

Marie Hendriks • *Magpie Mirabilia*

Exhibition from February 15th to March 29th

Opening on Saturday February 14th – 6 to 9 PM
followed by a musical performance of the artist



Marie Hendriks, *Et si les rêves flamands rapetissaient ? (détail)*, 2008, courtesy the artist

Marie Hendriks stages stories, memories, myths and legends in settings that are at once baroque and anachronic. Her photographs, videos and installations are characterised by a sophisticated *mise en scène* within which the sense of detail, the richness of ornament and a taste for textures reminds us as much of 15th century Flemish painting as the works of artists like Eija-Liisa Ahtila or Peter Greenaway.

«If you want to speak of the universal, speak of your village». This famous phrase of Tolstoy could well be applied to Marie Hendriks who finds her inspiration in the culture of the Low Countries (Holland) where she lived until 1992. She confronts elements of folklore, specifically dutch with familial and personal reminiscences. *Défaire l'héritière* thus evokes the ritual of the family meal and all that goes unspoken therein, within a frame that is at once strange and familiar, forming a tense mental space.

The ornaments which invade her works are the vectors of symbolic significations. For example the screen printed Diptyque *If you're so special why aren't you dead ?* presents images of a couple surrounded by floral motifs like a wall paper. At first sight ornamental, in reality they represent toxic botanical species. Often harmless in appearance, the motifs serve as camouflages for fantasmatic manifestations never directly figured but perceptible in the atmosphere of the installations. *Put it behind* is without doubt the most explicit work : the head of a young man rests on a plate, has it been cut off, like John the Baptist, victim of Salome? A division wall dissimulates the existence of his body, the answer is to be found out of the picture.

Added to this tension is the disturbance created by the devices of projection of her films. The installations present themselves as theatrical environments reusing the same sets that are seen on the screens but with slight discrepancies each time : the set seems to have its own autonomy, a life of its own parallel to that of the film. Each one of its components can add a supplementary meaning to the scene and initiate a new fiction, especially since her films are not narrative but take rather the shape of assemblages of elements coming from multiple sources, proposing an infinity of possible readings.

The anachronisms and absence of dialogue reinforce this sensation of a mental universe, where the oniric and sometimes psychoanalytical dimension takes over from narrative rationality. The sculpture *Diane & A.*, consisting of a table, the skull of a deer, a horn and a black and white photograph reminds us of the famous encounter between the umbrella and the sewing machine of Lautréamont : the myth of Diana and Acteon is revisited in a universe that is at once rococo through the style of the accessories, and surrealist through their arrangement. Multiple references overlap, bringing to mind several registers of representation, thus the image of Diana in *Diane&A.* evokes as much 19th century photographic portraits as antic mythology, while the wall paper with forest motifs serving as its background amplifies the impression of artificiality.

This gap between different time frames sees itself accentuated by the very change of status of the objects called upon : the music played by the Drumband Willhelmina de Numansdorp in *Et si les rêves flamands rapetissaient?* belonged to the military repertoire before becoming a popular music whilst the relief-maps visible in the film have passed from a strategic function to a ceremonial usage. This «palimpsest of memories [1]» explores in the manner of a cabinet of curiosities the games of echoes from our intimate history to our common culture. Operating simultaneously as camouflage and a repertoire of clues, the worlds created by Marie Hendriks combine the forces of allegory and metaphor.

Isabelle Le Normand

[1] Régis Durand in *Eija-Liisa Ahtila*, Catalogue d'exposition, Paris , Galerie nationale du Jeu de Paume , 22 janvier- 30 mars, 2008

Marie Hendriks was born in 1981 in Nijmegen, Netherlands. She graduated from the ENSA Bourges (National Superior Art School) and Le Fresnoy. She lives and works in Paris.

The exhibition is coproduced by Mains d'Œuvres, Espace Croisé, contemporary art center in Roubaix and Le Fresnoy with the support of the Royal Netherlands Embassy in Paris, le CRRV, Centre Régional de Ressources Audiovisuelles en Nord-Pas-de-Calais, Région Nord-Pas-de-Calais, le Palais des Beaux-Arts de Lille, la Box et l'Ecole Nationale Supérieure d'Art de Bourges, le Drumband Wilhelmina de Numansdorp, Moquettes Jules Flipo, Jardins de Drulon.

J'aime les dimanches à Mains d'Œuvres

A baroque and eclectic program in the occasion of Marie Hendriks' exhibition *Magpie Mirabilia* from February 15th to March 29th • free entrance

VISITS • On Sundays February 15th, March 8th and 15th • 2.30 PM

Visit of the exhibition *Magpie Mirabilia* with the presence of the artist Marie Hendriks

CONFERENCE PROJECTION • Sunday February 22nd • 2 PM

Adieux à la dialectique, II : Liquid Swordz by **Manuel Cirauqui**, art critic and curator

PARTY • Sunday March 1st • 2 PM

CÉFÊT book house (**Céline Ahond and François-Thibaut Pencenat**) will reside in Mains d'Œuvres' bookshop from February 14th to March 29th and will open on March 1st. Free entrance only by registration, depending on limit capacity : resa@mainsdoeuvres.org

CONCERT • Sunday March 22nd • 2.30 PM

Concert of the Drumband Wilhelmina from Numansdorp (NL)

The drumband is a Nordic tradition which exists in anglo-saxon countries, Benelux and Swiss. It consists of a village « harmony » made up of amateurs playing only with percussion instruments. The drumband Wilhelmina exists for more than 50 years and is composed of 25 members under direction of instructor Jan Schippers.

PROJECTION • Sunday March 29th • 4 PM

Vidéisme 11, Pop will eat Itself (l'aventure intérieure)

Video program by **Maxime Thieffine**

General Information

The exhibition is open from Thursday to Sunday from 2 to 7 PM and on appointment. Free entrance.

LE RESTO

New : during exhibition times, the restaurant is open on Sundays from noon and offers a brunch menu until 3 PM followed by a snack menu until 7 PM.

THE BOOKSHOP

During exhibition opening hours, books, CDs, DVDs of Mains d'Œuvres' resident artists.

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