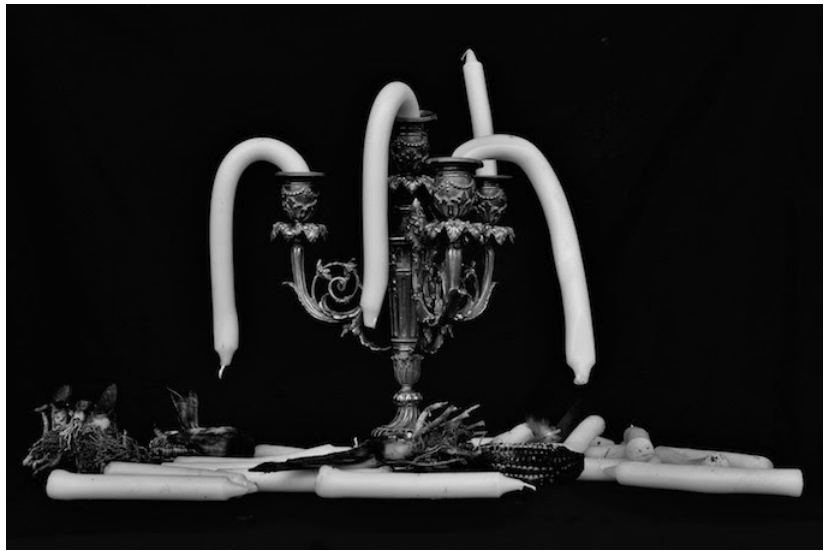


GALERIE MAÏA MULLER

MYRIAM MIHINDOU

HOSTIE

15.10.2016 – 26.11.2016



HOSTIE* unveils a more universal dimension in the career of Myriam Mihindou. The photographic, sculptural and installation work designed for this exhibition was developed, in part, on Reunion Island in August of 2016, following solitary walks on the sooty and volcanic soil of this French island that emerges from the Indian Ocean off the coast of Africa. Myriam Mihindou - who also does performance art - always reveals the cathartic and sacrificial or incantatory role of an artistic action, but also its restorative function.

The artist imagined HOSTIE while descending mountain peaks. She invests plastically in the temporality in which we exist, probing and questioning the present to reveal its true nature.

HOSTIE combines, in terms of catastrophic world events, Western and non-Western codes of representation. This syncretism complete, each of the artist's work becomes a "union" of nerve centres, crystallising a new state of consciousness or enlightenment.

Whether it be sculptures of cotton, of wax, or etymologies - threads and etymologies collected from dictionaries sewn on paper - or photographed sculptures of flesh, reflecting on language has always held a special place in the work of Myriam Mihindou. This reflection affirms the permanence of a dialectic of the image where body and mind create a vibrational space in which the work is born and takes root.

The contemporary vanities dialogue with the symbolic elements of an unprecedented iconography; sculptures forming new ex-votos, figures standing on the battlefields of time tested humanity. The embroidered face of death, indifferent, takes up dolls, condemning childhood, in other words the future. The benevolent figure of the savage, photographed with beaded hair covering the face, echoing sculpture *Oviri* by Paul Gauguin (1894) also embodies the spirit that watches over, recalling through its beneficially "archaic" shape in the sublime and Pasolinian sense the definition of time and of history that is by nature cyclical and evolutionary.

The series entitled *Les Poilues* (The Hairy) whose photographic framing recalls a story of engaged photography, coinciding with the birth of Magnum after World War II, features the role and active participation of women in the combats that are rocking the planet today. Previously assigned to await the uncertain return of the triumphant soldier (First World War), today they stand and decide themselves on their own engagement.

HOSTIE, by its name, beyond the extended visual richness forms an invitation. That of a universal communion, without power, without Christ and without a king. The wax and the candles of the still lifes - melted, falling, or fallen with horses overturned (*La Ventre du cheval*) (The Belly of the horse) - specify the nature of the view taken by Myriam Mihindou on the consequences of a changing geopolitical or global situation where the question of meaning, itself, has strangely collapsed.

* HOST relig

Charlotte Waligora
(Translated from french)

Myriam Mihindou is born in 1964 in Libreville, Gabon. She lives and works in Paris and abroad

News - 2016 : Les Sept Démons (Marina Abramovic, Anaïs Albar, Pilar Albarracín, Hélé Ammar, Mariette Auvrey, Carole Bénitah, Ninar Esber, Ymane Fakhir, Mona Hatoum, Perrine Lacroix, Myriam Mechita, Annette Messager, Zanele Muholi, ORLAN, Hannane Ourrhat, Damien Rouxel), Commissaire : Sonia Recasens, H2M, Bourg-en-Bresse, France / Lucy's Iris, Commissaire : Orlando Britto Janoio, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canarias, Espagne & Musée d'Art Contemporain de Castille et Léon, Espagne – Lucy's Iris, Commissaire : Annabelle Ténéze, Musée d'Art Contemporain de Rochechouart, France / Le temps de l'audace et de l'engagement – De leur temps (5), ADIAF Collections privées françaises, Institut d'Art Contemporain, Villeurbanne, France / L'esprit singulier, Collection de l'Abbaye d'Auberive, Halle Saint Pierre, Paris / Grassi invites #2 : dazwischen / in / between, Commissaire : Nanette Snoep, Grassi Museum, Leipzig, Allemagne / Biennale de Dakar, Performance : Okuyi, cortège d'un lait de chèvre, Commissaire : Nadine Bilong.

Few dates – 2015 : Firelei Baez & Myriam Mihindou, Collection Privée Salomon, La Conciergerie, France / Journée Internationale du Droit des Femmes, MAC/VAL, France / Dado, Commissaire : Alexia Volot, Abbaye d'Auberive, France / Une passion pour l'art, Collection Philippe Piguet, L'Abbaye Espace d'Art Contemporain, France – **2014** : Image et mystère, Commissaire : Philippe Piguet, Chapelle de la Visitation, Thonon les Bains, France / La Divine Comédie, Commissaire : Simon Njami, Museum für moderne Kunst, Francfort, Allemagne, Smithsonian National Museum of African Art, Washington, USA / Hémisphères Vaudous, Commissaire : Thibault Honoré, Musée Vaudou, Strasbourg, France – **2013** : Résidence, Les Nuits Blanches, Commissaire : Nathalie Gonther, La Réunion, France – **2012** : Les Maîtres du désordre, Commissaire : Jean de Loisy, Kunst-Und Ausstellungshalle, Der Bunderpublik, Allemagne / Les maîtres du désordre, Musée du Quai Branly, Paris, France / Les maîtres du désordre, La Caixa, Madrid, Espagne – **2011** : Désir, Collection Frac Réunion, La Réunion, France – **2009** : Nuit Blanche, Commissaire : Nadeije Lanevrie-Dagen, ENS, Paris, France / Sakshi Gallery Sinergy Art Foundation Ltd, Commissaire : Bisi Silva, Bombay, Inde / Sortilèges, Commissaire : Anne Malherbe, Fondation Salomon, Château d'Arenthon, Alex, France – **2008** : Travesia, Commissaire : Elvira Eyangani Ose, Centre Atlantico de Arte Moderno, Las Palmas, Espagne – **2006** : Africa Remix, Commissaire : Simon Njami, Mori Art Tokyo, Japon – **2007** : Le passage est un pas de danse, Women's Building, San Francisco, USA / Africa Remix, Commissaire : Simon Njami, Johannesburg Art Gallery, Johannesburg, Afrique du Sud & Moderna Museet, Stockholm, Suède / Musée de la Diaspora Africaine, Commissaire : Simon Njami, San Francisco, USA – **2005** : Africa Remix, Commissaire : Simon Njami, Centre Georges Pompidou, Paris & Hayward Gallery, Londres, Angleterre – **2004** : Africa Remix, Commissaire : Simon Njami, Museum Kunstpalast, Düsseldorf, Allemagne – **1999** : Tout le monde a peur, Commissaire : Marcel Tavé, Frac Réunion, Saint Paul, La Réunion.

Collections in France and abroad :

Fondation Claudine et Jean-Marc Salomon, Collection Abbaye d'Auberive, Collection Sindika Dokolo, Collection Eric Touchaleaume, Musée Léon Dierx, FRAC Alsace, FRAC Réunion, FRAC Poitou-Charentes.