



Être de ceux auxquels les hommes croient, 2011
Marble, tin, gold leaf - 17 x 15 x 30 cm

Galerie Dix9 is pleased to introduce

BEING OF THOSE IN WHOM MEN BELIEVE

Marie Aerts

January 30 to February 22 2014

Opening on Thursday January 30 from 6 to 10 pm

GALERIE DIX9 Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris - M° Filles du Calvaire
Tuesday to Friday 2 pm till 9 pm, Saturday 11 am till 7 pm and by appointment
Tel : 33(0)1 42 78 91 77
<http://www.galeriedix9.com>

BEING OF THOSE IN WHOM MEN BELIEVE

In line with her earlier works, Marie Aerts continues to question power and its relationships with men. It is no more a matter of the individual - who was figured as a "headless man", but it is power itself that becomes the focus of her research. A power that is often understood as an extreme form of authority. Nevertheless the critical gaze of this young French artist is always tinged with humor and poetry.

For her second solo exhibition at Galerie Dix9, Marie Aerts presents recent works exploring the interstices of power, a place where the symbols unfold their capabilities of fascination. Beyond their apparent strength, these symbols hide a dysfunctional side which is revealed by the artist through various strategies.

Marie Aerts first revisits the official image of contemporary dictators. In her portraits painted in oil on wood, as were the icons, the figures keep their head * but their gaze is absent (*The Blessed*). If the eye is «the most despotic of our senses» one wonders if the representation of these men with closed eyes means their refusal to see, to avoid confrontation between collective and individual gazes. Or if their resemblance to funeral portraits means a kind of destruction of their mediatic image.

Money is another symbol of power. Playing with the slang French language, when a «brick» meant a million of old francs, *Wing of desire* is an utopian currency: a banknote is engraved in real bricks. A banknote without the usual representation of authority, a banknote whose value is based on the imaginary number «i».

In the animated video titled *The King*, the focus is on the eagle as a symbol. King of birds and symbol of omnipotence, the eagle appears here as a strange animal without legs or eyes, flying without direction, forced to never stop. In heraldry, the eagle is normally represented in frontal view with its attributes of power displayed : head, wings, tail feathers and legs. As if it was still part of a flag, this headless eagle, transformed here into a symbol of a fallen imperialism, carries on its meaningless flight towards nothingness.

Inspired by an episode of the French Revolution, *Being of those in whom men believe* belongs to the register of commemorative statuary. The cannon of the sculpture evoke those made from bronze casting of old prestigious royal statues. With a marble base and an epitaph engraved with fine gold , this stone evokes events of rebellion against authority that have continued through history.

It is finally with two opposing scenes in the video *Chair* that Marie Aerts questions the reverse of mechanisms of power. An empty chair, enthroned on a pedestal that rotates on itself, becomes the object of a revolt against authority. The lynching of the symbol indicates the loss of belief that normally links men and power.

A symbol that is no longer one of those in whom men believe.

* Marie Aerts made portraits of man without head

** William Wordsworth in *The Prelude*



Chair, video installation, 2013, colour-sound



Chair, video installation, 2013, colour-sound



The Blessed (serie) 2013
Oil on wood, 30 x 40 cm

BIOGRAPHY

Born in 1984 in Normandie, France

Lives and works in Paris

EDUCATION/ AWARDS

DNSEP (Diplôme National Supérieur d'Expression Plastique) with honours École des Beaux-Arts de Caen La Mer (2006)

Grant for production from Conseil Général du Val d'Oise (2010)

1 Prize -12th Bandits-Mages Festival in Bourges, (2011)

EXHIBITIONS

2013

Aqua Vitalis, Hotel d'Escoville, Artotheque de Caen, curated by Paul Ardenne and Claire Tangy
Conquête, Atelier des Vertus, Paris. curated by Marianne Feder

Égarements, Chateau d'Avignon, Arles, curated by Agnes Baruol, Veronique Baton

2012

Art et embarras du choix, exhibition organised by l'AFIAC, Saint-Paul-Cap-de-Joux, Tarn

Transition des pouvoirs, association Vortex, Dijon, France

AFIAC, performance, April 6th, Fiac, France (Tarn)

2011

Festival Bandits-Mages, Bourges, France - Prix du festival avec la vidéo *Débarquement 3*

Le Goth MLF, curated by Katia Feltrin, Paris

Conspiration, performance Pont Alexandre III Paris, Galerie Dix9

Autocratie, gallery L'Oeil Histriion, Hermanville-sur-mer, France

Débarquement, Galerie Dix9, Paris

Le règne du vide, hôtel Le Général, solo exhibition curated by Scenarts, Paris

Débarquement 3, Festival de Cannes, Vidéo International Film Festival, carte blanche by Camilo Racana

Tout contre nature, WHARF, Centre d'Art Contemporain, Hérouville Saint Clair, France

2010

Le Grand Pari(s) de l'Art Contemporain, Abbaye de Maubuisson, St Ouen l'Aumme

Le pouvoir à rebours, Galerie Hypertopie, Caen

L'homme sans tête, solo exhibition, Studio Harcourt, Paris

2009

Faux mouvements, Artothèque Myriagone, Saint-Maur des Fossés, France

2008

Inauguration, Artothèque Myriagone, Saint-Maur des Fossés, France

Gaude Mihi, exposition collective, gallery Pascal Vanhoecke, Paris

2007

Watch your step, group exhibition, WHARF Centre d'Art Contemporain, Hérouville St Clair

Botox, group exhibition, Station Mir, Hérouville St Clair, France

RESIDENCES

2012

Fiac, Tarn, France

Les Ateliers Vortex, Dijon, France

2009

Portraits, collaboration with Studio Harcourt Paris

2007

3-month art residence, Station Mir, Hérouville St Clair, France