



**Martín Mele**  
**«aires nuevos»**  
**26.10. - 21.12.2019**

A fresh wind is blowing through the spaces at Galerie Mark Müller. Martín Mele, a wanderer between Argentina and Europe, brings along material collages, visual objects, and installations and sets up camp in the rooms of the gallery for the current show “aires nuevos.”

Two nearly rectangular objects have settled onto the wall lining the inner courtyard. Each divided into eight colorful triangles, these objects stuffed with cardboard filling seem virtually to float on the wall surface. The wall surface itself takes up the geometric shape of the triangle in a powerful pink, balancing on its tip. In Mele’s work, the presentation of the works extends far beyond presenting objects. Mele’s exhibitions instead follow a clear dramaturgy, which leads to the inclusion of the entire space: they are not just the sum of the individual parts. “Aires nuevos” is here by no means an exception.

A pyramid shaped arrangement of objects defines the collage-like hanging on the opposite wall. It takes up the thematic starting point of the wall with the stuffed objects in a reverse way. The diagonal here serves not only as an elementary component of the work within the hanging: it also simultaneously takes on the function of dividing the image compositions. The arrangement combines collages and wall objects with canvases that only vaguely show their filling. The diagonal here serves as a link between the materials.

Martín Mele’s choice of material is by no means incidental. Haptic perception is, as Mele puts it, an important element for expressing different possibilities of sensation. With the help of materials, he tries to approach this sensation as closely as possible and combines simplicity with sensitivity. Found pieces from the flea market, things taken from the roadside, and refuse serve him as a basis here. The material excess of our society, discarded objects or packaging, is given a new existence in Mele’s work. He takes up this material collection and translates it into a new context. Fragile and at the same time hard, he explores considerations about existence in his subtle arrangements, collaged images, and newly assembled objects. This form of expression, this either or, this not wanting to make a final decision is inherent to Martín Mele’s work and to his life attitude.

Between the two clearly structured wall installations, a group of monkeys has settled down. The animals dipped in plaster are sitting on piled up cigar boxes, an upended bucket, or on a small, exaggeratedly high table, fixating their gaze on the beholders. They are additionally swathed with plaster casts or covered in such a way that the original form almost disappears. The material of plaster couples Mele’s expressivity with an urgent immediacy that pushes to the foreground.

During a two-month studio stay at Raketenstation Hombroich near Düsseldorf, the artist summoned the monkeys to evaluate his work. One of the monkeys seems to hold his head, puzzled, in the face of the works presented, another can hardly keep on top of the rickety ladder, laughing. The stand-in audience of primates not only reflects the artist’s states of mind, moods and feelings. Instead, the monkeys appear as a representative stand-in for the human condition.

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**In “aires nuevos,” Martín Mele takes the visitors on a trip where the destination is not geographically located. The trip as an experience takes on a directness in Mele’s universe, its sensual, surrealistic forms explore emotional states and the existence of things in ever new ways.**

**Barbara Ruf, trans. Brian Currid**