

»Correspondences« | Exhibition at Hattingen Municipal Museum, September 2021Thomas Koch – in dialog with Marie-France Goerens | Alex Klein | Karl Kriebel | Tonneke Sengers | Guido Zehetbauer-Salzer

Marie-France Goerens

FRAGMENTS OF REALITY

The versatility and adaptability of Marie-France Goerens' work are a constant source of surprise. The initial reaction may be to search for the overarching system – but it is precisely the volatile, the performative inherent in her work that reveal the opposite: She deliberately rejects any formal concept, is not bound by self-imposed rules – drawing on maximum openness to leave room for every possibility. Testing boundaries. Searching. Sensing one of the possible answers as each situation arises and pursuing that solution. There is no right or wrong – there is only the beginning of something new, when all elements have been called into play, everything is put in motion. "Form follows action". Form, however, does not merely follow action, it equally constitutes motion, as well as showing its correlation and relationship with space. It abstracts space. Redefines it. Space does not exist per se, but is the result of our interaction in and with it.

This same ease is evident in her approach to various materials, some simple, unspectacular. She lets them tell her their story, discovering new points of reference by stripping them down to the essentials. Foil, paper, canvas, tulle, wood sheets and MDF boards, connected by piano hinges. There is never just the one side. There are also fragments of what has been, defined by space – at times specific space. From wallpaper to empty screw boxes and tapes. Finds from another place brought to life again, in dialog with space, can reorganize themselves.

Consequently, the way she arranges surfaces does not allow a clear sense of depth. Are these negative or positive forms? Are they templates, surrounding the narrative, or does expression lie in the shape itself? Are we within or without? Lines become palpable. Although they are not visible, they allow the essential to emerge. Marie-France Goerens cedes the framework to the objects and materials without expressing a specific intention – like a stage for us as observers to share their memories, their essence.

She not only gives space to individual memories, but also communicates with the observer via the collective memory. "Tapetenwechsel", "Space Invaders", "Karo-Buben", "Smilies" – it is not merely the works themselves, the materials, but also the titles that evoke images and emotions, play with their stories. Who is behind the "Filou", what is happening in "Winkelgeschichten"? Would we recognize the "Baustelle"?

There is no repetition or standing still, the next moment is never the same as the one before. Everything is in motion, action becomes experience. In this sense, her series works are not just a conversation on various aspects of a theme, they are also the consequence of performative input – documenting variations on the consolidation of time and space, and the way space changes in the context of time.

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