

INÈS MÉLIA

PORTFOLIO - SELECTED WORKS

About the artist

Born in Orange in 1990, Inès Mélià is an artist based in Paris. With a Master's degree in Art History, she moves seamlessly between sculpture, painting, photography, ceramics, and music. Her work is like a luminous poem, striking yet simple.

Guided by an instinctive fluidity between disciplines, she effortlessly weaves together different forms of expression which constantly cross and reinvent themselves in a fertile dialogue. Playing with everyday objects, she shifts their meaning with wit and precision, exploring both intimate spaces and our connection to the world.

Fascinated by the emotional and symbolic power of objects, her work often reflects on the way we project meaning onto them—objects of desire, of love, of transition, or of sacred value. Inspired by a personal rejection of domestic roles at a young age, she frequently returns to themes of domesticity, consumption, and the objectification embedded in everyday life.

Through this, she continues to explore themes of intimacy, gender prejudice, and, more broadly, what the home, as a microcosm, reveals about our place in society.

Also a DJ and sound designer, her ability to create unique atmospheres through music has made her a sought-after name in the fashion, design, and art scenes. She has worked on bespoke soundscapes and installations for major brands and institutions, shaping experiences for runway shows, exhibitions, and private events while expanding her performative sensibility.

Observing the history of forms and visual culture with parody and lucidity, Inès Mélià acknowledges that no form can be created ex nihilo, yet all can be reimagined and transformed. She reminds us that art is, by nature, an endless chain of reinvention, where creation and recreation are inseparable.

2024 *Sotheby's x Sarah Andelman, attention, fragile!*, group exhibition, Paris

Il pleut des apocalypses, Julio artist-run space, Paris

Just An Idea x Sarah Andelman, group exhibition, Le Bon Marché, Paris

2023 *Message Personnel*, group exhibition, La Tour Orion, Montreuil

Press and Play, sound installation, The Pole Gallery, Paris

Art Residency à La Sira, Asnieres

2022 *Ne me retiens pas*, solo exhibition, Galerie 75 Faubourg, Paris

Workshop at Studio 13/16, Centre Pompidou, Paris

Artist residency at la Villa Navarra, Le Muy

Blanc, group exhibition, Galerie Chenel, Paris

2021 *Tissue Books*, Librairie Yvon Lambert, Paris

The Domestic Life published by RVB books, Paris

2020 *Candlecheeses*, Librairie Yvon Lambert, Paris

2018 *La nuit est aussi un soleil*, Paul Smith, Paris

The Curtains

2024-ongoing

With *The Curtains*, Inès Mélià invites viewers to transgress the usual boundaries of art: to touch, to reveal, to participate. These curtain like frames conceal handwritten messages, only unveiled through a discreet gesture. In lifting the fabric, the viewer reenacts a furtive act, both playful and subversive, that redefines their relationship to the work.

This series continues Mélià's exploration of objects and domesticity, while subtly shifting painting toward the realm of sculpture. The frame becomes a site of tension and mystery, a threshold between interior and exterior, between what is hidden and what is shown.

Engaging with notions of intimacy, secrecy, and the codes of display, at once playful and subversive, this work proposes a new mode of looking, curious, engaged, and always slightly irreverent.





In Case of Apocalypse Count On Me

2023

Inès Méliá engages with public space, confronting passersby with messages that prompt them to break free from deep-seated denial about the future. *In Case of Apocalypse, Count On Me* is the latest piece in a series of interventions she carried out in the Paris metro over the course of two years, alongside her studio practice. This ongoing project was brought to a halt following a formal notice from the RATP (Paris' public transport authority).

Drawing on the legacy of historical poster artists such as Raymond Hains, Mimmo Rotella, and Jacques Villeglé, Méliá overlays graffiti-style phrases like *Did you get home safe?*, *You will be very late*, *Don't go to art school* onto torn posters. These fragments, collected through everyday observations, recall the poetic flânerie of Queneau's *Courir les rues*. Scrawled in a freeing, almost cathartic gesture, her handwritten messages offer fleeting moments of comfort and reflection.

The resulting works are installations that often include colored strips and sequins, where text and image merge in a joyful, unruly composition. For Méliá, who maintains a close relationship with music, the spontaneous layered aesthetic, born from subversive acts and improvisational writing, evokes the spirit of jazz, resonating with the immediacy of the present moment.









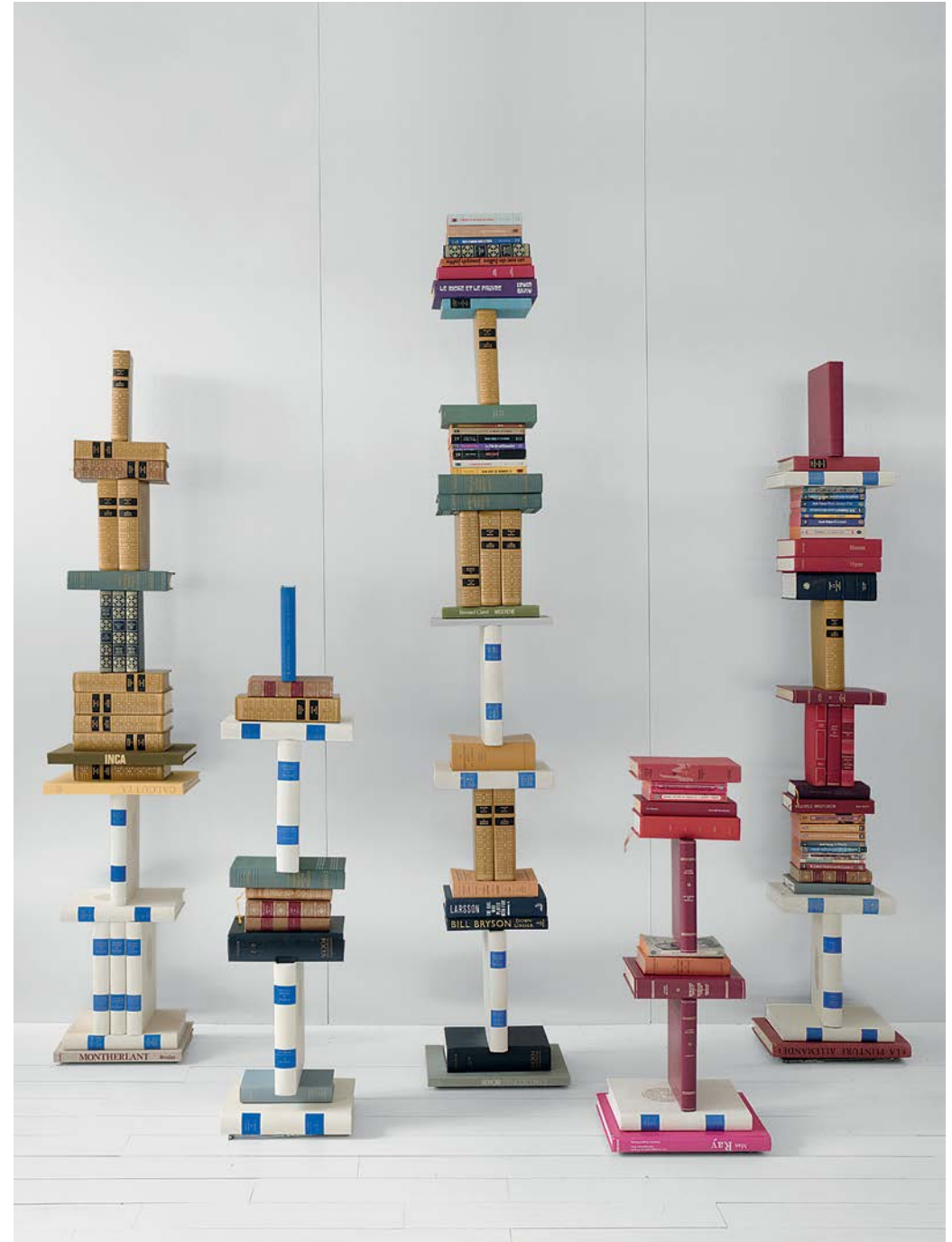
Infinite Poems

2022-2023

Inès Méliá borrows from the poetry of Constantin Brancusi's works. Her book totems are reminiscent of Brancusi's *Endless Column*, evoking or rather invoking, the book as a spiritual, almost mystical presence. These vertical forms become pagan prayers for material and spiritual liberation.

Paying tribute to the functional yet formally powerful designs of Ettore Sottsass, Méliá's painted and sculpted compositions echo the Italian artist's ethos. Sottsass once said that his creations referred "to the great cosmic revolutions of which human life is a fragment," and that his use of color aimed to "release positive, vital, and even therapeutic energies."

Between scholarship and spontaneity, Méliá frees both the object and its content, isolating them from their bourgeois or elitist context. The book, often reduced to a decorative item and condemned to seclusion on a shelf, is here reimagined as a display to walk through and experience. Inès Méliá considers the book-object and its content as an indivisible whole. Once browsed and arranged in a certain way, the book becomes a vector and metaphor for mental organization, a structure that informs a way of thinking.





À la recherche

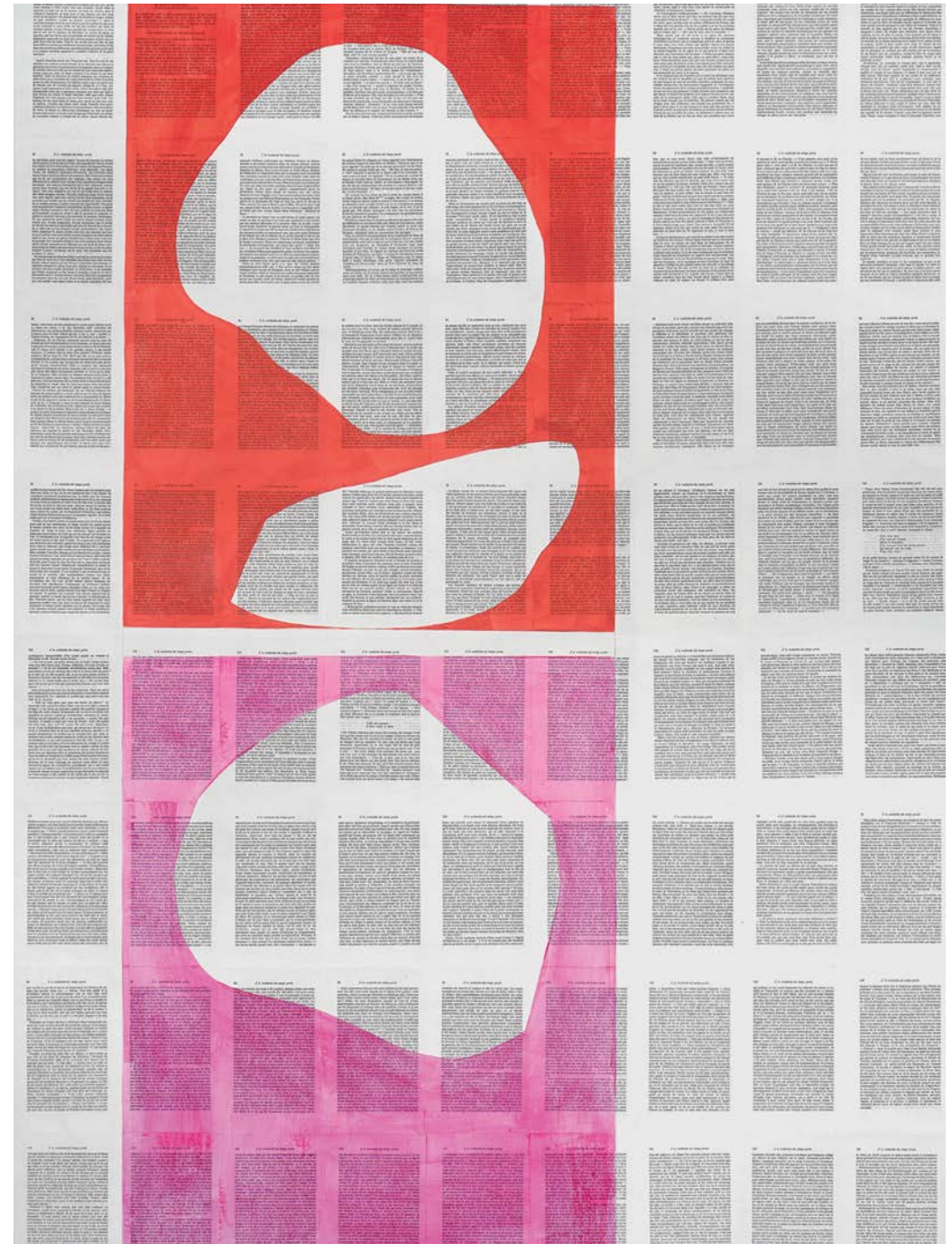
2022

For her first solo exhibition, *Ne me retiens pas*, at the 75 Faubourg gallery, Inès Mélia presents her latest series of paintings which centre around *La Prisonnière*, the fifth volume of Marcel Proust's *A la recherche du temps perdu*. The text is present throughout the exhibition, as a formal motif and a narrative material. The artist plays upon the mistranslation in the Gospel according to Saint John in which Jesus, resurrected, addresses Mary Magdalene and says "Noli me tangere", which was translated by "do not hold me back" rather than by "do not touch me". The exhibition questions these notions of loss and fading traces which always go hand in hand with the desire to hold back.

Inès Mélia's *À la recherche* series delves into the tension between text and visual form, drawing inspiration from Marcel Proust's *À la recherche du temps perdu*. The artist reimagines Proust's narrative, particularly the character of Albertine, by transforming the text into abstract, dynamic visual compositions. Using the structure of the book itself as a medium, Mélia flattens and reworks its pages into large painted canvases, liberating the words and creating a space where language, form, and color converge.

The paintings are a means to set the text free, to make it resurface.

"For me, the book is a graphic, minimal and reassuring medium which allows me to organise and sort out my inner world".







Tissue Books

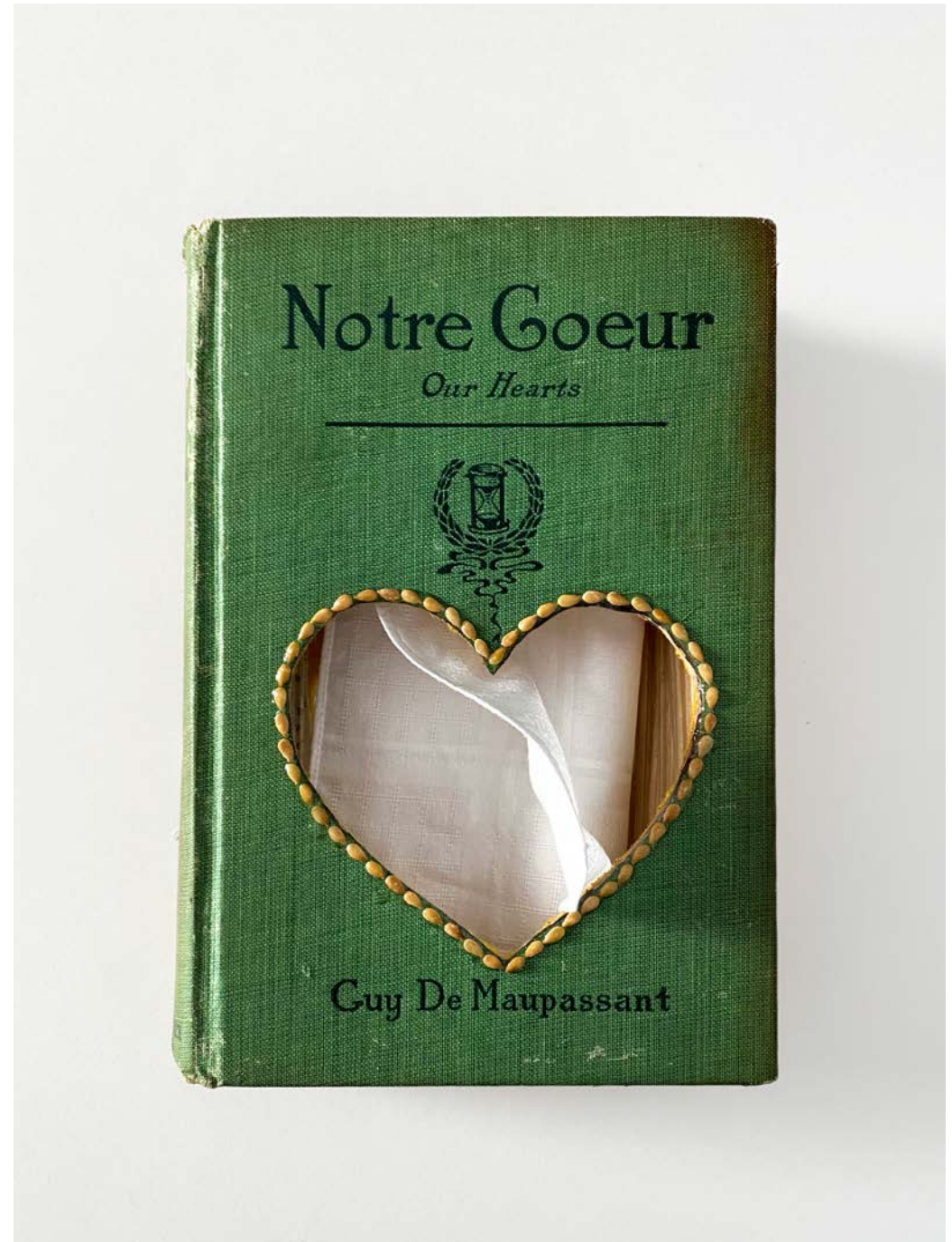
2021

A series of cult castoff books, found abandoned in the street, are transformed into tissue boxes. Their melancholic titles seem to mourn their own fate, left behind in the urban landscape. Inside each one, a fabric handkerchief is tucked away, embroidered with a spared sentence—the last vestige from its pages.

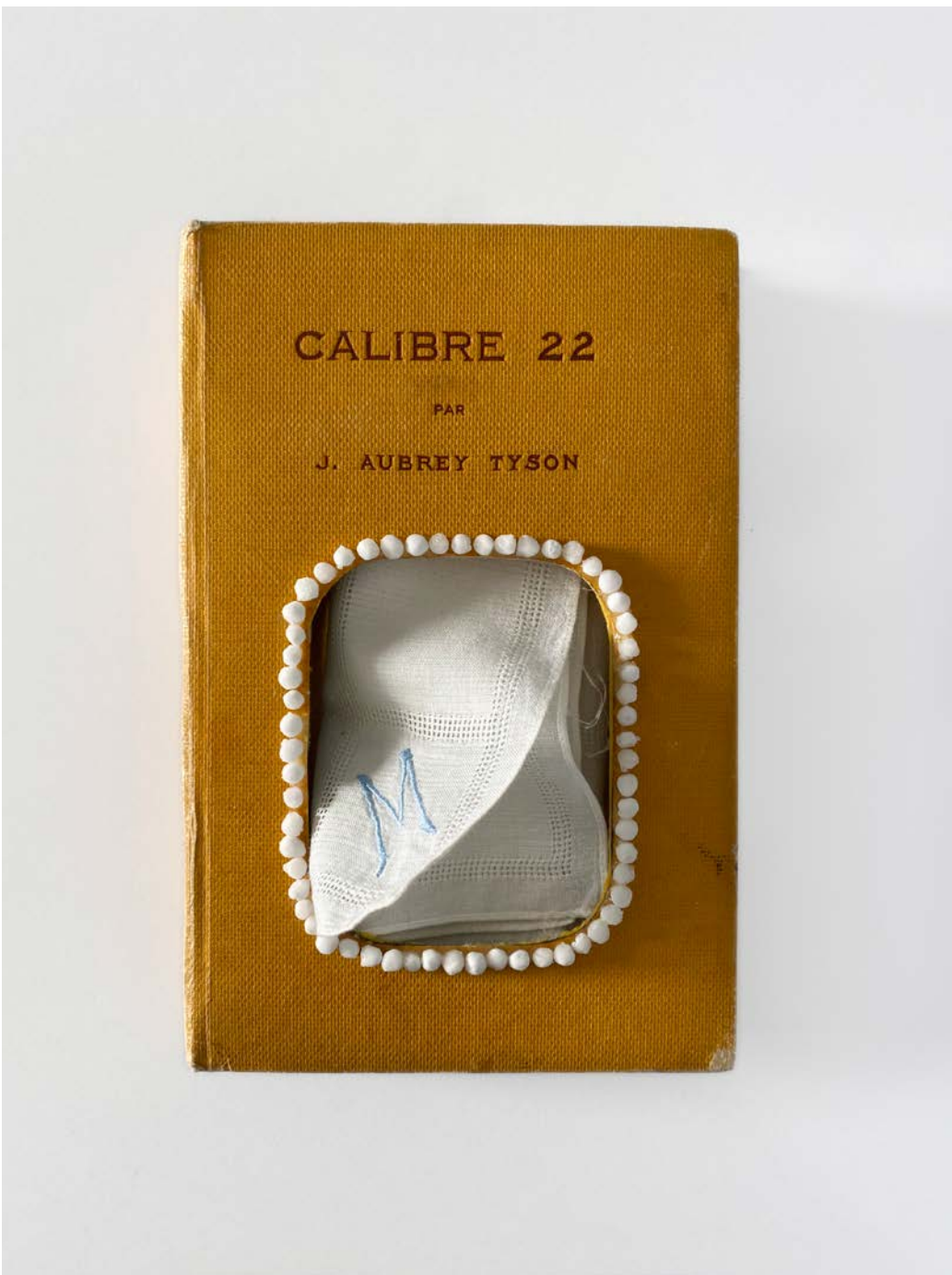
Each tissue becomes a quiet gesture of care and remembrance. The pages are gone, yet something endures; a trace, a sentence, a feeling.

These altered books hold space for tears, both real and imagined. They gently evoke the romantic figure of the suffering writer, the reader consoled by words, the story that stays with us long after it's told.

By transforming literature into a vessel for emotion, Tissue Books reflects on the fragility of memory and the traces we leave behind. Beneath this quiet détournement lies a sincere act of tenderness.







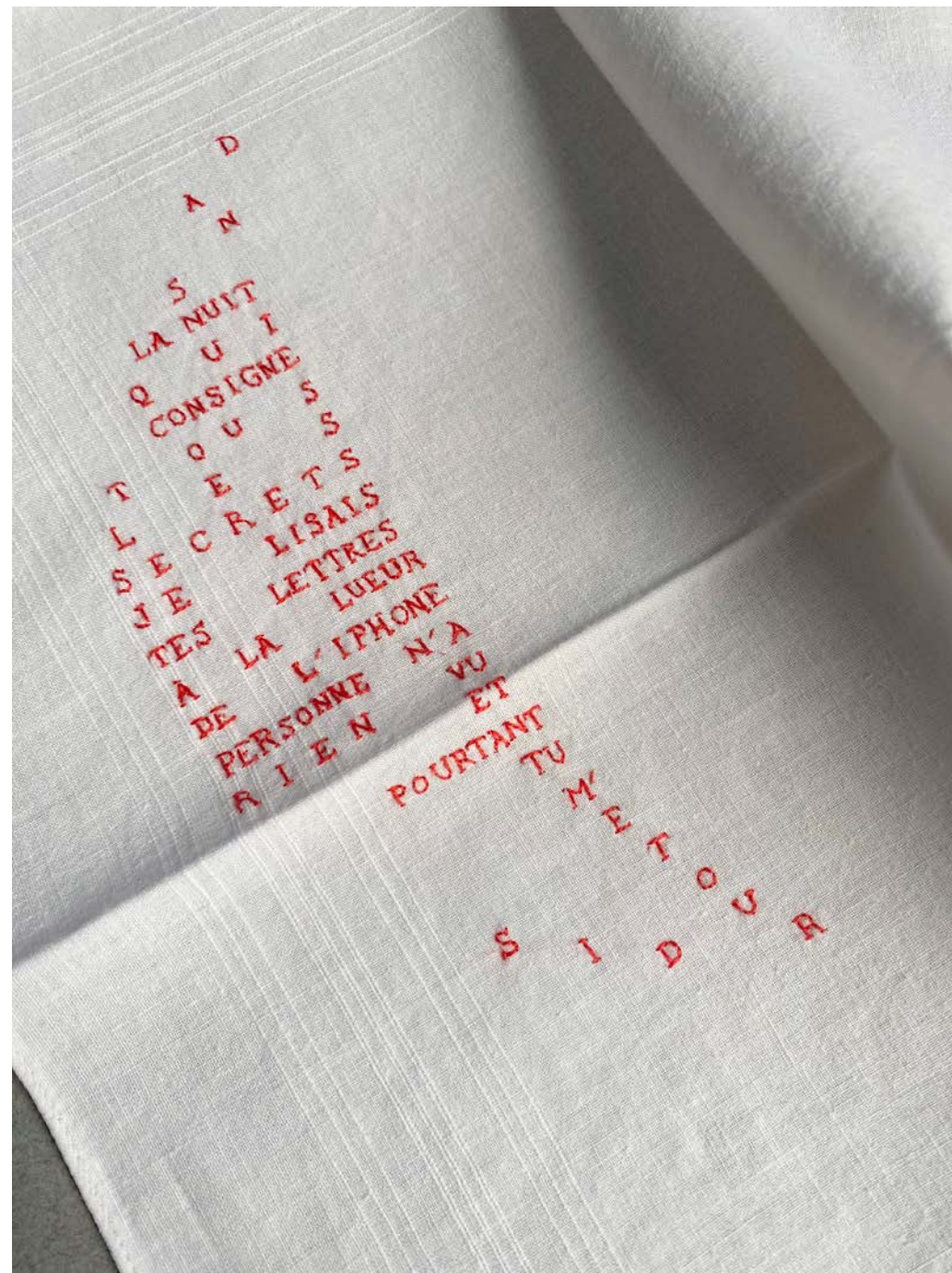
Lyric and Dramatic Poems

2021

A collection of embroidered tissues, each one bearing a trembling phrase rescued from vanished books. The sentences, chosen for their sentimental charge, flirt with cliché while evoking a quiet sincerity. The calligrams are invented, like fragile echoes of lost pages.

A folded square of fabric stands in for what once held words. The object becomes a double salve—offering the comfort of touch and the lingering presence of stories. Even when emptied of their narrative, these fragments still console.





The Domestic Life

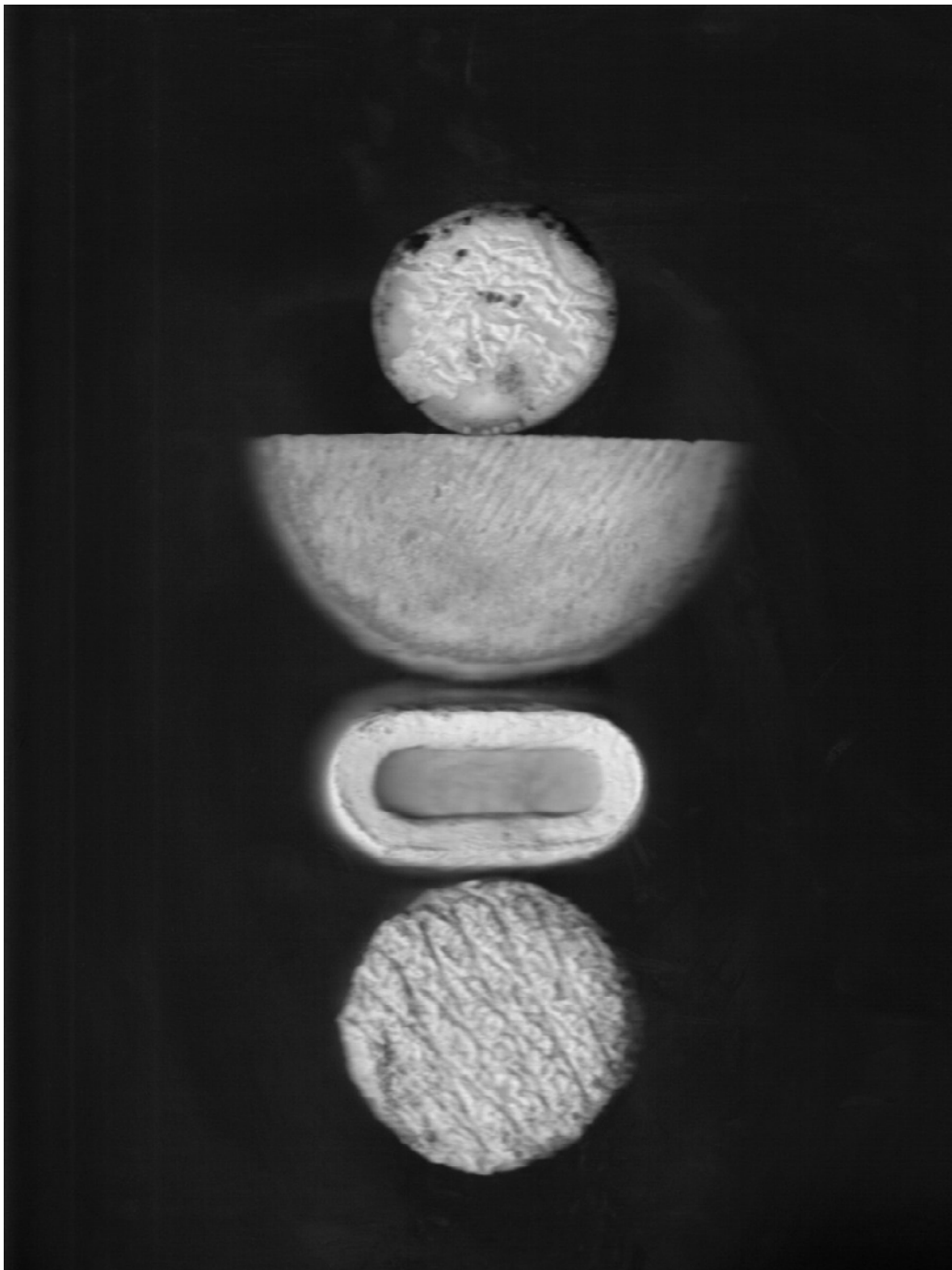
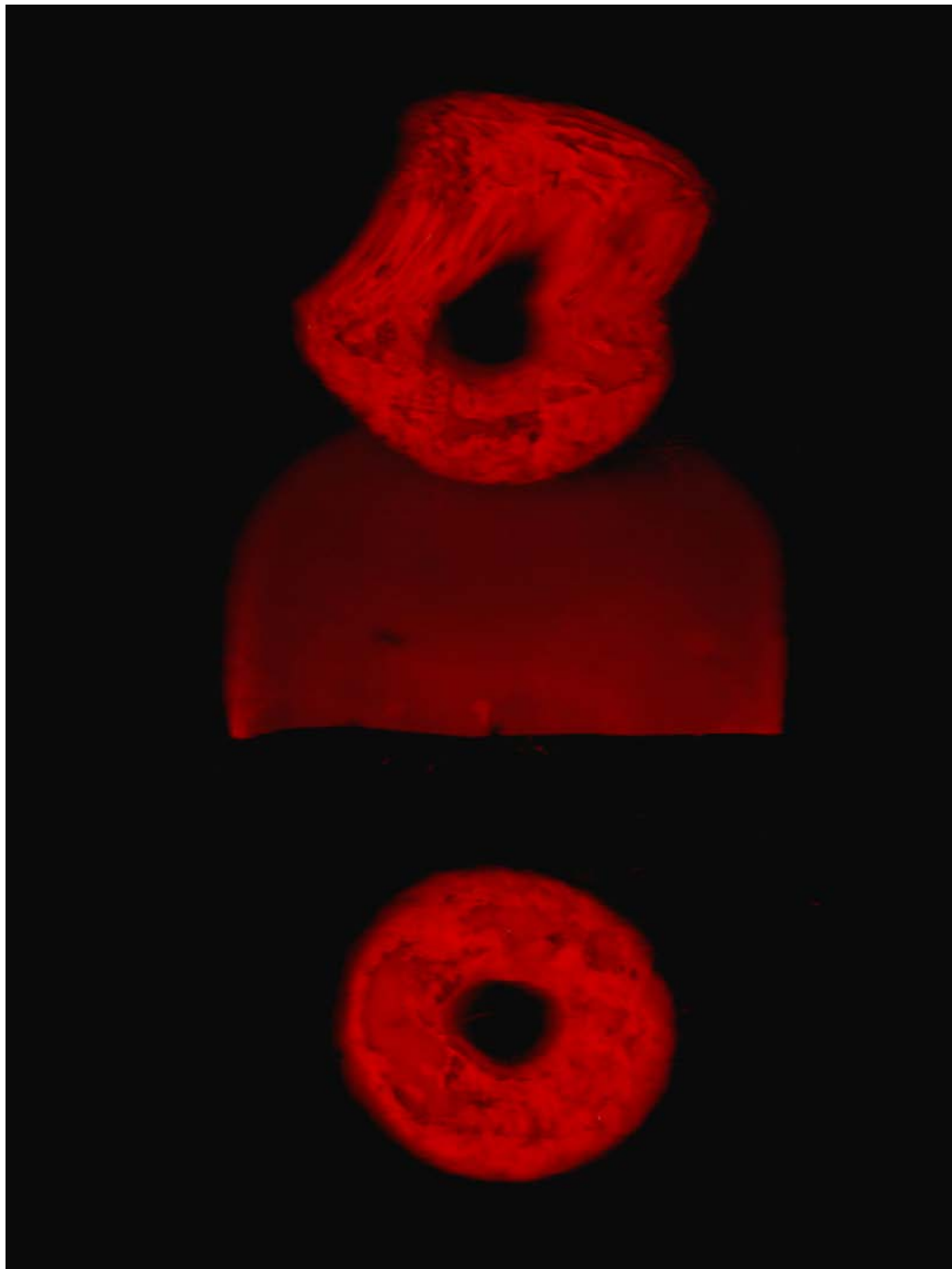
2020

In *The Domestic Life*, forms are embodied differently through photography which captures the acceleration of degradations and deformations. Halfway between a Muybridge or a Man Ray, it is a question of stopping the time of a body, of a thing in movement, before it erodes, deforms, disintegrates or melts, and in return subjecting it to an arsenal of hazards proper to the photographic process. This medium, which is supposed to be objective in the face of reality, is rendered malleable and imperfect, thanks to a range of processes of deformation, low resolution, distortion and movement, which introduce a certain degree of abstraction and unpredictability into the image. Inès Méliá brings to light what constitutes the narrativity and plasticity of the forms themselves, which she subjects to different effects of distortion and doubling to reveal other possible states of the visible. In this regard, she cultivates a degree of imperfection, even the possibility of a failure, by diverting the codes of photography, by lowering or blurring the resolution of the image to take it to the territories of abstraction.

The objects, while strongly anchored in the ordinariness of everyday life, are for her the vectors of a new poetry. She aims at reinventing the act of creation through the prism of the absurd, of dreams, of the unconscious, and thus summoning another experience of reality. She is playing with the comforting, emotional, almost regressive character of these cheeses. The round, soft and gentle shapes of these mimolettes and goat cheeses, displayed in a amusing way in her images, offer the possibility of creating a world from almost nothing.

Text written by Jérôme Sans





The Domestic Life
published by RVB books

24 x 34 cm
Soft cover
44 pages
44 photographs
Singer binding
Book coming with a lambda print on gloss paper
20 x 26,7 cm
Print signed and numbered on a label
Edition of 100





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