

MAÏA MULLER GALLERY

Myriam Mihindou

Lives and works in Paris, France

19 rue Chapon 75003 Paris
contact@maiamuller.com
www.maiamuller.com

GALERIE MAÏA MULLER

Myriam MIHINDOU



Myriam MIHINDOU

Patère, 2014-2015

Série de La Langue Secouée

Mixed media on paper (silk, cotton, needles and etymologies on paper)

27.56 x 39.37 in (70 x 100 cm)

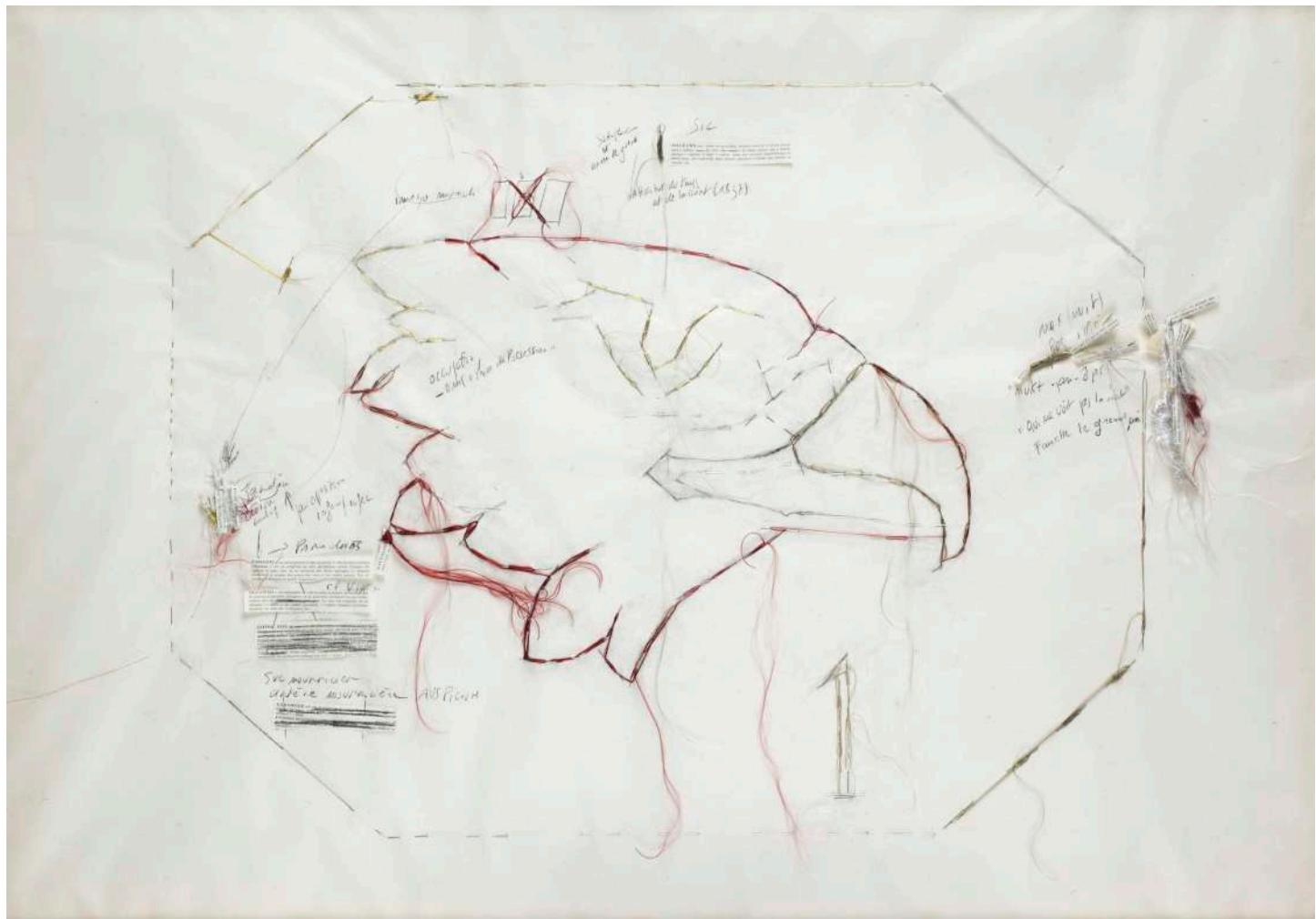
Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-D-082

Note: In linguistics, etymology consists in researching and understanding the roots of a word, but also in revealing the relationship between the sound (enunciation) and the word (signifier). Julie Crenn, about Myriam Mihindou's Langues Secouées.

GALERIE MAÏA MULLER

Myriam MIHINDOU



Myriam MIHINDOU

Imago Mundi, 2015

Mixed media on paper (silk, cotton, needles and etymologies on paper)

27.56 x 39.37 in (70 x 100 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-D-056

*Note by Julie Crenn : Myriam Mihindou aims to 'heal the body by way of the word'. Since 2006, she has been developing a series of collages and embroideries titled *Les Langues Secouées* (*The Shaken Tongues*), in which she cuts up words and puts them in relation to each other in order to question them and open them up. At Galerie Maia Muller, the artist presents a performative work that is also based on dictionaries. She has written and drawn straight onto the wall, overcoming the limited format of the page so as to add a physical dimension to her research. 'The body works to unearth the work and reveal the language. It took time, but now I see.' She sees and hears 'the words sing'.*

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Myriam MIHINDOU



Myriam MIHINDOU

Pyxide, 2015

Série de la Langue Secouée

Mixed media on paper (silk, cotton, needles and etymologies on paper)

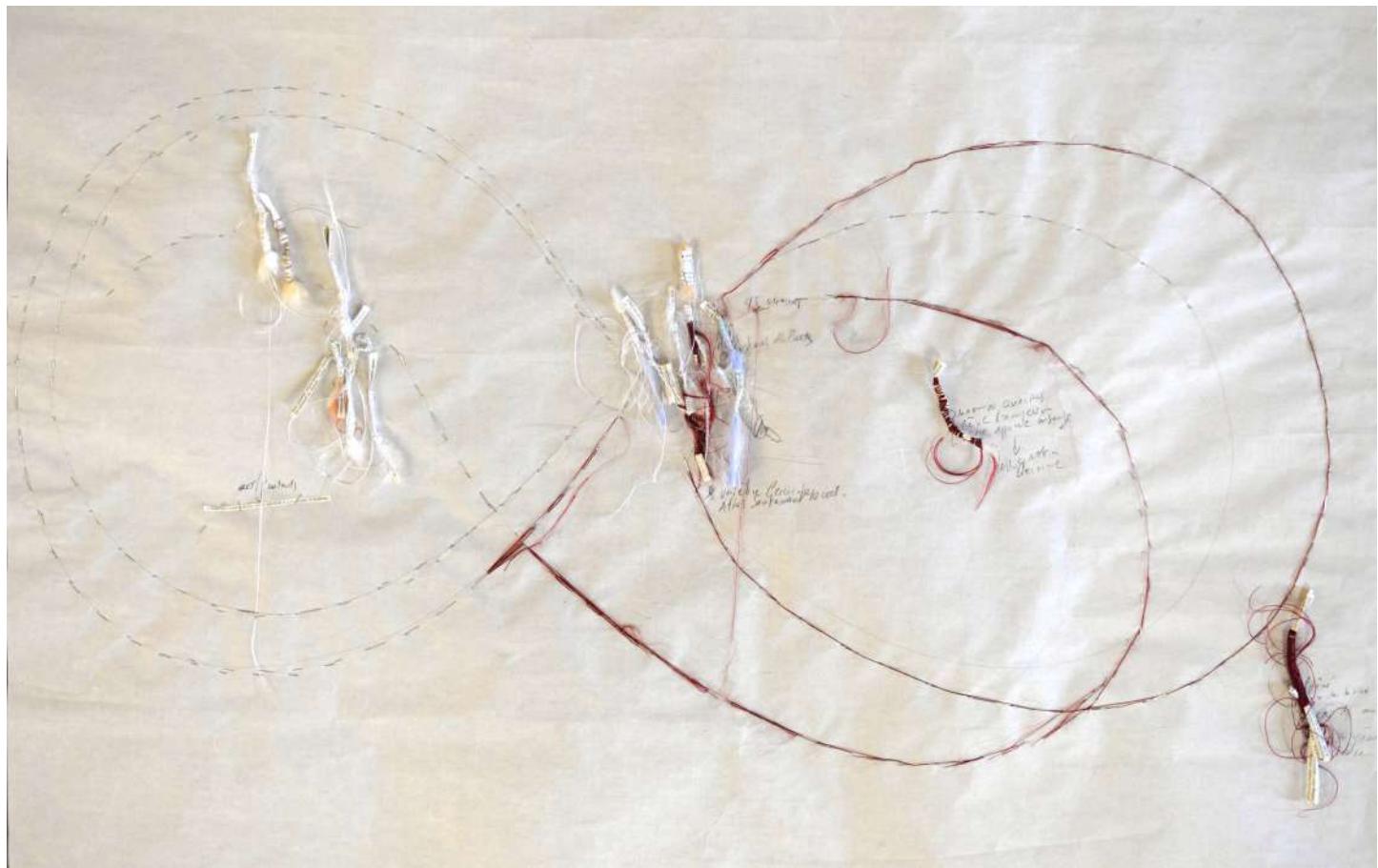
27.56 x 39.37 in (70 x 100 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-D-057

GALERIE
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Myriam MIHINDOU



Myriam MIHINDOU

AIO, 2014-2015

Série de La Langue Secouée

Mixed media on paper (silk, cotton, needles and etymologies on paper)

27.56 x 39.37 in (70 x 100 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-D-081

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Myriam MIHINDOU



Myriam MIHINDOU

La Lopa, Red Cross, 2016

Mixed media sculpture

16.93 x 13.78 x 12.99 in (43 x 35 x 33 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-S-033

Note by the artist:

In my construction for the work upon the Louves (She-Wolves), I start with words, chosen during several days, which bring other words, formulas, then come the psalms.

Second note : Hidden into the sculpture lay several etymologies, like the work of transe with language in Langues Secouées serie (Shaken Tongues serie). The She-Wolf is associated to the figure of the reliquary, important in Gabon, as a sacred communication between the living and the dead.

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Myriam MIHINDOU

Apogée, 2020

Water and ink on blotting paper, triptych

27.56 x 68.9 in (70 x 175 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-D-059

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Myriam MIHINDOU

The River, 2020

Mixed media on paper

25.2 x 19.29 in (64,5 x 49 cm)

INV Nbr. 1246

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Myriam MIHINDOU



Myriam MIHINDOU

Sans titre, 2020

Mixed media on paper

25.2 x 19.29 in (64,5 x 49,5 cm)

INV Nbr. 1245

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Myriam MIHINDOU

Vive le Roy, 2016

Mixed media

25.59 x 11.02 x 2.36 in (65 x 28 x 6 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-S-030

Note by the artist : this is the act of taking the sword out of its scabbard, a magical act that women have to do, to stop undergoing, and which is a release.

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Myriam MIHINDOU



Myriam MIHINDOU

Vivace, 2019

Série Fleurs de peau

Wax, hemp cord, soap sculptures

57.09 x 5.51 x 0.79 in (145 x 14 x 2 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-S-006

Both Vivace and Broken Nose and Lips were shown for the first time at the gallery during Myriam Mihindou's solo exhibition « Affinités Electives » (Elective Affinities). Hereafter a text written by Sarah Ligner, Musée du Quai Branly, Paris.

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Myriam MIHINDOU



Myriam MIHINDOU

Broken Nose and Lips, 2019

Soap sculptures, titanium white, hemp cords

58.27 x 5.51 x 1.18 in (148 x 14 x 3 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-S-002

GALERIE MAÏA MULLER

MYRIAM MIHINDOU ELECTIVE AFFINITIES

Focus Sculptures

01.02.2020 – 07.03.2020



« How do we ascribe to reality what belongs to reality
And to art what belongs to art ? »¹

« I am sculptor at heart» Myriam Mihindou admits. This new exhibition follows the wanderings of a practice of sculpture that has been part of the artist's life for over thirty years. Her work has certainly taken other paths too – photography, drawing, performance, video, installation – but without sculpture ever managing to conceal the hold it has over her. Defying definitions, it is part of a polymorphic creative journey where the body plays a central role. In 2001, through photography, Myriam Mihindou captured sculpted moments, fragile compositions of flesh and nature made on the volcanic island of Reunion (*No Angel* series).

1. All quotations are from the artist.

Legend : Vivace – Serie *Fleurs de Peau*, 2019 – Fleurs de peau, wax, hemp, soaps from Marseille (left)
Broken Nose and Lips – Soap sculptures, titanium white, hemp – (right) – Variable dimensions

Sculpture initially forced its way into her work in a more classic light. Myriam Mihindou defined herself as a metalworker at the École des Beaux-arts de Bordeaux. Metal has persisted in her work, especially copper. In sculpture, it has given way to more unusual materials: wax, cotton, soap. They join a range of materials inhabited by memory, which Joseph Beuys had also made his repertoire. Oscillating between organic, mineral and metallic universes, the chosen substances are in no way inert but on the contrary prove to be inexhaustible and fertile. Myriam Mihindou is one with them, forming an elementary relationship with the material. Shaping, polishing, bending, extracting, stretching, tapering: essential gestures come together. Lightness, attraction, gravitation, flexibility, delicacy, solidity and fragility form the glossary of the artist's elective affinities.

The chosen materials cross time and space, populate dreams, caress and soothe bodies. During her childhood in Gabon, Myriam Mihindou established unwavering ties to the phloem of trees. In 2001, in Alexandria, she choreographed dualities with sculptures of cotton, felt, kaolin, hemp, thread and needles (*Angel and dark swan / L'ange et le cygne noir*). More recently, cotton has given birth to nine sculpted wolves' heads. Two new large-format cotton sculptures have been created in recent months in the artist's studio. The angel is once again present. He is a face that mixes with the bird, ready to take flight although hanging for a time still on the easel of the painter to whom nature has offered armfuls of cotton flowers. You need to know how to tame time in order to welcome the ephemeral. Layer after layer, the affixed cotton fibres, mixed with titanium white, envelop the void and transform into volume. Light and yet obeying the laws of gravity, like those raised limbs, enduring, surviving. When wounds arise, it is customary to place a piece of cotton at the interface between the body and its environment, where the flesh opens.

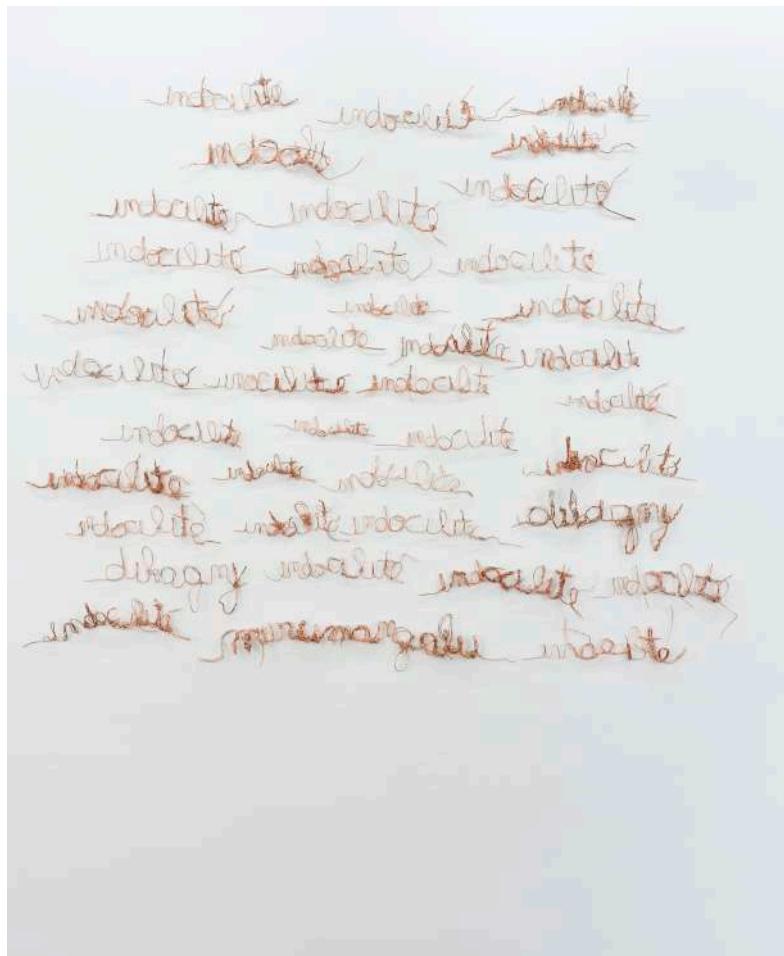
Touching the epidermis, cotton absorbs and thereby heals and soothes. These multiplied wrappings here form a sublime and carnal body. To this cotton wool anatomy, Myriam Mihindou mixes in her etymologies, continuing the work she started in 2006 on "Langues secouées" ("Shaken Languages"). The twin volumes of the Historical Dictionary of the French Language bear traces of this meticulous extraction of words and their meanings. Rolled up, the word and its definition are buried in the flesh. In traditional Ethiopian medicine, you are swathed with narrow strips of parchment with scattered phrases and religious images in a protective and therapeutic prayer. Forging the verb, Myriam Mihindou summons buried words that wound like those that heal. She constructs her works as vectors of speech.

Like cotton, soap brushes against the surface of the body. Started in 1999, the sculpted series of Skin Flowers has accompanied Myriam Mihindou in the places where she has settled in recent years; in Egypt, Morocco, Reunion and in France. The Marseille soap blocks have lost their angular contours. Curves emerge to suggest carnal volumes or are stripped to take on an emaciated appearance. With a mimetic gesture, Myriam Mihindou mirrors the action of time, of the elements. Thus everything is metamorphosed in this alchemy of the relationship with nature: smooth or withered skin, pebbles polished by the sea, mineral concretions on the slopes of a volcano. These crazy chimaeras of natural remnants or bodily residues, sometimes pierced with needles, are hung on the wall in a timeless game of knucklebones. A little further, other blocks of soap placed on a shelf carry letters on their faces which suggest a playful pedagogy. The work was born out of anger and teaches us that sculpting is also a political act. If we obey the injunction of the material – wash and clean – will we remove the cruel enumeration spelled out by the letters of the cubes: "broken nose and lips"? For the artist, the prospect of this dissolution heralds a paradigm shift in the relationship between power and authority. There is an urgent need to abolish what in nature are just differences but that men construct into hierarchies. The material, like the slow and immutable gesture that slides on its surface, produces a regenerative wave. Worlds crumble and give birth to new ones. From an imposing block of soap, the artist brings out a few fossils, but wavers before the dilemma: there is a great desire to sculpt the imprint as much as to revive the trace of it. In her sculptures, Myriam Mihindou digs the furrows of time and space where worlds are fomented.

Sarah Ligner
Head of the Historic and Contemporary Globalisation Heritage Unit at the musée du quai Branly

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Myriam MIHINDOU



Myriam MIHINDOU

Dikagny (celui qui ne se soumet pas), 2018

Copper (Installation of 39 words)

55.91 x 67.32 x 1.57 in (142 x 171 x 4 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-S-029

This installation was shown during the solo exhibition Ivresse (Drunkenness/ Intoxication) in 2018. Copper, as a conductive metal, was used for the words Dikagny (the one who doesn't bend) and was surrounded by others in the space of the gallery : Analphabète (Illiterate), Menottes (Handcuffs), langues secouées (shaken tongues). Hereafter a view of exhibition.

analphabete



vor der phenix der potes der cellos

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Myriam MIHINDOU

Menottes, 2018

Copper

0.39 x 26.38 x 1.18 in (1,33 x 67 x 3 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-S-015

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MYRIAM MIHINDOU INTOXICATION

27.10.2018 – 16.01.2019

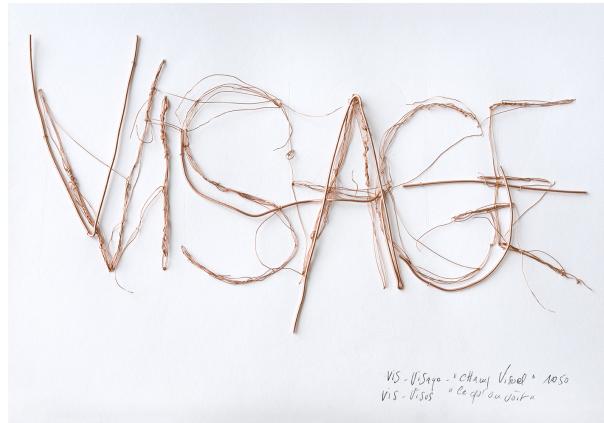
Intoxication

By Julie Crenn

In linguistics, etymology consists in researching and understanding the roots of a word, but also in revealing the relationship between the sound (enunciation) and the word (signifier). Myriam Mihindou has long experienced this association as a trauma. For several years, the artist has immersed herself in an etymological research that aims to ‘bring to the surface my *fleur de sel*¹’ and to be able to identify things, to overcome boundaries and create images and representations. Since her childhood, she has been fascinated with dictionaries and encyclopedias. Above all, she devoured the medical books collected by her mother when she was a hospital director. By reading and studying anatomical charts, she discovered the human body in all its glory while learning about diseases and germs. It is not surprising, therefore, to see that her new series of sculptures is entitled *Amygdales* (Tonsils). Made of wood and copper, they take their cue from a dowsing rod, which is here developed into vegetal and organic forms. The series results from an examination of the common medical practice that consists in surgically removing the adenoids. Yet, as the artist explains, tonsils are an essential part of the body, ‘an element of survival that helps us identify, gauge and manage fear’. This would make removing them an authoritarian and violent practice that generates fear and perpetuates confusion. These works, then, are part of a wider reflection that takes a critical look at tools of domination such as medicine and language – the very tools that take part in the colonisation of bodies and modes of thought..

The exhibition was prepared in Meisenthal, a small French town near the German border. At the heart of this territory of boundaries the artist created a series of new works. Myriam Mihindou tracks the hybridisation of languages, the incongruities and the “disenchantments”. The German language interacts with the French language, the two cultures forming an alliance by way of words. She brings to the fore what she calls ‘the schizophrenia of language’, in which one word can hide another, a binarism that lets meanings overlap and contradict each other. In her effort to undermine the paralysing dualism on which Western societies are founded, Mihindou works with the plasticity of words, both literally and physically. She hybridises opposites by marrying glass and copper – ‘incompatible materials’ that she puts in a *relation*. We must therefore listen to and read the words to grasp the Creole essence: ‘languages that are visual and restorative’

Myriam Mihindou aims to ‘heal the body by way of the word’. Since 2006, she has been developing a series of collages and embroideries titled *Les Langues Secouées* (The Shaken Tongues), in which she cuts up words and puts them in relation to each other in order to question them and open them up. At Galerie Maïa Muller, the artist presents a performative work that is also based on dictionaries. She has written and drawn straight onto the wall, overcoming the limited format of the page so as to add a physical dimension to her research. ‘The body works to unearth the work and reveal the language. It took time, but now I see.’ She sees and hears ‘the words sing’. The relationship between words and sounds is active, as it creates an ‘overflow’, or ‘awakening’, of intense sensations. ‘All of a sudden, I hear, I see, I can identify things, so in that sense it’s a form of intoxication’. A form of intoxication that gives her the energy and strength to explore the depths of a system built on exclusion and violence. On one of the walls, she is showing *ANALPHABÈTE* (Illiterate), a word she sees as a ‘nerve centre’. This imposing three-metre-large work makes visible a wound that had been concealed. The artist chose to make it from copper wire, a conductive material, a means of transmission. It’s a material the Dogon in Mali associate with water: ‘water is speech, speech is fertile’.²



Copper resonates with speech, 'the reactivation of sleeping neurons'. Orality is a tradition, a means of transmitting stories, a skill, or knowledge that is shared without the support of writing. Mihindou translates the violence of the word *illiterate* with the effect of 'an atomic bomb'. It stands for a practice of discrediting, for a system in which the dominant literati discriminate against those who are not, in their eyes, in 'an animal state to wield power'. A way of thinking that ignores a whole wealth of knowledge not transmitted in writing, but by the body, through speech, through materials. It is therefore the artist's task to take care of the words, of the meaning given to them and the history they convey. By doing so, she participates in a political movement that aims to decolonise language, more specifically the French language. On this issue, Achille Mbembe and Alain Mabanckou have written: 'We are campaigning for a world-language, a planetary language, a language of what we have in common, a vehicle for dissemination at the intersection of the forces of life and the forces of openness; a language humanity as a whole could use in order to share new and committed words that question our destiny in terms of its commonalities and singularities.'³

¹ All quotes by the artist are excerpts from a conversation with the author on 13 August 2018.

² GRIAULE, Marcel. *Dieu d'eau – Entretiens avec Ogotemmeli*. Paris : Fayard, 1966.

³ Achille Mbembe and Alain Mabanckou, 'Plaidoyer pour une langue-monde. Abolir les frontières du français', *Revue du Crieur* 10 (June 2018): 67.

Myriam Mihindou was born in 1964 in Libreville, Gabon. She lives and works in Paris and elsewhere.

Exhibitions – 2018 *Aucun de ses os ne sera brisé*, curator: Alicia Knock, Galerie Saint Séverin, Paris / *Transmission*, curators: Anne Dopffer & Johanne Lindskog, Musée national Pablo Picasso, Vallauris – *Poétique du geste*, curators: Sonia Recasens & Maud Cosson, La Grainerie, Houilles, France – **2017** *D'un monde à l'autre*, Fondation Salomon, Annecy / Venice Biennale, performance, Pavillon Arts & Globalization, Venice, Italy / *Afriques Capitales*, curator: Simon Njami, La Villette, Paris / *Les ailes de mon père*, performance, curators: Pascale Obolo & Kader Attia, La Colonie, Paris

Works in 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



GALERIE MAÏA MULLER

Myriam MIHINDOU



Myriam MIHINDOU

Dissumba 1/3, 1999-2000

Série Sculptures de chair

Cyberchrome

35.43 x 23.62 in (90 x 60 cm)

INV Nbr. 1244

Note: Sculptures de Chair (Sculptures of Flesh) is an important serie, together with Relique d'un corps domestique and Division Plastique. They all show hands and their manipulations, as a creative force.

Note by the artist, in « Common Skin », by Daphne Pappers :

« The hand is for me a body, in the sense of anthropomorphism. I subject it to all that strangling once all the sensorial parts have been tied up, the points of contact cut off. I call that transformation of the cristaion and fasciation of the hand « a power object ». It is a mental pattern, a way of dealing with the boundaries between the physical and the mental so that the body is no longer a social object but a corporeal subject with its own power of representation ».

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Myriam MIHINDOU



Myriam MIHINDOU

Rhizôme 1/3, 1999-2000

Série Sculptures de chair

Cybachrome

47.24 x 31.5 in (120 x 80 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-PH-012

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Myriam MIHINDOU



Myriam MIHINDOU

Déchoukaj' 19, 2004-2006

Série la chute - 2 / 3, Haïti

Silver print

35.43 x 23.62 in (90 x 60 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-PH-019

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Myriam MIHINDOU



Myriam MIHINDOU

Le Sauvage (Au regard du Sauvage de Gauguin), 2016

Silver print on Canson Infinity lustre paper

27.56 x 18.11 in (70 x 46 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-PH-023

GALERIE
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Myriam MIHINDOU



Myriam MIHINDOU

Funny Joke, 2007

Série Women's Building

Silver print

35.43 x 23.62 in (90 x 60 cm)

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-PH-031

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Myriam MIHINDOU



Myriam MIHINDOU

La robe envolée, 2008-2009

Video, 20 min

Copyright Myriam Mihindou, ADAGP

Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-V-002

GALERIE MAÏA MULLER

Myriam MIHINDOU

<https://vimeo.com/myriammihindou/la-colonne-vide>
mot de passe : myriam



La colonne vide

Myriam MIHINDOU

La colonne vide, 2004

Video, 7 min.

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Courtesy de l'artiste & galerie Maïa Muller

INV Nbr. MM-V-001

MAÏA MULLER GALLERY

Solo Shows

MYRIAM MIHINDOU

-
- Born in 1964 in Libreville, Gabon 2021 Drawings for *Trophée*, installation at the Musée du Quai Branly for EX AFRICA. Curator : Philippe Dagen, Galerie Maïa Muller, Paris.
- Lives and works in Paris, France *Le Silo*, Transpalette Bourges. Curator : Julie Crenn
2020 *Affinités Electives*, Focus on Sculptures, Galerie Maïa Muller, Paris
2018-19 *Ivresse*, Galerie Maïa Muller, Paris
2018 *Transmissions* - Curators : Anne Dopffer and Johanne Lindskog, Chapelle Picasso, Musée Picasso, Vallauris, France
2018 *Aucun de ses os ne sera brisé* – Curator : Alicia Knock, Chapelle Saint Séverin, Paris
2016 *Hostie*, Galerie Maïa Muller, Paris
2013 *La Mandragore*, Galerie Maïa Muller, Paris
2013 *Trance & Trans, Mihindou & Ferrand Duo expositie van Myriam 2013 Mihindou en Isabel Ferrand* Galerie Saana, Utrecht
2011 *La Robe – Traces of transition*, Galerie Sanaa, Utrecht
2010 *MyriamMIHINDOU*, Photographie, Vidéo Centre Jean Moulin
2009 *La géographie du rêve ; Le bon et/ou le mauvais rêve* Trafic Galerie, Ivry Sur Seine
2007 Galerie Peter Hermann, Berlin Galerie GM, Montpellier
2007 *Métamorphose Nuit des galeries* Galerie le Cube, Rabat
2007 *Tabula Raza*, IF Rabat, Maroc
2007 *CCF Gabon* , Libreville
2007 *Le passage est un pas de danse*, Woman's Bulding, San Francisco
2007 *Matériel, Immatériel*, Musée Dapper, Paris
2006 *Trilogie du détachement*, Galerie Le Cube, Rabat
2004 *Organic Flower*, Galerie Trafic, Ivry Sur Seine
2003 *Les initiés caressent le ventre du cheval*, CCF Alexandrie, Le Caire
2002 *Souriez, nous en ferons un drapeau*, Galerie Trafic, Ivry Sur Seine
1999 *Tout le monde a peur* Commissaire : Marcel Tavé FRAC Réunion, Saint Paul

Group Shows

- 2021-22 *La Déconniatrie*, Les Abattoirs, Toulouse. Itinerary exhibition Centre de Cultura Contemporània Barcelona & Museo Nacional Centro de Arte Reina Sofia à Madrid ; American Folk Art Museum, New York (2023). Curators : Carles Guerra, Joanna Maso, Julien Michel et Annabelle Ténèze
- 2021 *La sagesse des lianes*, Centre international d'art et du paysage Ile de Vassivière. Curator : Dénètem Touam Bona
- 2021 EX AFRICA, Musée du Quai Branly. Curator : Philippe Dagen
- 2021 *Absalon, Absalon*, IVAM Valencia. Curator : Sandra Moros (IVAM); François Piron & Guillaume Désanges (CAPC Bordeaux)
- 2021 *Mémoria*, Méca Nouvelle-Aquitaine Bordeaux. Curator : Nadine Hounkpatin & Cécile Seror
- 2021 *Sous le fil*, Les Abattoirs, Toulouse. Curator : Annabelle Ténèze
- 2021 *Donnez-nous des ailes*, Galerie Maïa Muller
- 2020- 2021 *Possédé.e.s*, Moco, Montpellier. Curator : Vincent Honoré
- 2020-21 *Un monde infini: Artistes chamanes, autour d'une collection de l'Himalaya* Fondation Fernet Branca, Saint Louis, France. Curator : Pierre-Jean Sugier.
- 2020 *Monography Mancoba*, Itinerary exhibition- Södertälje Kommun, Sweden
- 2019-20 *Confinement, Politics of Space and Bodies* . CAC Contemporaray Art Cincinnati. Curator : Valentine Umansky

MAÏA MULLER GALLERY

- 2019 *Khamsa*, A Cent mètres du monde, Centre d'art contemporain, Perpignan, France
2019 *I Shall Dance in a different society*, during the Monography Ernest Mancoba – Centre Pompidou, Paris. Curator : Alicia Knock
2019 *Prouvé-Mihindou*, itinerary exhibition of Transmissions, Friche de l'Escalette, Marseille
2019 *Antinymphe*, Centre de création contemporaine Olivier Debré, Tours
2018 *White Blood Blue Night*, Curator : Julie Crenn, CACC La Traverse, Alfortville
2018 *Poétique du geste*, Curators : Sonia Recasens & Maud Cosson, La Graineterie, Houilles
2017 *D'un monde à l'autre*, Fondation pour l'art contemporain Claudine et Jean-Marc Salomon, Annecy
2017 *Afriques Capitales* - Curator : Simon Njami, La Villette, Paris
2017 *La Sève du Nkoso* - Curator : Sonia Recasens, L'Appartement, Paris
2016 *Les Sept Démons* – Curator : Sonia Recasens, Hém, Bourg-en-Bresse, France
2016 *L'iris de Lucy* Curator : Orlando Britto Jinorio , MUSAC
2016 *Cut & Paste* , Galerie Maïa Muller, Paris
2016 *Le temps de l'audace et de l'engagement – De leur temps (5) Collections privées françaises* – ADIAF, Institut d'Art Contemporain, Villeurbanne
2015 *La Divine Comédie* - Curator : Simon Njami, MMK Frankfort, Smithsonian Washington
2015 *Où est Madame Pschitt ?* Galerie Maïa Muller, Paris
2015 *Firelei Baez & Myriam Mihindou* , Collection privée Jean-Marc et Claudine Salomon, La Conciergerie
2015 *Journée Internationale du Droit des Femmes*, MAC / VAL, France
Dado, Abbaye d'Auberive. Curator: *Alexia Volot*
2015 *Une passion pour l'art, Collection Philippe Piguet* L'Abbaye, Espace d'Art Contemporain Fondation Salomon
2014 *Névralgies I, Carte blanche à Myriam Mihindou*, Galerie Maïa Muller, Paris
2014 *Ça sent le sapin*, Galerie Maïa Muller, Paris
2014 *Image et mystère*, Chapelle de la Visitation, Thonon les Bains. Curator : Philippe Piguet
2014 *Heaven, Hell, Purgatory : The Divine Comedy from the perspective of Contemporary African Artists* , MMK Museum für Moderne Kunst Frankfurt am Main, Germany
2014 *Heaven, Hell, Purgatory The Divine Comedy from the perspective of Contemporary African Artists* Smithsonian National Museum of African Art – Washington
2014 *Hémisphères Vaudous*, Musée Vaudou, Strasbourg. Curator: Thibault Honoré
2013 *Résidence, La Réunion Exposition Les Nuits Blanches* Curator : Nathalie Gonthier
2013 *Viens, la mort on va danser*, Galerie Maïa Muller, Paris
2012 *Les Maîtres du désordre*, Curator: Jean de Loisy, Musée du Quai Branly, Paris, France ; La Caixa, Madrid, Spain ; Kunst Und Ausstellungshalle, Der Bunderpublik, Germany.
2011 *Anis Gras, IMPERMANENCE*, Exhibition AfricAméricAEurope
2011 *Désir*, Collection FRAC Réunion
2011 *Résumé 1 et 2*, Trafic Galerie, Ivry sur Seine
2011 *Musée Léon Dierx*, Journée du patrimoine
2011 *Objetos y sujetos CajAstur*, El teatro Fernan Gomez Centro de arte, Madrid

- 2010 *African Journey*, Galerie Sanaa, Utrecht
- 2010 *Images fabriquées*, Collection Claudine et Jean Marc Salomon Galerie de l'Etrave, Thonon les Bains
- 2010 *A collective diary an African Contemporary Journey*, Musée d'Herzliya, Israel
- 2009 *Nuit Blanche*, Curator : Nadeije Laneyrie-Dagen ENS, Paris, France
- 2009 *J'écris ton nom liberté* Trafic Galerie, Ivry sur Seine
- 2009 *Sakshi Gallery Sinergy Art Foundation Ltd In collaboration with Center For Contemporary Art Legos Curator : Bisi Silva* Bombay, India
- 2009 *Sortilèges* Fondation pour l'art contemporain Claudine et Jean Marc Salomon. Curator : Anne Malherbe Château d'Arenthon Alex, France
- 2008 *Travesia Commissaire : Elvira Dyangani Ose* Centro Atlantico de Arte Moderno Las Palmas de Gran Canaria, Spain Casa Arabe Collectif 212 Madrid, Spain
- 2007 *MOAD, Musée de la Diaspora Africaine* - Curator : Simon Njami San Francisco, Usa
- 2007-2004 *Africa Remix*, Museum Kunsthalle Düsseldorf, Allemagne ; Centre Georges Pompidou, Paris, France ; Hayward Gallery, Londres, Angleterre ; Johannesburg Art Gallery, Johannesburg, Afrique du sud.

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Performances

- 2022 *Ensemencement* – POUSH Manifesto, Clichy. Avec le collectif Morpho.
- 2021 *Entit'es graines* (Première Glossolalie de Myriam Mihindou) – FRAC Nouvelle –Aquitaine Méca Bordeaux – Sur une invitation du CIAP de Vassivière et Dénètem Touam Bona.
- 2021 Performance *Sans titre*, dans le cadre de Therapies for Reason of Consent to not being a single being, Maison Rester. Etranger, Saint-Denis.
- 2021 *Der* – CAPC Bordeaux. Sur une invitation de François Piron et Guillaume Désanges.
- 2021 *Le typographe* – Musée de la Chasse, Paris. Sur une invitation de Damien Deroubaix.
- 2021 *L'œil du poulpe* – Dans le cadre de la 2^{ème} édition Agir pour le vivant, Arles. Avec Jean-Luc Raharimanana.
- 2021 *La Genette* – Antre-Peaux, Transpalette, Bourges. Dans le cadre de l'exposition monographique SILO. Sur une invitation de Julie Crenn.
- 2020 *Le musiqué* – Cité des arts de Bayonne. Avec les artistes des Beaux-Arts de Bayonne. Performance sonore réalisée dans le cadre de la commande du CNAP "La vie bonne", en partenariat avec l'association AWARE (Archives of Women Artists, Research and Exhibitions).
- 2020 Action – *Otolithes* – Galerie Maïa Muller, Paris
- 2019 *Polarisation* – *L'en-corps*, Centre Pompidou, Paris
- 2019 *L'aire des assises*, Musée d'Art moderne et contemporain de Strasbourg, avec Violaine Le Fur
- 2019 *Galop*, Musée d'Art moderne et contemporain de Saint- Etienne, avec Mariette Auvray
- 2019 *Objet trouvé*, Un lieu pour respirer, Les Lilas. Commissariat : Pascale Obolo.
- 2018 *Fantôme*, La Colonie, Paris. Sur une invitation de Seloua Luste Boulbina.
- 2018 *Fighting*, The Studio Myriam Mihindou *Free and control*, Biennale de Kampala, Ouganda. Commissariat : Simon Njami
- 2018 *Stones*, The Studio Myriam Mihindou *Free and control*, Biennale de Kampala. Avec Violaine Le Fur, Pierre Manau, Laís Catalano Aranha et Andrew Arim. Vidéo performance.
- 2018 *Bonbon alcoolisé*, La Friche Belle de Mai, Marseille
- 2017 *La Curée /The Kill* , Biennale de Venise, Jardins du Palazzo Rossini, Venise. Sur une invitation de Rikke Jørgensen
- 2017 *Les ailes de mon père*, La Colonie, Paris. Commissariat : Pascale Obolo & Kader Attia.
- 2017 *MERCI!Ouvre les yeux, ne ferme pas les yeux, je vais te suivre*, La Villette, AFRIQUES CAPITALES. Commissariat : Simon Njami. Avec Jearian Ondo.
- 2017 *La blessure*. Dans le cadre de l'exposition La Sève du Nkoso. L'appartement de Nathalie Miltat, Paris. Commissariat : Sonia Recasens.
- 2016 *Hostie*, Bétonsalon, Paris. Dans le cadre des ateliers et rencontres "Cartographie de l'espace post-colonial", organisés par Françoise Vergès.
- 2016 *Qu'est-ce qu'on dit?* , Institut Français du Congo, Brazzaville dans le cadre des ateliers SAHM, 5^{ème} édition RIAC
- 2016 *D'ici et de là-bas*, dans le cadre des ateliers SAHM, 5^{ème} édition RIAC
- 2016 *Okuyi, cortège d'un lait de chèvre*, Dak'art, Biennale de Dakar. Edition *La Cité dans le jour bleu*. Commissaires : Simon Njami et commissaire invitée Nadine Bilong
- 2014 *Celula*, Théâtre Vila Velha, Troisième Biennale de Bahia, Salvador de Bahia, Brésil. Commissariat: Pascal Pique. Avec Pierre Capelle.
- 2013 *Le miroir, la terre et le livre des morts*, Série *L'anneau bleu*, Fondation Calouste Gulbenkian, Paris
- 2013 *No Sensibility Afrikadaa From Birth to i-dentity*, Le Lavoir Moderne, Paris
- 2013 *Nkisi, le miroir et la terre*, Série *L'anneau bleu*, dans le cadre des scénographies urbaines, Ouakam, Sénégal
- 2011 *Breathing, le souffle de la vache*. Commissariat : Daphne Pappers Contex without walls, Kosmopolis.
- 2009 *La Langue secouée*, Trafic Galerie, Paris. Avec Jean Morisset.

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- 2008 *Ophélie*, Rabat, Maroc. Vidéo performance.
- 2008 *La robe envolée*, Casa África, Las Palmas de Gran Canaria. Commissariat : Elvira Dyangani Ose.
- 2007 *La ronde des pleureuses (hommage à ma mère)*, Institut Français de Rabat, Maroc. Vidéo performance.
- 2006 *Sans titre* (performance des premières *langues secouées*), Institut néerlandais, Rabat. Au sein du collectif 212, dans le cadre de la nuit des galeries, sur une invitation du Cube.
- 2005 *Sans titre*, Institut Français de Khartoum, Soudan.
- 2005 *Nina*, Ile du Frioul. Vidéo performance.
- 2003 *Dar (maison)*, Alexandrie. Vidéo performance. Dans le cadre de la Journée Internationale de la femme, Institut Français de Rabat.
- 2002 *Helm*, Alexandrie.
- 2002 *Warda*, Alexandrie. Vidéo performance.
- 2000 *Folle*, La Réunion. Vidéo performance.
- 1999 *Respire*, Galerie Art'Senik, La Réunion. Avec Samta Benyahia.

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MAÏA MULLER GALLERY

Maïa Muller

Director

19 rue Chapon

75003 Paris

T : +33 (0)9 83 56 66 60

M : +33 (0)6 68 70 97 19

www.maiamuller.com