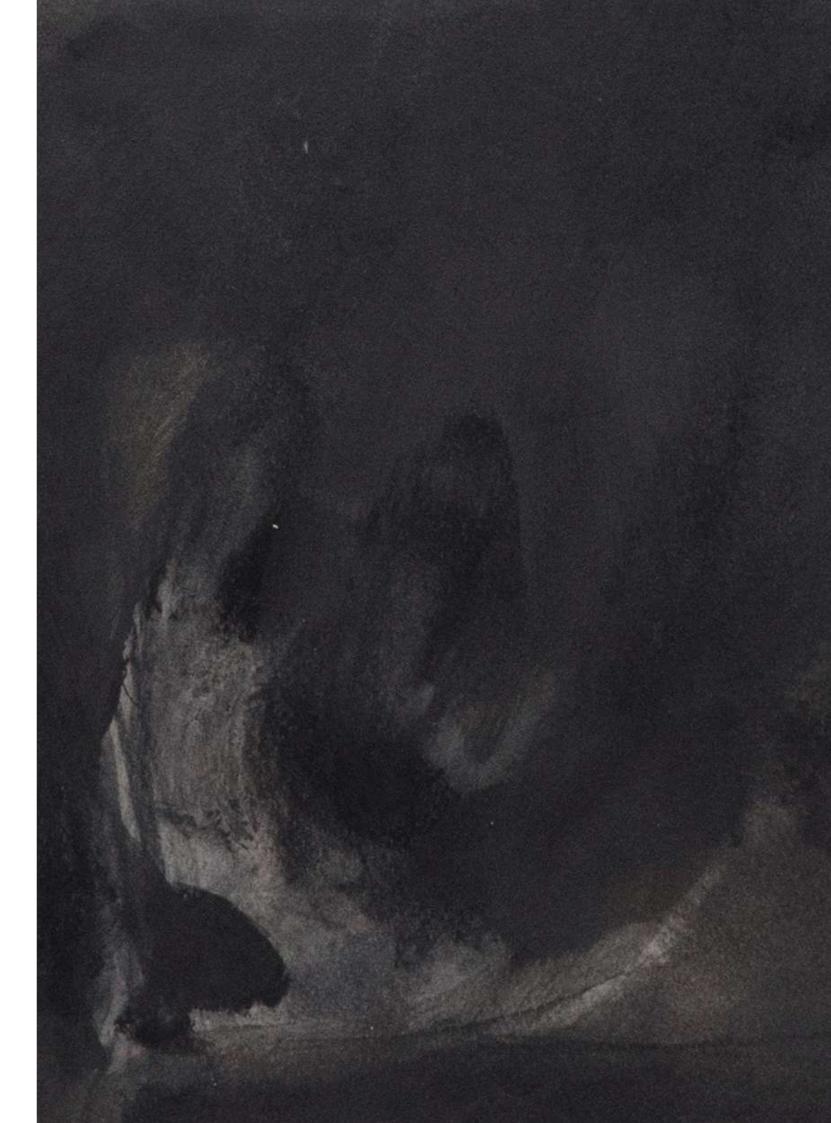
Untitled (II), 2025
Graphite sur papier, clous
Graphite on paper, nails
24 x 31,7 cm
9 1/2 x 12 1/2 inches











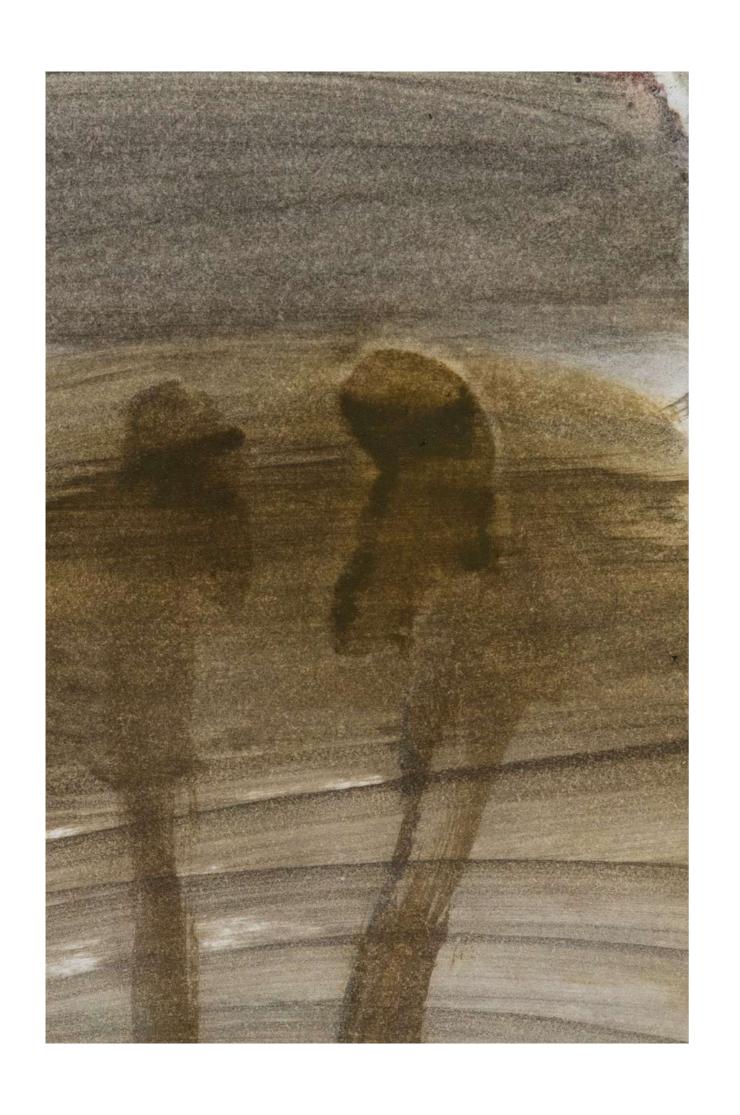


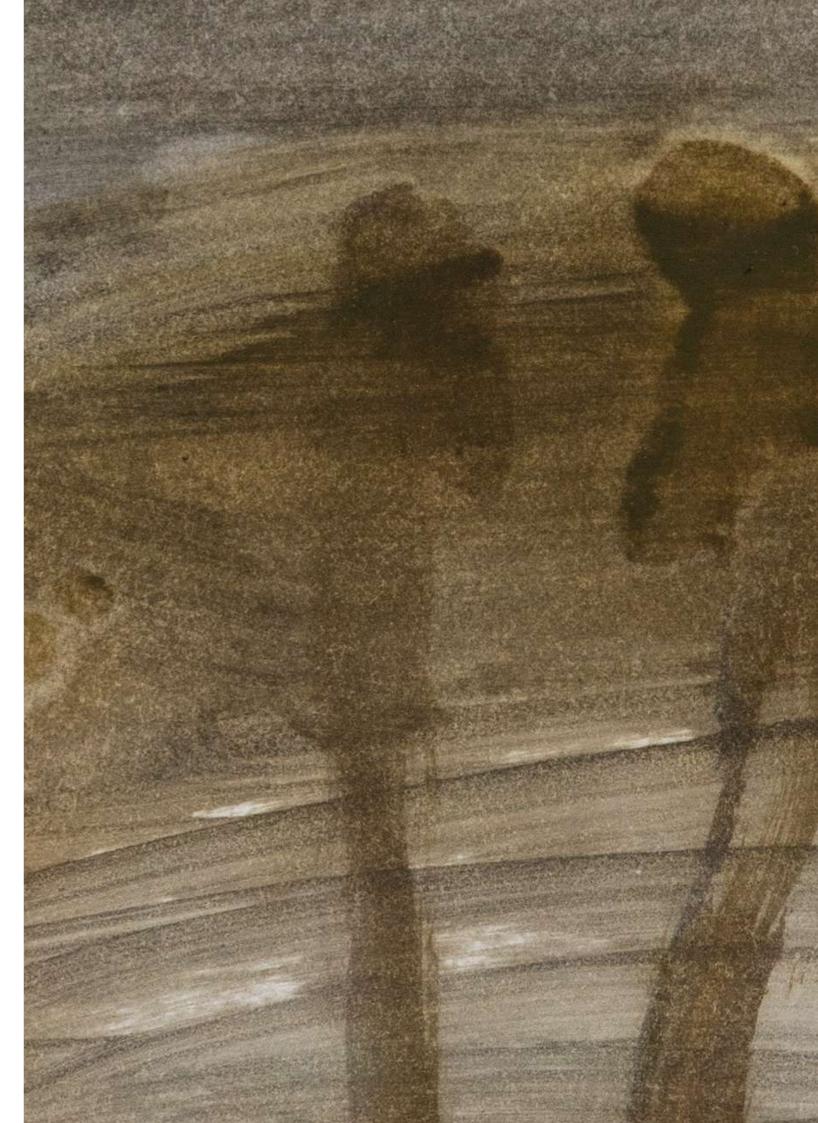




Strip to the bones, 2025
Huile et graphite sur papier, cadre en bois peint
Oil and graphite on paper, painted wooden frame
34,2 x 28,1 cm (encadré)
13 1/2 x 11 inches (framed)









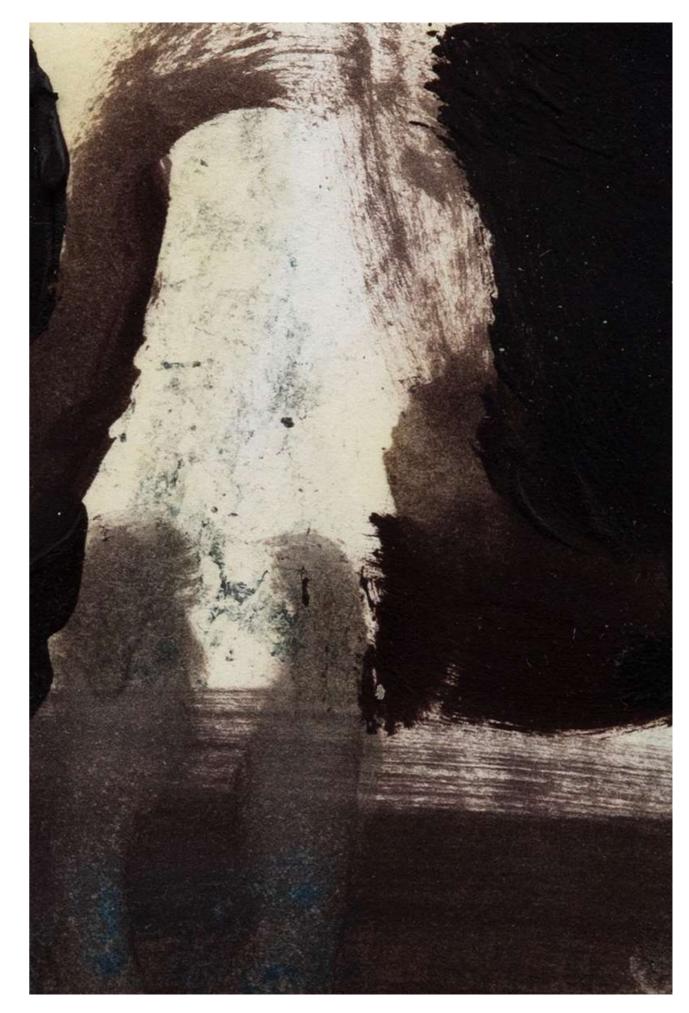


Untitled (I), 2025

Huile et graphite sur papier, cadre en bois peint
Oil and graphite on paper, painted wooden frame
34,2 x 28,1 cm (encadré)
13 1/2 x 11 inches (framed)







Derouillon,

Margaux Meyer

Born in France in 1998
Lives and works in Paris

Biography

Margaux Meyer (Born in 1998, France) lives and works in Paris. She graduated from the Beaux-Arts de Paris (2022).

Her practice debates the very nature of pictorial language through a materialist and fluctuating impression. Her thinking is shaped by psychological reactions and sensations that place the body at the centre of her representational work. Her practice is built around gestural and sensitive elements, resulting in a very strong organic tension.

Her recent exhibitions include: "Then we fall" (solo), Galerie Derouillon Hôtel Cromot du Bourg, Paris (2024); "Everybody flies" (solo), DS Galerie, Paris (2023); "Souvent le soleil plonge" (solo), POCTB, Orléans (2023); "Sous la régulation du coeur" (solo), Galerie Chloé Salgado, Paris (2023); "APT.237", 3537, Paris (2023); "LONG MEYER MINIERO PIARD", Cabinet Studiolo, Milan (2023); "Something in the air", POUSH, Clichy (2022).

Education

2022 DNSAP, Beaux-Art de Paris (FR)

Residencies

2023 - 2024 POUSH, Aubervilliers, France

CV

Solo Exhibitions

- 2024 "Then we fall", Galerie Derouillon Hôtel Cromot du Bourg, Paris (FR)
- 2023 "Everybody flies", DS Galerie, Paris (FR)
 - "Souvent le soleil plonge", POCTB, Orléans (FR)
 - "Sous la régulation du coeur", Galerie Chloé Salgado, Paris (FR)

Duo Exhibitions

2024 "Room for Uncertainty", Poush, Aubervilliers (FR)

Group Exhibitions

- 2025 "THIS SENTENCE SEEMS TO HAVE NO ENDING", Le 17 Studiolo, Paris (FR)
- 2024 "Augmented Paris: The New International Art Scene", Zhi Art Museum, Chengdu (CN)
- 2023 "APT.237", 3537, Paris (FR)
 - "LONG MEYER MINIERO PIARD", Cabinet Studiolo, Milan (IT)
- 2022 "Something in the air", POUSH, Clichy (FR)

Publications

2023 Technikart — "Révélations"

SHADOWPLAY Magazine — "EXHIBIT XV carte blanche"

Les Petits Papiers — "Margaux Meyer: The Intuitive Art of Anatomy and Emotion"

Matthieu Peck, Interlope — "margaux meyer, substance vive"

Derouillon,

<u>founder</u> Benjamin Derouillon

director Marion Coindeau marion@galeriederouillon.com

Galerie Derouillon, Etienne Marcel 13 rue de Turbigo, 75002 Paris

Galerie Derouillon, Haut Marais
38 rue Notre Dame de Nazareth, 75003 Paris

Galerie Derouillon, Cadet Hôtel Cromot du Bourg, 75009 Paris

www.derouillon.com

