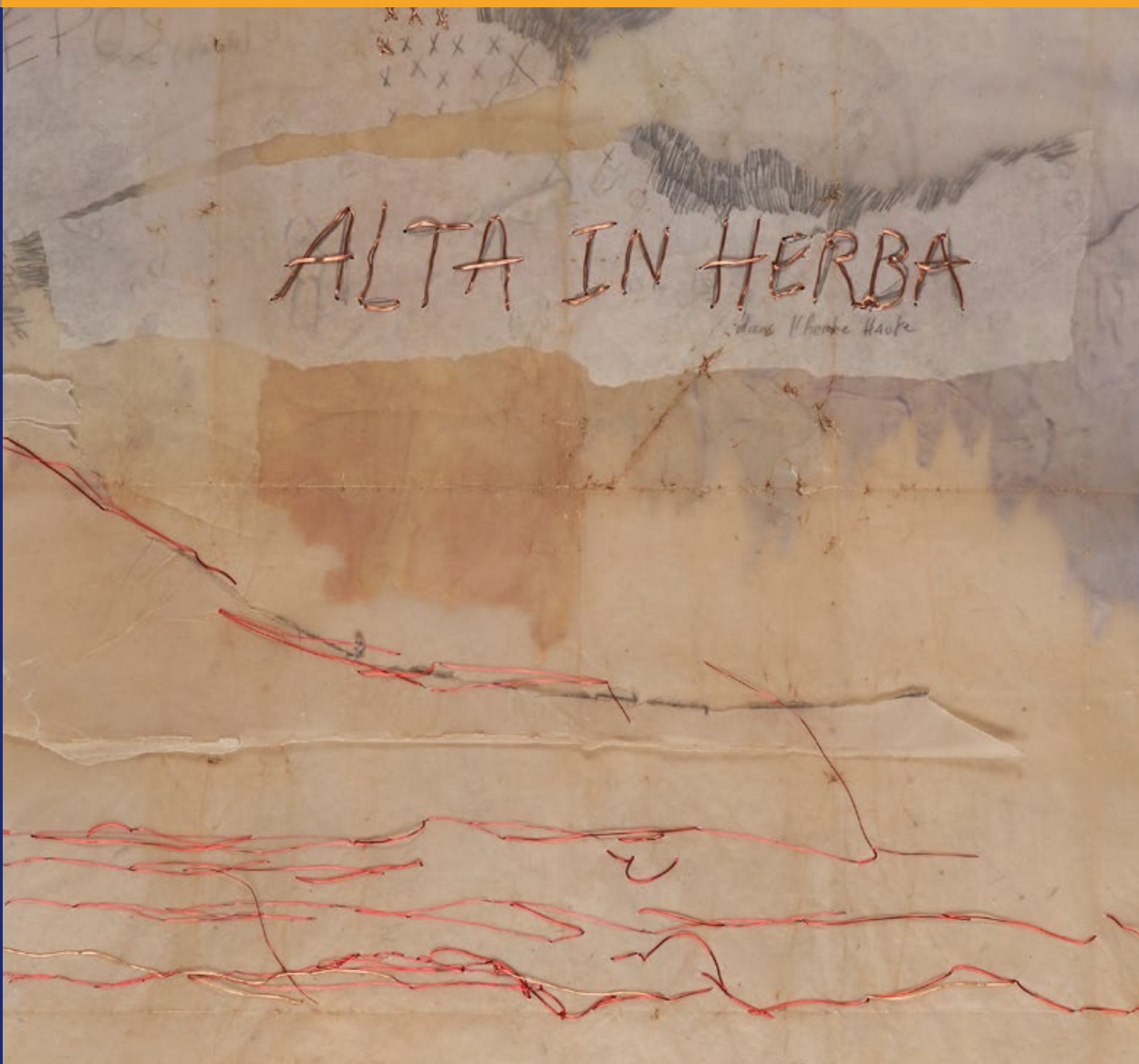




FONDATION
D'ENTREPRISE
HERMÈS

FONDATIONDENTREPRISEHERMES.ORG OUR GESTURES CREATE US AND SHOW WHO WE ARE

FROM 29/09 TO 03/12/2022



MYRIAM MIHINDOU

Press kit

Myriam Mihindou
"ÉPIDERME"

La Verrière
Brussels (Belgium)

Curator
Guillaume Désanges

LA
VER
RIÈRE

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COVER

Myriam Mihindou, *ÉPOS (Parole)*, 2022, mixed media on paper,
71 x 48.5 cm, courtesy of the artist and Galerie Maïa Muller
© Archives Galerie Maïa Muller

ABOUT THE EXHIBITION

For his last exhibition at La Verrière, Guillaume Désanges – the curator since 2013 – presents Myriam Mihindou's solo show “ÉPIDERME” from September 29, until December 3rd, 2022.

“Myriam Mihindou's practice may be seen as curative, shamanistic and artistic in equal measure. As a traveller and nomad, Mihindou works in close physical empathy with the environments, situations and people she encounters, applying herself to the healing of the individual and collective, physical and psychic ills inflicted by subjugation and domination in their many forms. Her art breaks the boundaries of representation proper, to take on a spiritual, therapeutic function: her sculptures and drawings are symbolic forms and objects of transmission invested with cathartic power.

Her first exhibition in Belgium, Mihindou transforms La Verrière into a space for the sensory experience of forms, materials and colours evoking the kingdoms of the natural and living world – animal, vegetable, mineral – in a spirit of collaboration and loving contamination between all three. Here, more than admiration or observation, sensation is key: the lived, physical and intellectual experience of the relationships between diverse entities.”

Extract from the text by Guillaume Désanges, published in full below.

VISITOR INFORMATION

La Verrière

50, Boulevard de Waterloo
1000 Brussels (Belgium)

Exhibition from September 29 to December 3, 2022

Free admission, Tuesday to Saturday, noon to 6 p.m.
Guided visits Saturday at 3 p.m.

ΕΠΙΣΤΗΜΗ

ΕΠΟΣ

XXXX
XXXXX
XXXXXX

ALTA IN HERBA

dans l'herbe haute

SWATHIGS

(Temples des mangroves)

ALTIORE INITIO ALIQUID
REPERTO

(Pénétration quelque chose assez loin,
se dévot)

ALTIVS AGERE RADICES

(aller plus profondément) 22.02.2012

“ÉPIDERME”

Caress all the curves of existence

Myriam Mihindou's practice may be seen as curative, shamanistic and artistic in equal measure. As a traveller and nomad, Mihindou works in close physical empathy with the environments, situations and people she encounters, applying herself to the healing of the individual and collective, physical and psychic ills inflicted by subjugation and domination in their many forms. Her art breaks the boundaries of representation proper, to take on a spiritual, therapeutic function: her sculptures and drawings are symbolic forms and objects of transmission invested with cathartic power. Often, her photographs capture the interaction of parts of the body (face, hands, legs, feet) with materials that stand as interfaces, obstacles or projections. Incarnations more than figurative representations, rituals more than shows, her performances lead her to a trance-like state. For this, her first exhibition in Belgium, Mihindou transforms La Verrière into a space for the sensory experience of forms, materials and colours evoking the kingdoms of the natural and living world – animal, plant, mineral – in a spirit of collaboration and loving contamination between all three. Here, more than admiration or observation, sensation is key: the lived, physical and intellectual experience of the relationships between diverse entities. On the ground, set against a wooden floor, embroidered sheets laid one over the other enfold stitched sandbags that resemble textile organs, playing on the double, artisanal and physiological meaning of the French word *tissu* (both fabric and bodily tissue). Visitors are invited to lie down and engage with the sensory, tactile experience of each work. Covering the walls, a vast mural features trickled marks from teabags overlaid with collages of tissue paper and tracing paper bearing motifs, words and drawings in ink or red chalk. The resulting landscape is an intimate cartography that unfolds through revelation, emulsion, and transpiration: the work is experienced not as a motif applied to a surface but as something that emerges organically from the fabric of its support and context. It functions as a kind of “mood board”, a psychic and visual/sculptural projection of the aims and energies that guide its maker, not least the desire to lead the visitor into a meditative state that fosters an enhanced consciousness of the scope of the living world, in its broadest sense, as a means to envisage its future. Photography is a presence throughout, completing this cell of shared, personal experiences.

Revelations

Myriam Mihindou's new exhibition is centred around three key moments or “gestures”, a fundamental aspect of her work as a whole. Here, soaking, stitching, weaving, dyeing, stuffing, superposing, drawing and assemblage form the core of the project. Physical movement and materials come together to gradually reveal new worlds beyond and around the self. As Mihindou says, a sense of “transport” through ritualised actions is essential to an understanding of her own work. In this general process of revelation (in the photographic sense), gestures – at first intuitive, uncontrolled, sometimes repetitive – gradually cohere into a score which is developed (again, in the photographic sense) by its own interpretation and performance. A process of unveiling and elaboration. In this spectral regimen, everything leaves a trace. Everything speaks to a specific, ancient Greek definition of art as a means by which to reveal the beauty and power already contained in raw materials, rather than to conjure them *ex nihilo*. Myriam Mihindou's works are the reminiscence or memory of form, rather than artefacts in their own right. They are products of incantation rather than ingenuity.

Meta-verse

Mihindou often references cultural phenomena in her work. Here, however, she has chosen to work almost exclusively with natural elements, chosen for their intrinsic and symbolic properties. Liquids are omnipresent: papers are steeped in lemon tea or rosehip infusions, salts and sand, sweat or tears. Flux, drips, trickles and seepages evoke the fluid mechanics of the human body and geophysics alike. Undulating sheets suggest silty riverbeds, with stitching for veins and scars. Sandbags look like kidneys. Elsewhere, interlocking, abstract, drawn motifs are sampled directly from the squiggled traces left by lugworms, dotting the surface of waterlogged expanses of sand and silt. Seldom seen, and little understood, these simple but miraculous organisms oxygenate their habitat and may hold secrets for the future of medicine. What interests Myriam Mihindou, above all, is their role as nature's scribes. Their elegant arabesques are replicated in motifs drawn freehand on fabric, which themselves evoke galleries left by beetles burrowing in the bark of trees. Tiny signs of life in the natural world, messages we are unable to decipher... From the outset, Myriam Mihindou's work has explored interfaces, double skin, the internal and external, the

surface and that which lies beneath, veins and the epidermis. From her “epidermal” drawings using water and stamps, like rashes on thick sheets of white paper, to her *Fleurs de peaux*, hand-shaped sculptures in soap or ceramics, and photographs and videos in which she is wrapped in permeable or protective membranes, her work plays on the endless circulatory movement between the visible and invisible.

Healing

The spiritual dimension in Myriam Mihindou's work is invariably social and political, too. The energy and inherent powers of objects and materials are incorporated as a means to repair, purify or heal the ills of this world. It is this therapeutic context that prompts her inclusion in the present season at La Verrière, which aims – in the light of the current ecological crisis – to showcase alternative approaches to the material in art, loaded with new preoccupations and concerns, while at the same time acknowledging art's essential function. Inevitably, Mihindou's biological references prompt reflection on a growing, alternative response to our troubled times – not heightened political awareness and activism, but therapeutic cures designed to detoxify, heal and soothe the violence inflicted on our environment by the all-conquering logic of industry. In this context, we are fortunate indeed to close the present season with work by Myriam Mihindou. Beyond the themes addressed in specific pieces, I have always felt that environmental issues should be rooted in the economy and ethics of work, in the hope of changing our world view for good. For Myriam Mihindou, the work of production is a process, a method, more than a prospect. An ethos as much as it is a practice. A creative principle that eludes even the artist's control. She shows immense trust and respect for the components of her art, content to marvel and watch them at work. It is that elusive, impalpable quality that her work constantly seeks to preserve. It shapes and directs her more than she shapes and directs it. A spectator of her own oeuvre, Mihindou is uninterested in the demiurgic manipulation of raw materials. Rather, she works with distance and the viewer's gaze. This profound humility is central to her work. A particular humility rooted in the word's Latin origins, from *humilis*: low, lowly, humble, and earth (or humus). A hands-on physicality, close contact between the artist's body and the body of the work, through a process of immersion. There is a sense of distance, but no hidden or secondary meaning in Myriam Mihindou's oeuvre. Spiritually and affectively, what you see is what you get. In a true spirit of empathy and forms nurtured by beliefs. In short, this is work which is neither theoretical nor cynical, nor even simply artistic. It is perpetually evolving, both powerful and vulnerable. In a word: alive.



Myriam Mihindou, *Acclimatations*, 1993, photographic performance, courtesy of the artist and Galerie Maïa Muller © Olivier Despin

Epilogue

This exhibition brings to a close my final season as programme director at La Verrière, the Brussels art space of the Fondation d'entreprise Hermès – a collaboration I have been delighted and immensely proud to carry forward for almost ten years, and which has given me the opportunity to engage creatively with the contemporary art scene, free from market fads and commercial pressures. I hope I have contributed to La Verrière's standing as a space of discovery, risk-taking, creative and intellectual curiosity, more than a follower of fashion in contemporary art. I wish to thank the Fondation d'entreprise Hermès and its team members past and present, together with everyone at Work Method, for their support over the past decade. Thanks, too, to the artists who placed their trust in me and suggested projects that were always demanding, powerful, intense. Thank you to Hermès Benelux-Nordics and the Brussels boutique, for their warm welcome and our fertile cohabitation over the course of each project. Lastly, thank you to La Verrière's many loyal and new visitors who have stood beneath the glass roof and the sky above, and walked boldly with us, time and again, to new and unexpected places.

Guillaume Désanges

Myriam Mihindou, *Female* (detail), 2000, triptych, cibachrome photographs, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



PER

à travers, penchant
de boot, ad boot

PERCEPT n. m. a été emprunté (1878) au terme de philosophie anglaise percept (1837), lui-même emprunté, sur le modèle de concept et par opposition à ce dernier, au latin perceptum, neutre substantivé du participe passé de percipere. Le mot se dit de ce qui est perçu comme tel sans référence au concept comme résultat de l'acte de percevoir. → PERCEPTUEL. ELLE adj., attesté au milieu du XX^e s., est formé sur percept (ou perception) d'après conceptuel, en philosophie.

PERCEPTUEL

"Rehtj à la pception"



APPARTENIR

ÂME n. f. (du lat. anima, esprit). Ensemble des faits de sentiment, d'intelligence et de volonté. Les facultés de l'ÂME. Le Principe immatériel qui explique ces faits : L'ÂME est ce qui nous fait penser, entendre, sentir, raisonner. (Bouvier.)

* PATRIE n. f. est emprunté (1516) au latin patria, proprement «pays du père» (de pater, → père) d'ou «sol, pays natal», employé chez les auteurs chrétiens et au moyen âge avec le sens de «pays région», et, en emploi qualifié, de «paradis» (ecclésiastes patria).
 Le mot désigne la communauté à laquelle une personne appartient, comme pays. Il est relatif concerne le rapport entre un groupe social et l'individu, ce qui le rend et le rendra très distinct de nation. Il est plus tardif que patriote dans son emploi initial pour «compatriote», et que les dérivés français du latin patria (ci-dessous). L'idée d'appartenance géographique, héritée du latin médiéval, cède peu à peu la place à celle d'appartenance affective, d'ailleurs réalisée dans un calque du latin, celeste patria (1547) «le paradis». Le mot évolue à la fin du XIX^e s. Le sens moderne ne s'est répandu qu'à partir des écrits réformateurs de

celeste patrie * PARADIS

MYRIAM MIHINDOU



Portrait of Myriam Mihindou © Ronald Staub

Biography

French-Gabonese artist Myriam Mihindou (b. 1964 in Libreville, Gabon) is the winner of the 2022 Prix Nouveau Regard AWARE. Mihindou studied architecture and visual art, and attended the Ecole des Beaux-Arts in Bordeaux. She works with a broad range of media, from performance to textiles, drawing, installation, video, and photography, exploring the porosity between these different expressive spaces. Care, healing, ritual and the memory of the body are central themes in her work, as she experiments with texture and raw materials, soaking, twisting and wringing, juxtaposing, stitching or gouging. Her oeuvre explores physical experience and memory, and the memory of place, drawing on language, history and learning to shed light on the cathartic function of art. Her work has been shown in recent years at the Centre Pompidou (Paris, France), the Centro Atlantico de Arte Moderno (Las Palmas, Canary Islands), the Museo Nacional Centro de Arte Reina Sofia (Madrid, Spain), the Museum für Moderne Kunst (Frankfurt, Germany) and the Contemporary Arts Center (Cincinnati, USA).

Myriam Mihindou, *Percept*, 2019, mixed media on paper, 46.5 x 35 cm, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou

Selected solo and group exhibitions

2022

“El teatro de la memoria”, Centro Atlantico de Arte Moderno, Las Palmas, (Canary Islands)

“Globalisto. A Philosophy in Flux”, Musée d’Art Moderne et Contemporain, Saint-Étienne, (France)

2021

“La Déconnatricie”, Les Abattoirs, Toulouse, France, followed by the Centre de Cultura Contemporània de Barcelona, Barcelona, (Spain); Museo Nacional Centro de Arte Reina Sofia, Madrid, (Spain); American Folk Art Museum, New York, (USA)

“Le Silo”, Transpalette, Bourges, (France)

“EX AFRICA”, Musée du Quai Branly, Paris, (France)

“Absalon, Absalon”, IVAM Valencià, Valencia, (Spain); CAPC Bordeaux, (France)

2020

“Monographie Ernest Mancoba”, Centre Pompidou, Paris, (France), followed by the Södertälje Kommun, Södertälje, (Sweden)

“Possédé.e.s”, MO.CO., Montpellier, (France)

2019

“Confinement, Politics of Space and Bodies”, Contemporary Arts Center, Cincinnati, (USA)

“Khamsa, À cent mètres du monde”, Centre d’Art Contemporain, Perpignan, (France)

2018

“Aucun de ses os ne sera brisé”, Galerie Saint-Séverin, Paris, (France)

“Poétique du geste”, La Graineterie, Houilles, (France)

2017

“Afriques Capitales”, La Villette, Paris, (France)

2016

“L’Iris de Lucy”, Museo de Arte Contemporáneo de Castilla y León, León, (Spain); Musée d’Art Contemporain de la Haute-Vienne, Rochechouart, (France)

PRESS VISUALS

Hi-def visuals are available for download at:
<https://presse.fondationentreprisehermes.org/connection/>
(password on request)



Portrait of Myriam Mihindou © Ronald Staub



Myriam Mihindou, *ÉPOS (Parole)*, 2022, mixed media on paper, 71 x 48.5 cm, courtesy of the artist and Galerie Maïa Muller © Archives Galerie Maïa Muller



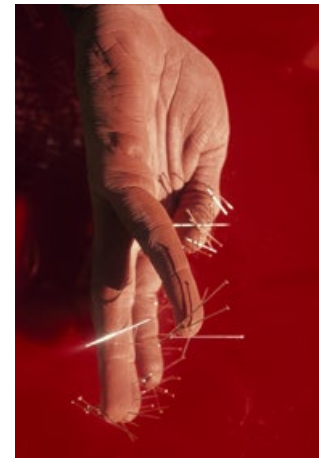
Myriam Mihindou, *Acclimations*, 1993, photographic performance, courtesy of the artist and Galerie Maïa Muller © Olivier Despin



Myriam Mihindou, *Alta voragine ventris*, 2022, mixed media on paper, 71.5 x 50 cm, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



Myriam Mihindou, *Division plastique* (detail), 1999–2000, cibachrome photographs, variable dimensions, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



Myriam Mihindou, *Female* (detail), 2000, triptych, cibachrome photographs, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



Myriam Mihindou, *Forest*, 2019, mixed media on paper, 51 x 36 cm, courtesy of the artist and Galerie Maïa Muller © Archives Galerie Maïa Muller



Myriam Mihindou, *Geôdaisia*, 2022, mixed media on paper, 96 x 61.5 cm, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



Myriam Mihindou, *Immanere Manere*, 2022, mixed media on paper, 110 x 68 cm, courtesy of the artist and Galerie Maïa Muller © Archives Galerie Maïa Muller



Myriam Mihindou, *Percept*, 2019, mixed media on paper, 46.5 x 35 cm, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



Myriam Mihindou, *Recherches pour La Verrière*, 2021–2022, courtesy of the artist and Galerie Maïa Muller © Myriam Mihindou



View of the exhibition "Absalon, Absalon" by Myriam Mihindou, Institut Valencià d'Art Modern, CAPC Bordeaux, 2021, courtesy of the artist and the Institut Valencià d'Art Modern © Institut Valencià d'Art Modern

GUILLAUME DÉSANGES



Portrait of Guillaume Désanges
© Isabelle Arthuis

Guillaume Désanges is a curator and art critic. He is the director of the Palais de Tokyo, Paris, and of the independent production platform Work Method. He develops exhibition projects and lectures worldwide. His most recent projects are: "Contre-Vents" (2019, Grand Café, Saint-Nazaire), "Spolia" (2018-2019, Grand Café, Saint-Nazaire), "L'Ennemi de mon ennemi" (2018, Palais de Tokyo, Paris), "L'Esprit français. Contre-cultures 1969-1989" (2017, la maison rouge, Paris), "Poésie balistique" (2016-2019, La Verrière, Brussels), "The Méthode Room" (2015, Chicago, USA), "Ma'aminim/Les Croyants" (2015, Musée d'Art et d'Histoire, Saint-Denis & Transitdisplay, Prague, Czech Republic), "Curated Session #1: The Dora García files" (2014, Perez Art Museum, Miami, USA), "Une exposition universelle", "section documentaire" (2013, Louvain-la-Neuve Biennale, Belgium) and "Amazing! Clever! Linguistic! An Adventure in Conceptual Art" (2013, Generali Foundation, Vienna, Austria).

NEWS HIGHLIGHTS FROM THE FONDATION D'ENTREPRISE HERMÈS

EXHIBITIONS

Lionel Sabatté

October 26, 2022 → April 3, 2023

La Grande Place, Musée du Cristal Saint-Louis,
Saint-Louis-lès-Bitche (France)

Hwayeon Nam

November 18, 2022 → January 29, 2023

Atelier Hermès
Seoul (Korea)

MANUFACTO, THE SKILLS FACTORY

2022-2023 SCHOOL YEAR

in seventy-eight schools across France

MANUTERRA

2022-2023 SCHOOL YEAR

in eleven schools in France

NEW SETTINGS #12

September 14, 2022 → April 21, 2023

Paris, Île-de-France & Lyon

Dalila Belaza

Steven Cohen

Copi / Thibaud Croisy

Boris Gibé

Smaïl Kanouté

Joris Lacoste & Élise Simonet

Euripides Laskaridis

Ariane Loze

Théo Mercier

Tidiani N'Diaye

Philippe Quesne

Bouchra Ouizgen

Meg Stuart

Alexander Vantournhout

Created in 2008, presided by Olivier Fournier since 2016 and directed by Laurent Pejoux since 2021, the Fondation d'entreprise Hermès is currently engaged on its third mandate, with a budget of 40 million euros for the period 2018–2023. Four main pillars structure its actions – transmit, create, protect and encourage –, deployed through nine dedicated programmes. In addition to the four exhibition spaces that it runs in Europe and in Asia, the Foundation offers committed support to beneficiaries and partners *in situ*. Since its inception, the Foundation has supported over 900 projects across all its spheres of activity.

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