

## Transparences, transpositions, transmutations

*Jean Guiraud*

Toxic Art Gallery, Luxemburg 2009<sup>1</sup>

For Meurant, colour covers form, gives way to form, is congruent with it and strengthens form. His colours establish no luminescent field, but – curiously enough – they serve only to create the shapes that constitute form. These shapes may be single or in groups; for both types, the shape ends where the colour ends. Indeed, ‘group’ shapes emerge, switch around back and forth, endlessly, spontaneously, becoming transparent, sometimes bringing about a barely perceptible ‘equalization’ of colours, attracting each other as the shapes do.

And this occurs just as each element takes on its differentiating function. By switching around endlessly as they do, the shapes reveal that they are made up of factors or elements which come into play individually or in groups. These factors, seven in number, are: hue, saturation and brightness (which relate to colour); size and form (i.e. space relative to outline); and finally, position and direction. These seven elements identify and model each shape. And it is on these elements (not a series of ‘coloured blocks’, as commonly imagined) that the artist operates.

Meurant puts pressure on shapes solely to make them re-shape, and he uses colour both to reinforce and destabilize form. Given that they coincide, come together and are superimposed, *the contrasts and outlines compete with each other at the edge of the shapes*, enabling the artist to achieve the seemingly impossible, *separation of a shape from its own outline and re-assignment to any other shape or group of shapes*.

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