

TANIA MOURAUD

ECRITURES



ARTIST'S STATEMENT



From the end of the sixties, Tania Mouraud's work explores the relation between art and social connections through various medium such as painting, installation, photo, sound, video, performance, etc. She proposes to add a meditation room to our standard apartments (1968). On 54 billboards in Paris(1977) she declares her disapproval of a society glorifying consumption at the expense of individuals. She investigates the decorative relation between art and war as well as the limitation of perception by creating "mots de forme" (words of shape) (1989). From 1998, she uses photo, sound and video examining different aspects of History and Life.

URBAN ART

1979 - 2017

variable size and materials

The words are extended to the dimensions of the walls on which they are painted, pushing the letters to the limit of comprehensibility. Even though they are very visible on the wall, the letters are nevertheless almost evanescent: the public can pass nearby without even realising that it is a phrase, perceiving only black and white stripes of equal width. This is the paradox of this series of works, which Tania Mouraud dedicates to any passer-by who will take the time to decipher them. Although they are linked to the act of seeing, the works cannot be reduced to this dimension, as they develop poetic, political, or even philosophical preoccupations.



HCYS (UA5), 2005
digital print on plastic Tarpaulin
15x 30 m
permanent installation view, 49 Nord 6 Est – Frac Lorraine, Metz, 2005



MPP (UA10), 2014
digital print on plastic Tarpaulin
5m x 5m
installation view, MAC/VAL, Vitry-sur-Seine, 2014



CQNPSRLPSCALR (UA9), 2014

digital print on plastic Tarpaulin,

5m02 x 43m68

installation view, MAC/VAL, Vitry-sur-Seine, 2014

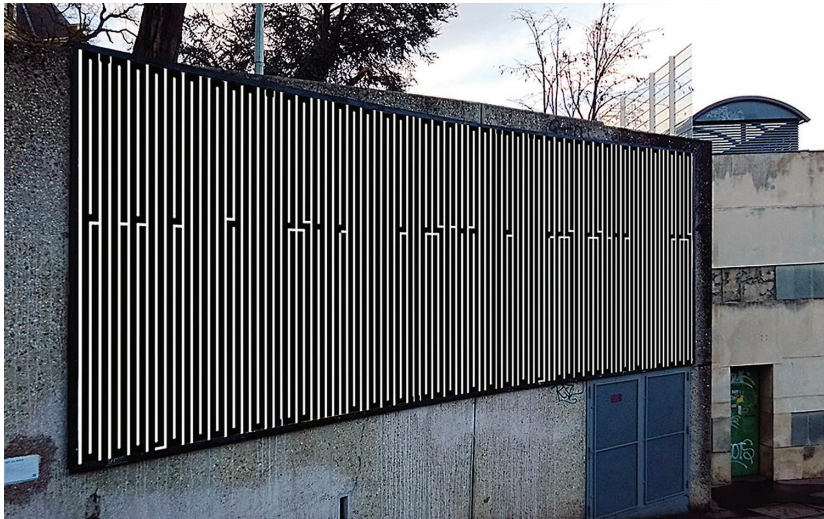
Tania Mouraud



FLABASLAB (UA6), 2013
digital print on billboard paper, 281 x 780 cm
installation view le M.U.R., Oberkampf, Paris, 2013



DCLLDF (UA7), 2013
digital print on billboard paper, 300 x 820 cm
installation view le M.U.R. de l'Atlantique, Arromanches, 2013

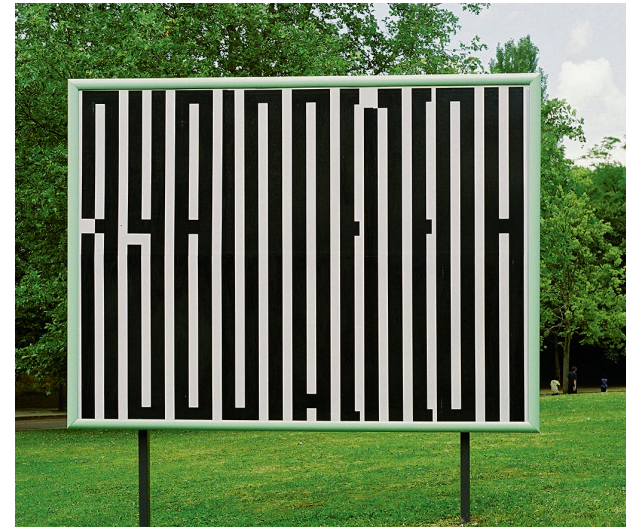
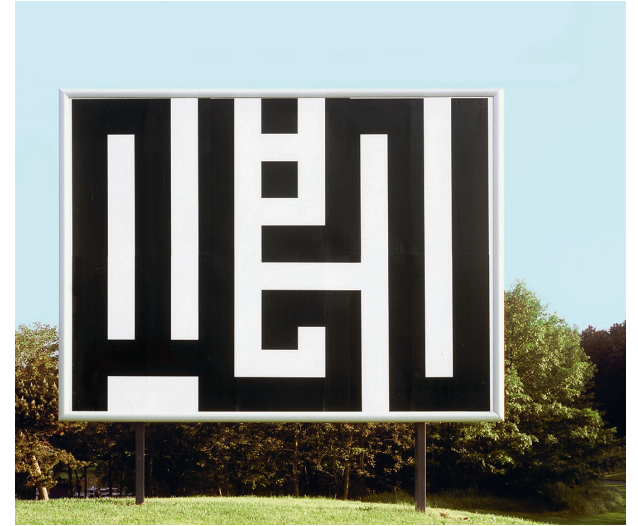
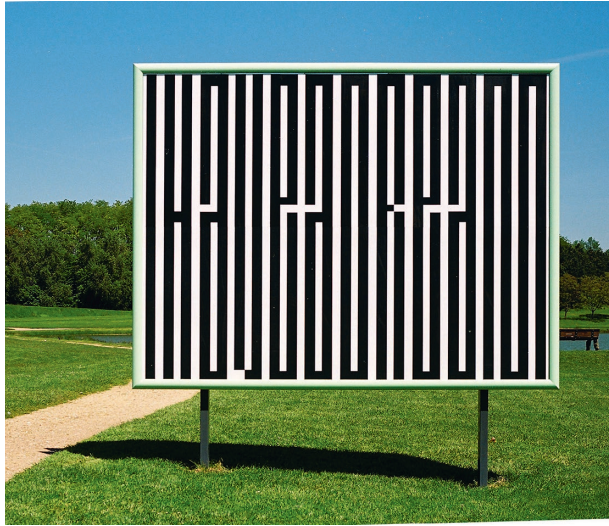
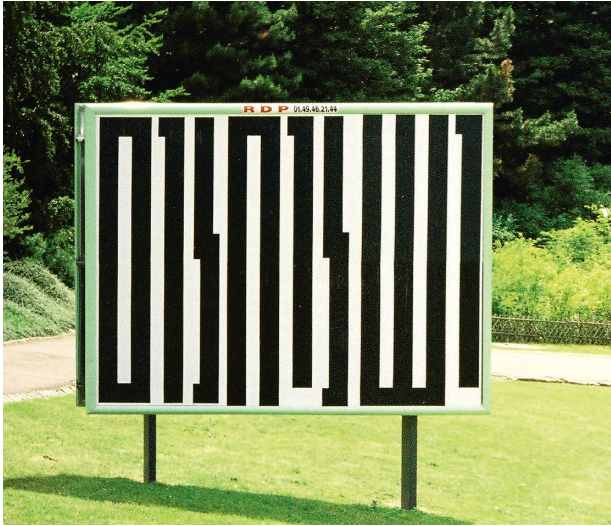


ECLHCPDC (UA8), 2014
digital print on billboard paper, 300 x 800 cm
installation view le M.U.R., Saint-Etienne, 2014



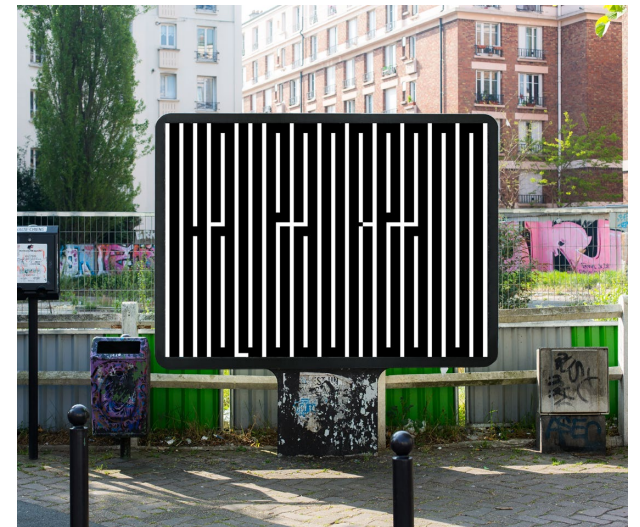
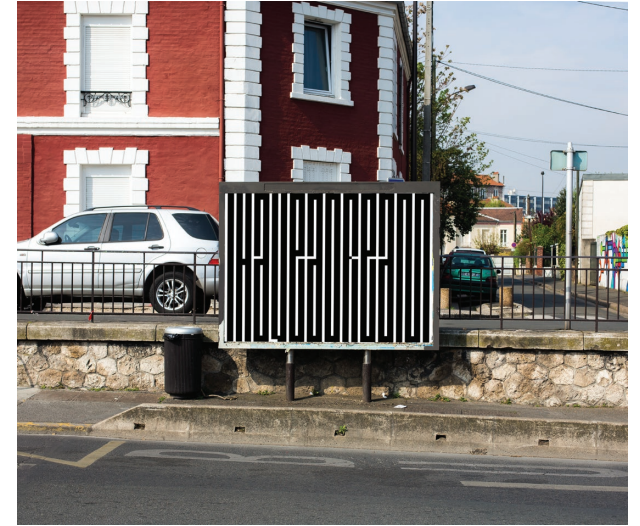
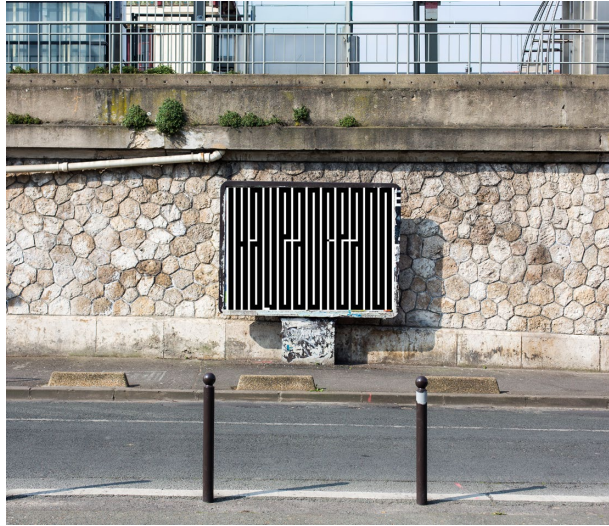
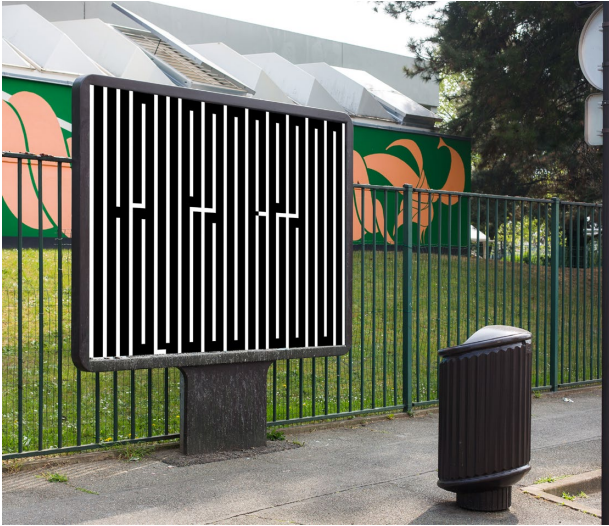
CTJALFDU (UA24), 2016
digital print on billboard paper, 300 x 797 cm
installation view le M.U.R., Nancy, 2016

Tania Mouraud



DREAM (UA16), 2004
6 billboards, 300 x 400 cm
digital print on billboard paper,
installation views *Art grandeur nature*, parc de La Courneuve, 2004

Tania Mouraud



DREAM (UA12), 2014
73 billboards, 175 x 240 cm
digital print on billboard paper,
installation views Vitry-sur-Seine, 2014

Tania Mouraud



CTJALFDU (UA25), 2016

91 billboards across Romania : Bucharest (76), Iasi (2), Sibiu (1), Cluj (2), Bacau (2), Pitesti (1), Buzau (3), Craiova (2) and Roman (2)
variable dimensions (240 x 320 cm; 250 x 350 cm; 300 x 400 cm; 310 x 610 cm; 420 x 1020 cm)

digital print on billboard paper

installation views Romania, 2016

CITY PERFORMANCE N°1

1977/78 - 2015

silkscreen on billboard paper
3 x 4 m

Rightly considered as an anthological work of art from the late 1970s, the “NI” series consisting of giant letters plastered on fifty-four billboards throughout eastern Paris marked the times. The visually intense letters stretching out over 4 x 3m posters, call out to passers-by and play with traditional strategies in advertising. Ultimate negation, or message open to the viewer’s interpretation, “NI” (literally neither/nor) is the disapproval of a society where consumerism rhymes with illusion. Re-enacted several times since, “NI” was a type of protest with which the artist left her purely philosophical-linguistic explorations, turning to more politically motivated content. She does however manage to avoid the pitfalls of literalism and social commentary; her protests remain, through their abstract representation, protests “with hidden noise”.



Tania Mouraud



CITY PERFORMANCE N°1 (UA1), 1977-78 / 2015

54 billboards in Paris, 300 x 400 cm

silkscreen on billboard paper

collection 49 Nord 6 Est - FRAC Lorraine, Metz

installation views Paris, 1977-78

Tania Mouraud



CITY PERFORMANCE N°1 (UA2), 1977-78 / 2015

40 billboards in Metz, 300 x 400 cm

silkscreen on billboard paper

collection 49 Nord 6 Est - FRAC Lorraine, Metz

installation views *Tania Mouraud, une retrospective*, Metz, 2005



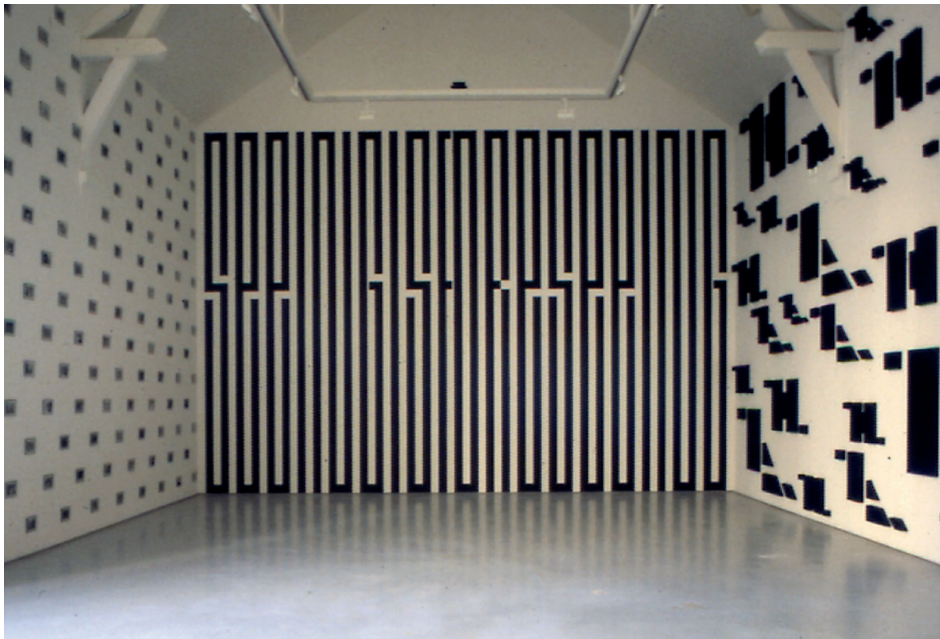
CITY PERFORMANCE N°1 (UA16), 1977-78 / 2015
40 billboards in Metz, 300 x 400 cm
silkscreen on billboard paper
collection 49 Nord 6 Est - FRAC Lorraine, Metz
installation views *Tania Mouraud, une retrospective*, Metz, 2015

WALL PAINTINGS

1979 - 2017

acrylic on wall
variable dimensions

Wall paintings, imagined already in 1979 and produced as of 1989, extend Tania Mouraud's examination of writing on an architectural scale. Letters and spaces, calculated using the golden number, are stretched to the limit of legibility. The artist rapidly turned to using poetic or literary phrases with multiple undertones.



SYS (E73), 1989
acrylic roughcast on wall, 530 x 780 cm
installation view: Tania Mouraud, 1969- 1989, la Criée, Rennes, 1989



A MADNESS (E82), 1999
acrylic on wall
installation view, Armand Hammer Museum, Los Angeles, 1999

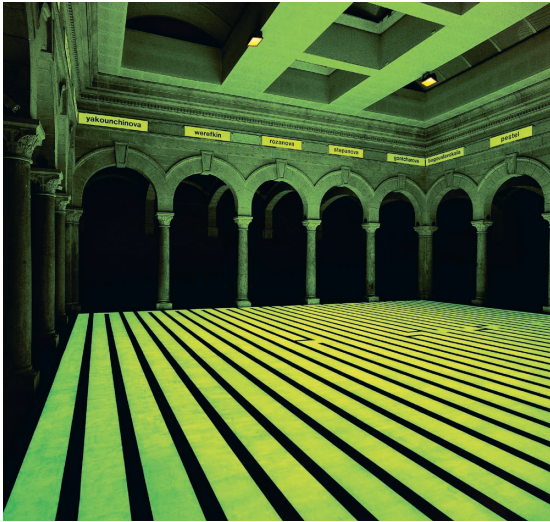


MELANCHOLIA-P-T1, (E233), 2016-17

acrylic on wall
430 x 3 365 cm

installation view : *Tania Mouraud, MELANCHOLIA-P-T1*, MAMAC, Nice, France, 2016

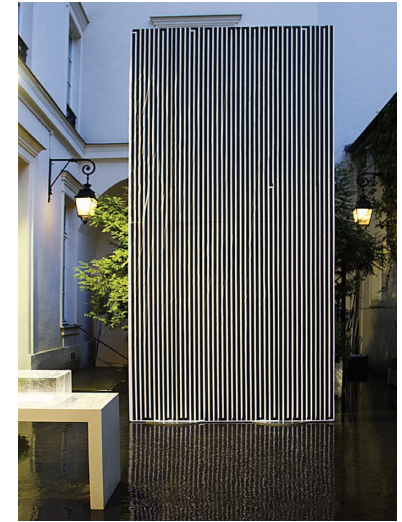
Tania Mouraud



WOMANISBEAUTIFUL (E72), 1992
phosphorescent paint on tiles and
20 photoluminescent boards
installation view Tourcoing, 1992



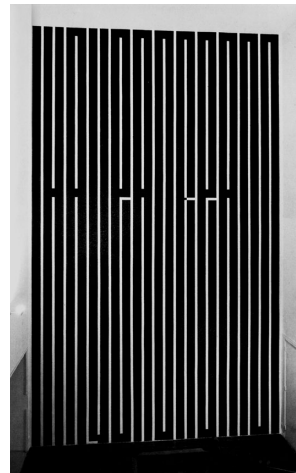
WYSIWYG (E97), 1989 - 2006
acrylic on wall, 350 x 1000 cm
collection MNAM, Paris
installation view, La Force de l'Art, Grand Palais, Paris, 2006



ESEDSI (E176), 2013 - 2014
digital print on poster paper
500 x 244 cm,
installation view: Passage de Retz, Paris



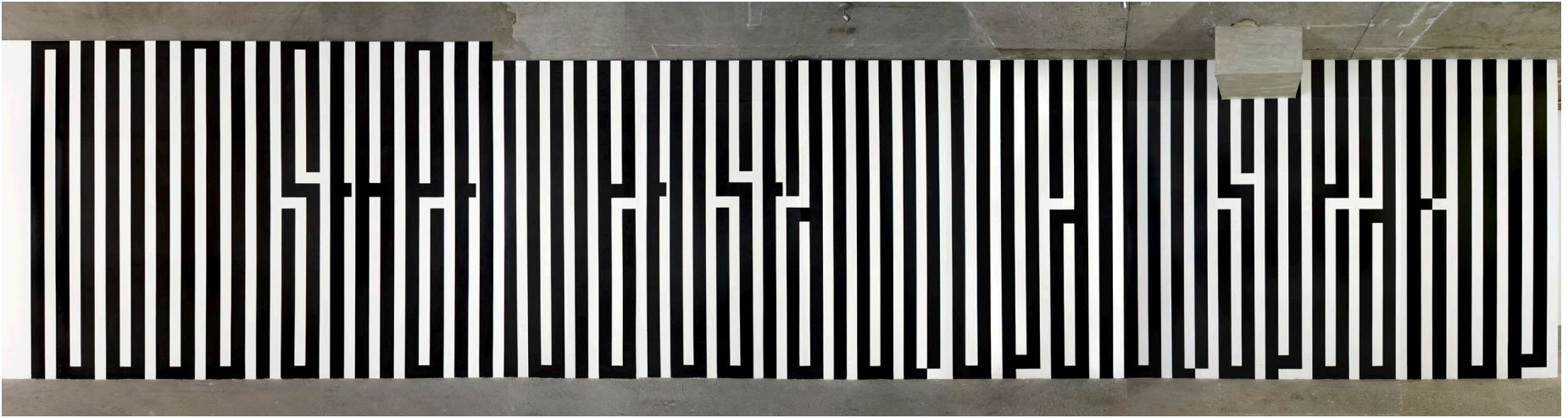
SYS (E81), 1989 - 1992
acrylic roughcast on wall
350 x 1000 cm
installation view, The Power Plant, Toronto, 1992



DREAM (E53), 1989
acrylic on wall,
900 x 560 cm
installation view Tourcoing



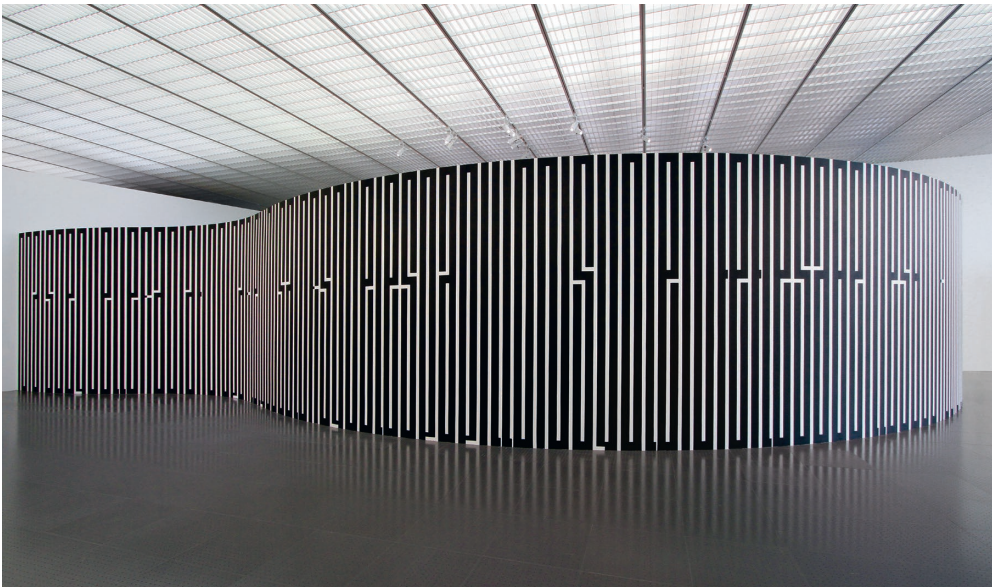
IHSABH (E97), 2007 - 2011
acrylic on wall,
324 x 1 132 cm
installation view, Gallery Cueto Projects, New York, 2011



NITTSUASU, (E249), 2016 - 2010

acrylic on wall,

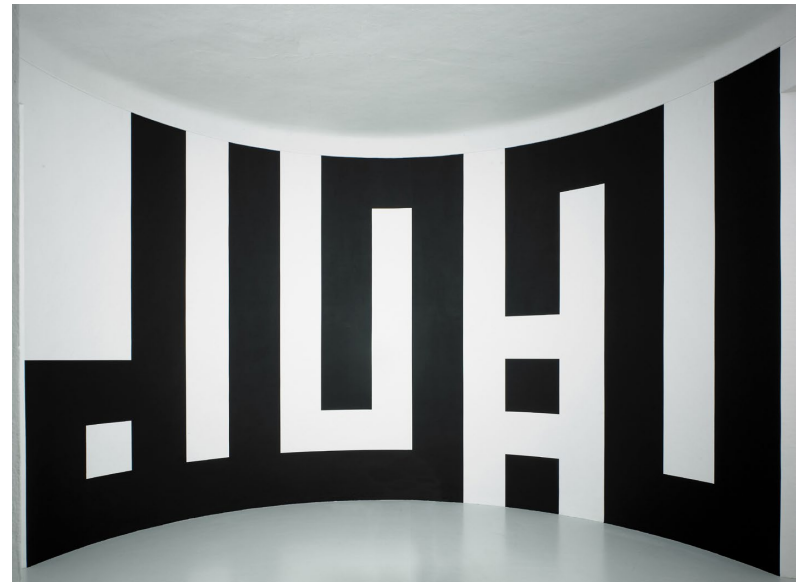
installation view : *Une pièce de plus*, CCC Tours, 2010



MDQRPV? (E176), 2015

acrylic on wall, 299,60 x 1 942,60 cm,

installation view : Tania Mouraud, une retrospective, Centre Pompidou-Metz, France, 2015



DREAM - Li Houlm, (E85), 2005

acrylic on wall, 410 x 777 cm

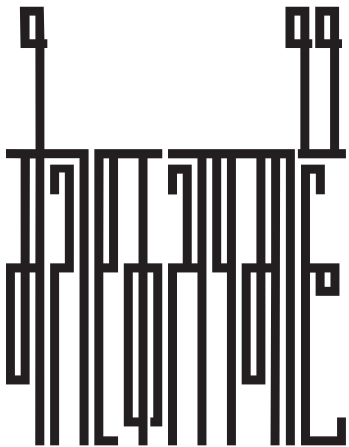
installation view L'espace de l'art concret, Mouans-Sartoux, 2005

DIASECS

2005

silkscreen on anodised aluminium
variable dimensions
edition of 1

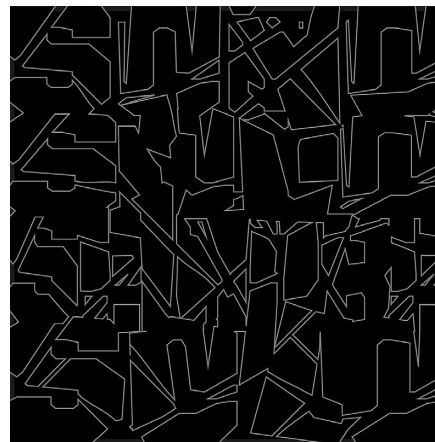
Initiated almost 30 years ago and structured in several series, Tania Mouraud's « messages » assemble a body of works related to the plasticity of language. This research on the formal dimension and the symbolical strength of words, has generated among others this exploded written form, which is very close to street art. Even if these phrases may seem merciless towards the world created by men, they do not take on a peremptory tone. On the contrary, they open the possibility that everything can one day improve and they appeal to the responsibility of every human being.



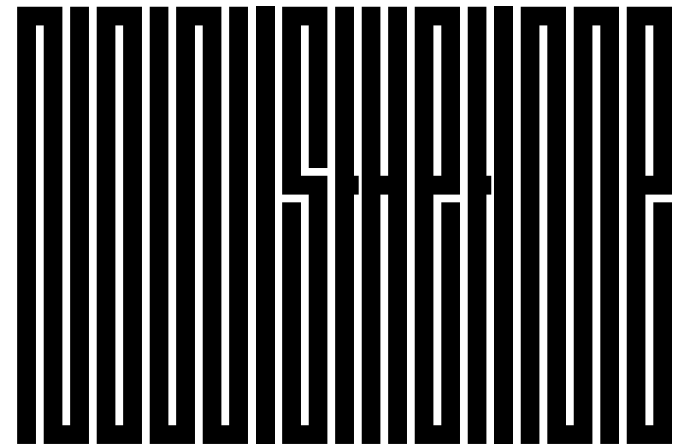
DREAM, Hindi, (E241)
2003 - 2017
200 x 150 cm



MAIS ALORS ..., (E200),
2000 - 2016
150 x 112,50 cm



SONO SOLO, (E245), 2016
110 x 110 cm



NITT (E242) 2015 - 2017
150 x 230 cm

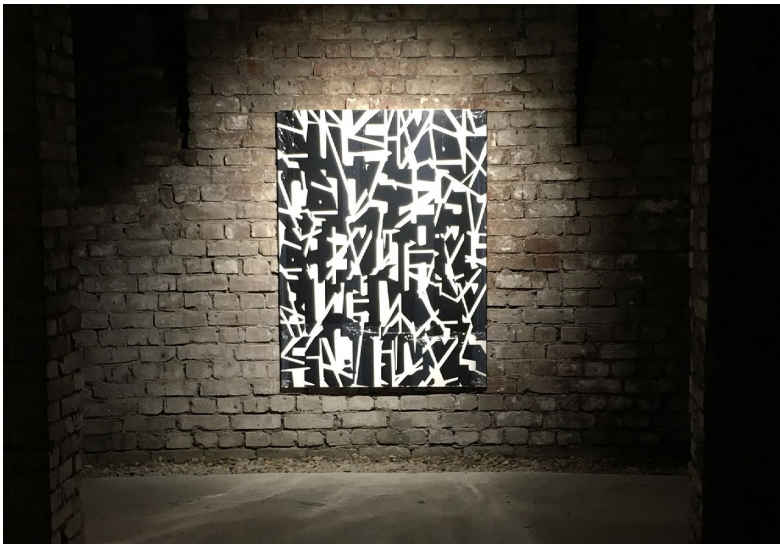
Tania Mouraud



WHO'S THE ENEMY?, (E232), 2016 - 2017
160 x 609 cm, edition of 1
installation view *Tania Mouraud, Who's the enemy ?*, La Mouche, Béziers, 2017



NF, (E223), 2016
150 x 110 cm
installation view Gallery Rabouan Moussion, Paris, 2016



SPINOZA part 2, (E85), 2005
acrylic on wall, 410 x 777 cm
installation view *L'espace de l'art concret*, Mouans-Sartoux, 2005



SPINOZA, (E244), 2016 - 2017
150 x 229 cm

MIROIRS

2016 - 2017

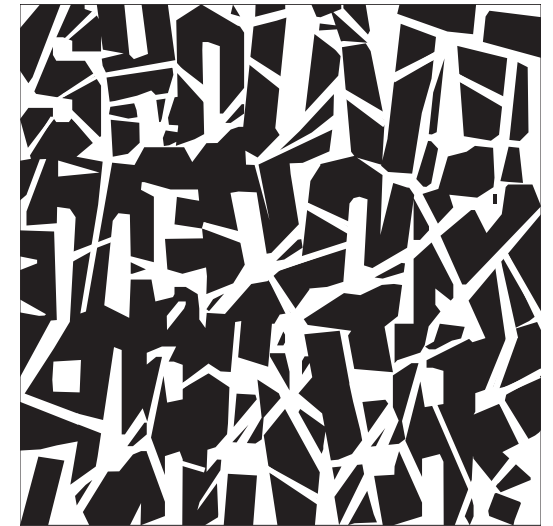
silkscreen and silvering on glass
variable dimensions
edition 1



ISHAD (E229) and **WCYS?** (E231), 2016 - 2017
150 x 110 cm and 40 x 40 cm



WDYCYE? (E231), 2016 - 2017
110 x 110 cm



SIGOF? (E230), 2016 - 2017
110 x 110 cm

DREAM

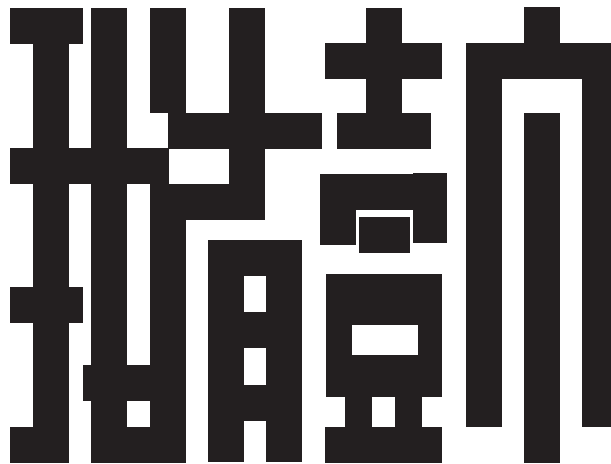
2005

diasec
30 x 40 cm,
25 dissociable components (English, Armenian, ascii, bengali, Chinese, cingalais, Korean, farsi, French, Greek, gujurati, hébreu, hindi, iranien, koufique, malayalam, marathi, orissa, punjabi, Russian, tamul, telugu, Thai, tibétain, urdu)

Through the use of an unusual writing, the artist shows that one should force oneself to see words that an inconsiderate use by the media has turned invisible. In relation with the time that we have to take to decipher a sentence as « I have a dream », the famous sentence by Martin Luther King, the political vitality and the relevance of this message will replicate in a timeless and universal context. The singularity of the artistic expression mixed to the plurality of languages give this anti-racism message its power and effectiveness.



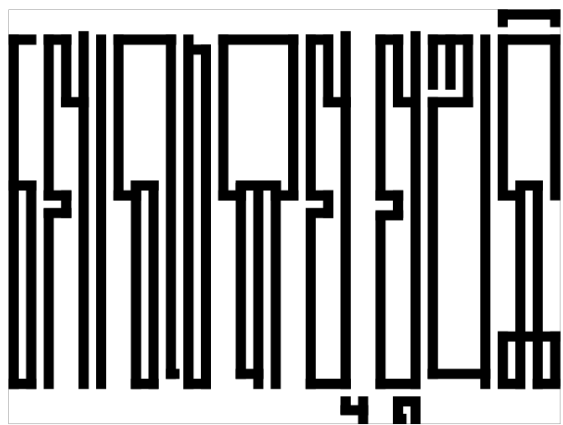
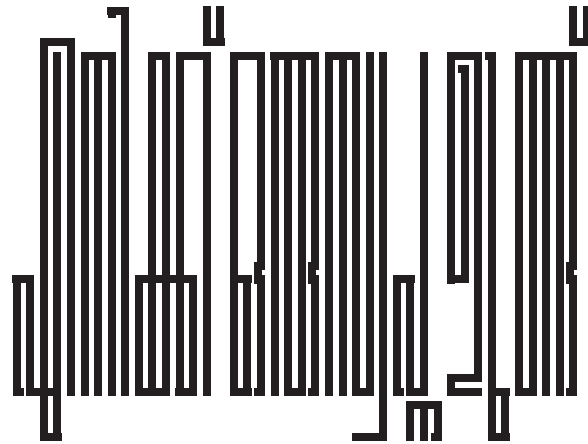
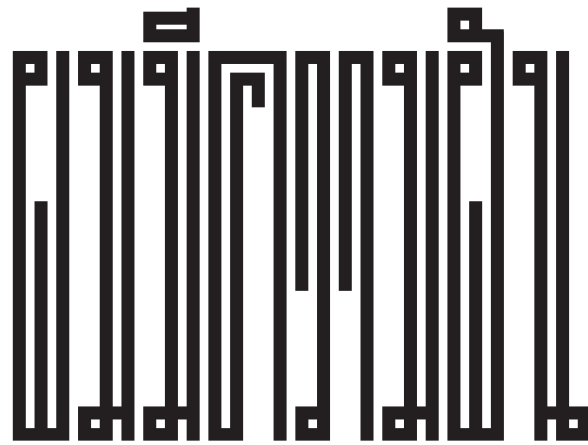
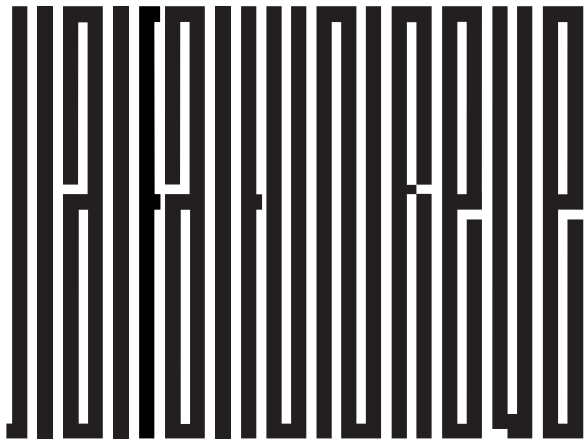
DREAM, english, [E], 2005
35 x 47,50 x 20 cm,
châtaigner
pièce unique
collection Musée de Arnhem, Hollande



FAIRE ART, [E137], 1991
33 x 44,20 x 20 cm,
chêne vernis au tampon
pièce unique
collection FRAC Alsace, France



FAIRE ART, [E133], 1992
37 x 47,50 x 20 cm,
merisier vernis au tampon
pièce unique
collection particulière



BLACK POWER

1988 - 1992

acrylic on canvas and frame
variable dimensions

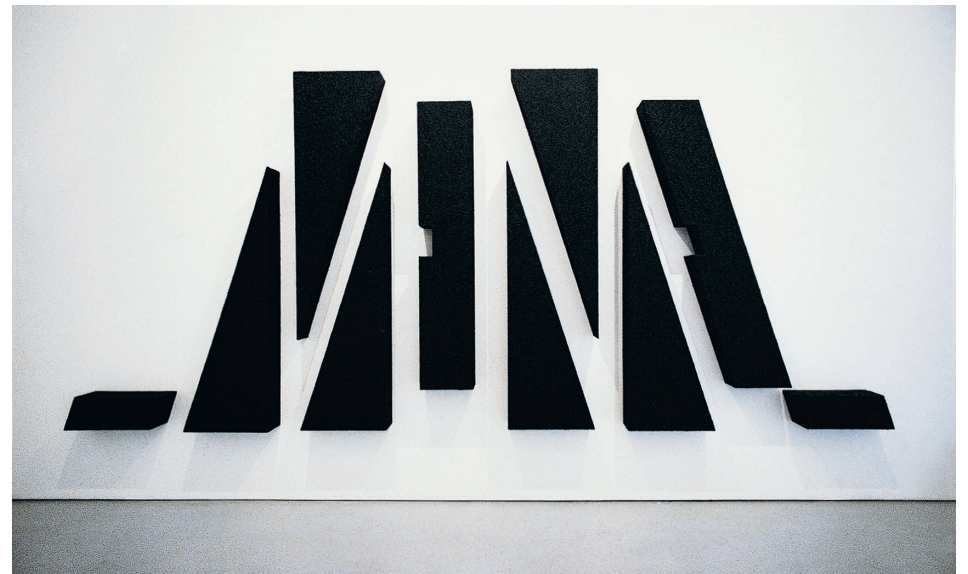
The title of the series of works “Black Power” both refers to the domination of the black typography in our society and the struggles of afro-americans for equality. In representing words’ counter-forms in capital letters, the forms fixed on the wall generate the text itself. The wall becomes word, which is virtually printed in the eye of the viewer to better reveal its importance as an active element of the painting. To create them, Tania Mouraud uses everyday materials, including plaster rolls that she finds in DIY stores, implicitly referring to the middle social class who are offered to feel like being able to access to professional results in its decorative works. She generates, by applying multiple layers of an extremely textured painting, an improbable decorative aesthetic that she calls « pizzeria’s aesthetic »



BLACK POWER (R47)

edition of 1

installation view, Gallery Delege Ruimte, Bruges, 1989



MEME (E48), 1988

10 components, 220 x 500 x 20 cm

edition of 1, private collection

installation view, FRAC Corse, 1989

WORDS

1988 - 1989

acrylic on canvas and frame
variable dimensions

In the late 1980s, when she was documenting the "NI" City Performance 1, Tania Mouraud discovers the continuing power of words into the inversion of positive and negative values. She returned to painting that she had put aside since the 1968 art burning and realized in 1989 the "Words" series. Deployed directly on the wall and use the entire surface or via black painted canvases, the letters are white and made by the wall itself, forcing the viewer to reverse his habits of decoding words. The "Words" series inaugurated a long series of writes that the artist continues to explore nowadays.



UN (E49), 1989
acrylic on canvas and frame
220 x 48,20 x 20 cm
edition of 1, private collection



NI (E135), 1988
acrylic on canvas
73 x 120 cm
edition of 1, private collection



IN/IT (E45), 1988
acrylic on wall
37 x 520 x 10 cm
installation view, Riverside Studio, Londres

BLACK CONTINENT

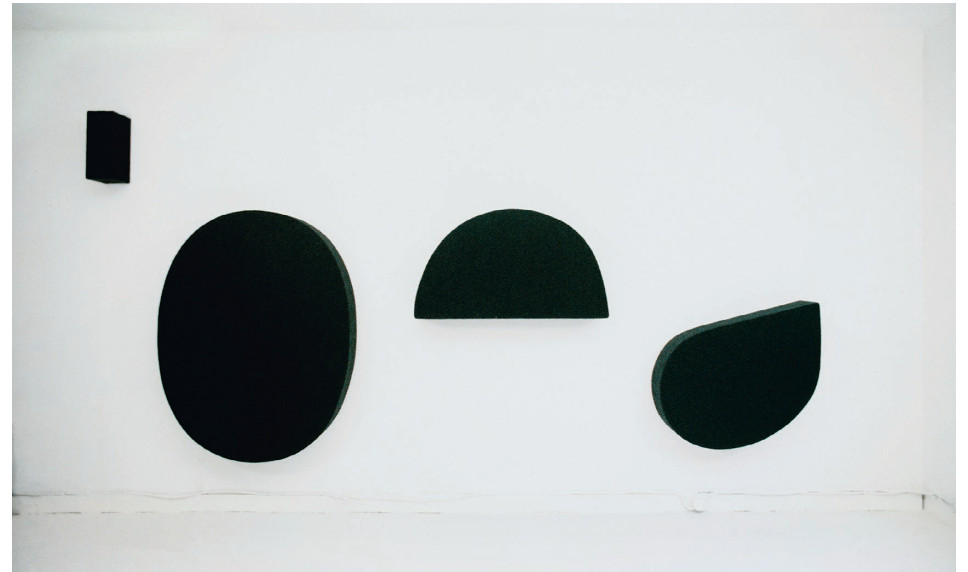
1991 - 2012

acrylic on canvas and frame
variable dimensions

In 1991, Tania Mouraud started her "BLACK CONTINENT" series, along the same lines as "BLACK POWER". She introduced the curve in her compositions owing to the counter-form derived from lowercase writing. Over the years, the frames used for her counter-form work gradually thickened to 14.5 then 20 cm for "Frises". In this last series, words are freely written on the wall, their outlines no longer discernible, they become totally abstract forms, floating like musical scores.

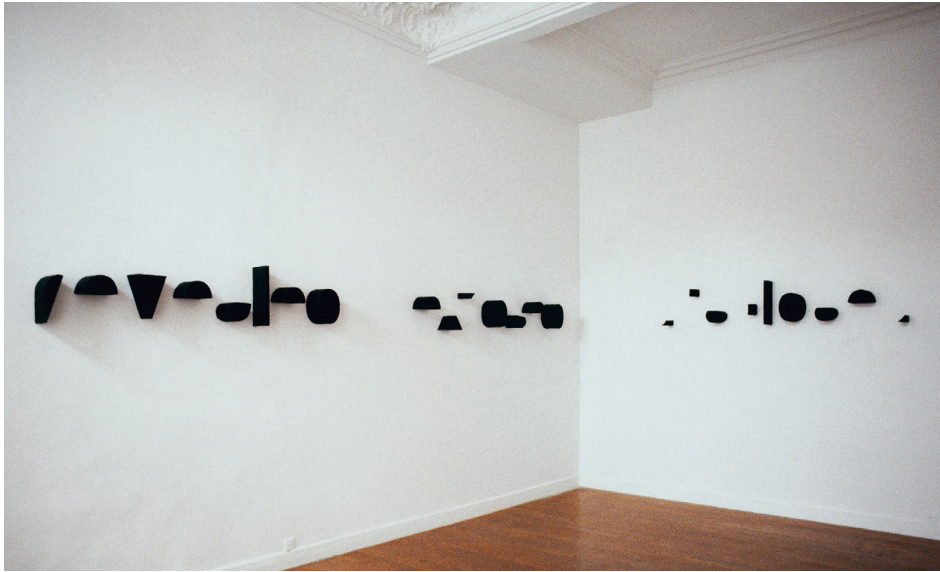


lure (E62), 1991
220 x 319 x 20 cm
edition of 1

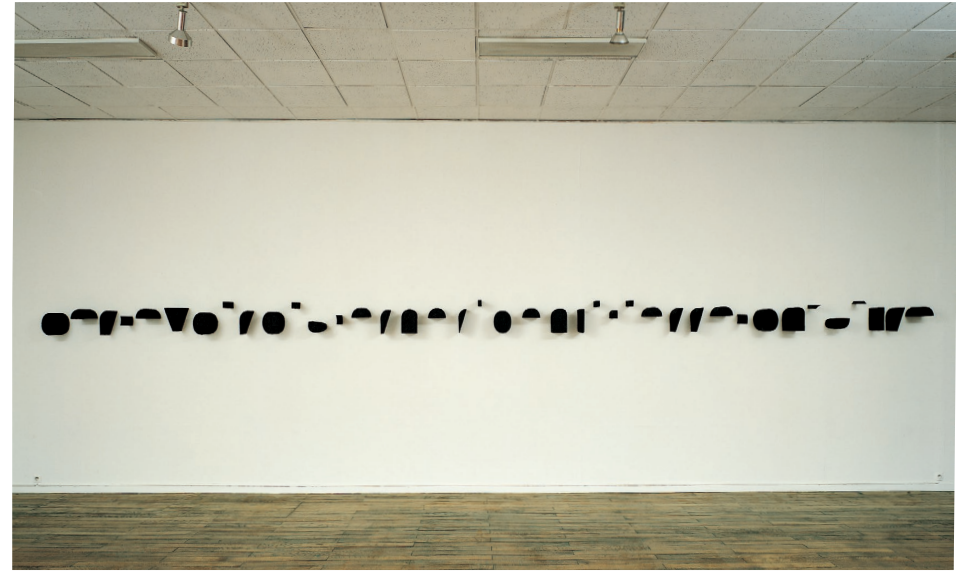


idea (E63), 1991
220 x 468 x 20 cm
edition of 1

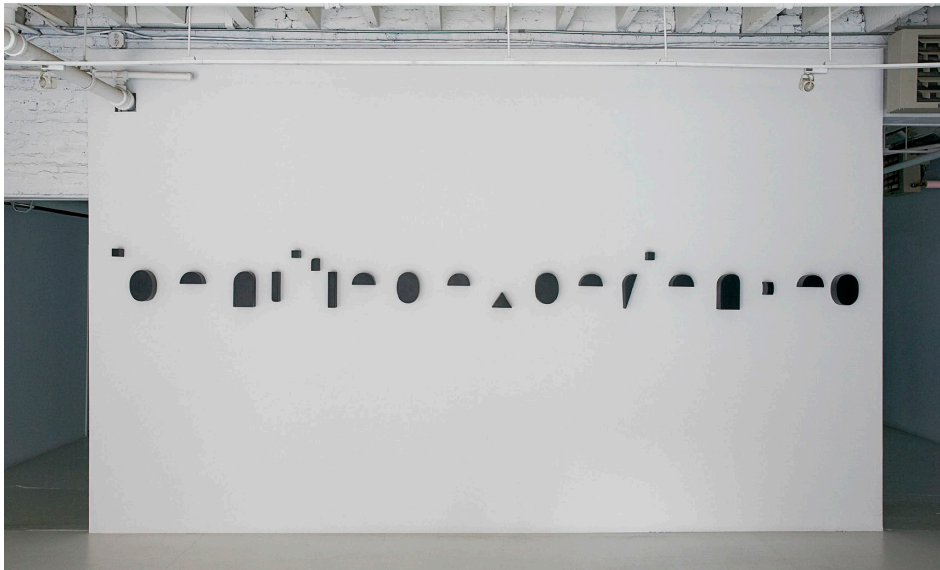
Tania Mouraud



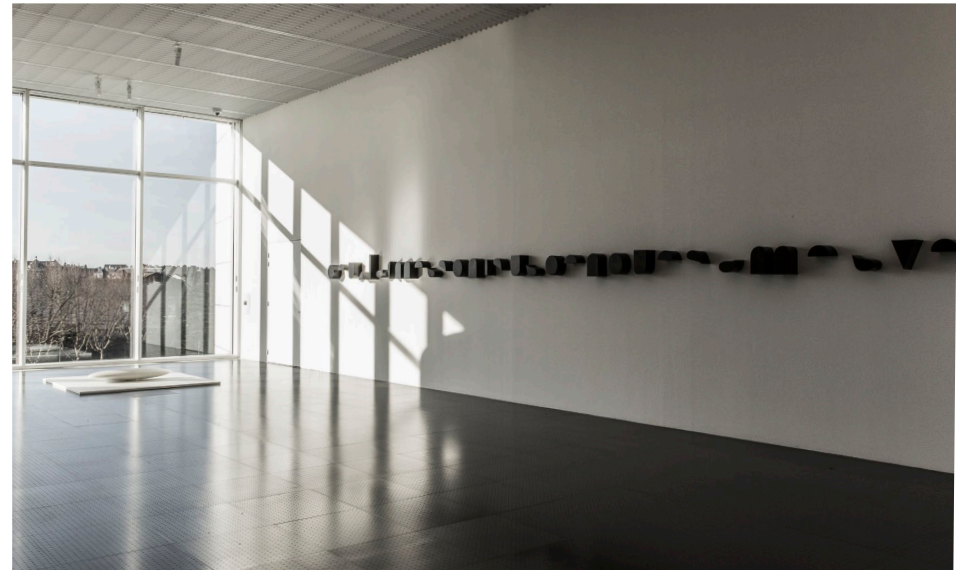
Frise I : revealedexposeddisclosed (E64), 1991
acrylic on wood and cardboard, 38 x 510 x 14,5 cm
installation view,



Frise II : percevoirdiscerneridentifierreconnaitre (E97), 1991
acrylic on wood and cardboard, 29,5 x 888 x 20,5 cm
installation view,



Frise III : identifiedexperienced (E97), 2011
PU Foam and acrylic paint, 37 x 520 x 10 cm
installation view Gallery Valerie Cueto, New-York, 2011



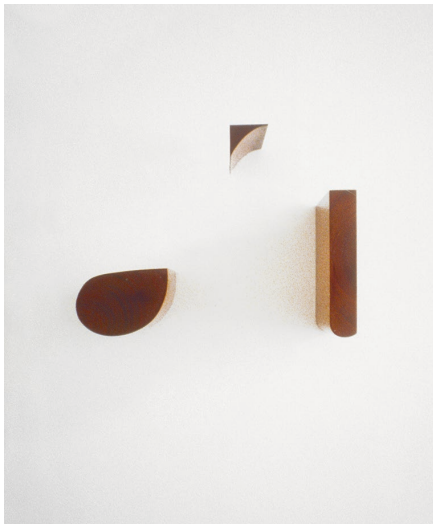
Frise IV, deuxlarmessontsuspenduesàmesyeux, (E102), 2011-12,
résine polyuréthane, 38 x 744,7 x 20 cm
installation view : *Tania Mouraud, une retrospective*, Centre Pompidou-Metz, 2015

FAIRE ART

1991 - 92

variable dimensions and material
edition of 1

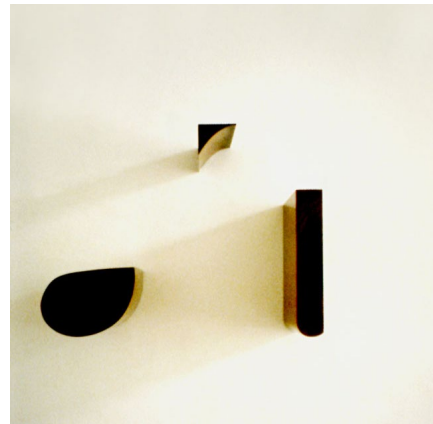
Are these paintings, bas-reliefs, sculptures or are they just simply decorative objects? Although the shapes were obtained by inverting a text written in lowercase and are thus more legible, they become, in the negative, just as illegible as the meaning of the initial text which served as the matrix. In fact, in using curved lowercase [décorative 2], transforming positive into negative, turning the flatness of writing into volume, going from black plaster to French polish then to gold-leafed plaster (24 carats), the word art having undergone all these operations generates a constant shift in the categories of art.



FAIRE ART, [E134], 1992
35 x 47,50 x 20 cm,
châtaigner
pièce unique
collection Musée de Arnhem, Hollande



FAIRE ART, [E137], 1991
33 x 44,20 x 20 cm,
chêne vernis au tampon
pièce unique
collection FRAC Alsace, France



FAIRE ART, [E133], 1992
37 x 47,50 x 20 cm,
merisier vernis au tampon
pièce unique
collection particulière



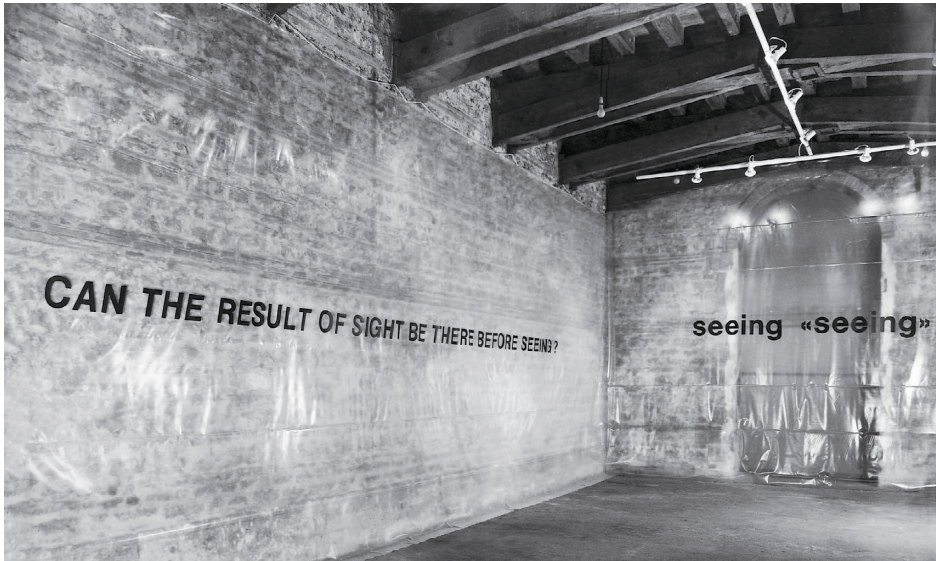
FAIRE ART, [E75], 1992
37 x 47,50 x 20 cm,
sapin, crépis et feuille d'or
pièce unique
collection particulière

Plastics

1973 - 2015

rub-on letter on vinyl
variable dimensions

In the early 1970s, Tania Mouraud removed images that she considered too anecdotal from her “photo-texts” and began shifting her work towards a more radical form of conceptual art. Her texts migrated onto tarps and delivered plain questions and enigmatic aphorisms. Through language, the artist hopes to make the viewer aware of the mechanisms behind his own perception and lead him to “see himself seeing”. An equivalence is thus established between “he who sees, the act of seeing and the object seen”.



CAN THE RESULT OF SIGHT BE THERE BEFORE SEEING ? (E33), 1976

rub-on letter on vinyl

installation view: *Identité Identification*, CAPC, Bordeaux, 1976



POINTING IT OUT (E38) 1977

rub-on letter on vinyl

installation view : Tania Mouraud's studio, Paris, 1977

ART SPACES

1973 - 2015

variable dimensions and materials

The “tarps” rapidly unfolded to cover a greater area, which Tania Mouraud called “Art Spaces”. In 1977, the artist created ART SPACE N° 6, Memory of a non-existent “seeing” at Palais des Beaux-Arts in Brussels, then adapted it to the PS1 art centre in New York the same year. By painting the letters directly on the wall this time, she forced the visitor to turn a full circle in order to decipher the thirty-three meter long phrase. A synthesis of discontinuous readings, the phrase “is never perceived but rather conceived”, recollected afterwards to arrive at its finality: it is “the memory of an act of non-existent seeing”. Again in 1977, the artist conducted a performance along the lines of mail art. Playing on the idea of visual recollection and differed reading, it consisted in successively sending six postcards each containing a single letter so that the receiver could recreate the word MEMORY.



Art Space n°5 MEMORY OF A NON-EXISTENT “SEEING” (E37), 1977

acrylic on wall, length 30 m

installation view PS1, New York, 1977

Short resume

Tania Mouraud

Born in 1942 in Paris, France. She lives and works in Colombiers (18 200), France
www.taniamouraud.com

Permanent installations (selection)

- WYSIWYG (1989-2007) Wall painting, Bibliothèque Publique d'Information, Centre Georges Pompidou, Paris France
La Curée (2004) Video installation, Château de Chambord, France
HCYS (2005) Print on tarp, Collection FRAC Lorraine, Metz, France

Solo exhibitions (selection)

2017

- *Tania Mouraud : WHO'S THE ENEMY?*, La Mouche, Lieu d'Art Contemporain, Béziers, France

2016

- *Tania Mouraud: New works*, Tchikebe, imprimeurs & editeurs d'oeuvres d'art, Marseille, France
- *Tania Mouraud: Otnot*, Gallery Eastwards Prospectus, Bucharest, Romania
- *Tania Mouraud : CTJLFDM*, Association Le mur Nancy
- *Tania Mouraud : Everyday Ogres*, Visual Arts Center, the University of Texas at Austin, USA

2015

- *Tania Mouraud. Une rétrospective*, Centre Pompidou-Metz, Metz, France (catalogue).
- *Tania Mouraud. Une rétrospective à l'échelle de la ville de Metz*, Galerie de l'Arsenal, Eglise Saint-Pierre-aux-Nonnains, Chapelle des Templiers, Musée de la Cour d'Or, 49 Nord 6 Est – Frac Lorraine, Ecole supérieure d'art de Lorraine (ÉSAL), Galeries Lafayette, Galerie Octave Cowbell, Galerie TouTouChic, Faux Mouvement centre d'art contemporain.

Tania Mouraud

2014

- *Exhausted Laughters*, Musée d'art moderne et contemporain de Saint-Étienne Métropole, France [catalogue].
- *Ad Nauseam*, Mac/Val, Vitry-sur-Seine, France [catalogue].

2013

- *Dieu compte les larmes des femmes*, Le M.U.R., urban art, Arromanches, France.

2012

- *FLABASLAB*, Le M.U.R., rue Oberkampf, Paris, France.
- *deuxlarmessontsuspendusamesyeux*, Collège des Bernardins, Paris.
- *La Fabrique*, Mostra SESC de Artes, 3C - Centro de Criação Contemporaneã, São Paulo, Brazil.
- *Fantômes*, Galerie Michel Journiac, université Paris 1, Paris, France.

2011

- *J'entends les trains depuis toujours / I keep hearing the trains for ever*, curators Marie-Claire Groeninck and Jean-Michel Rabaté, Slought Foundation, Kimmel Center and Art Alliance, Philadelphia, USA.
- *I haven't seen a butterfly here*, Gallery Cueto Project, New York, USA.
- *Sightseeing*, Collège Paul Éluard, Saint - Étienne - au - Mont, France.

2010

- *Tania Mouraud photographe*, Galerie rueVisconti, Paris, France [catalogue].
- *Une pièce de plus*, CCC Tours, France.
- *La Fabrique*, Krasnoye Znamia, France - Russia Year 2010, St Petersburg, Russia.

2009

- *At the Core*, Ecole supérieure des beaux-arts, Montpellier, France [catalogue].
- *Ad Infinitum*, Musée des Beaux-Arts de Nantes, chapelle de l'Oratoire, Nantes, France [catalogue].
- *Borderland*, Galerie Dominique Fiat, Paris, France.

2008

- *Roaming*, Musée de la Chasse et de la Nature, Paris, France.
- *J. I. T. Just in Time*, Centre d'art Passerelle, Brest, France [catalogue].
- *La Fabrique*, FIAC, Galerie Dominique Fiat, Paris, France.

2007

- *Sightseeing*, Galerie du lycée Gabriel-Fauré, Foix, France.

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2006

- *Façade*, Nuit Blanche, Musée de la Chasse et de la Nature, Paris, France.
- *Or donc*, Galerie Dominique Fiat, Paris.
- *La Fabrique*, CSUF Grand Central Art Center, Santa Ana, Los Angeles, USA (catalogue).
- *Screen Projects – LOOP Awards*, LOOP Art Fair, Barcelona, Spain.

2005

- *Project In Memoriam – HCYS?*, 49 Nord 6 Est –Frac Lorraine, Metz, France.
- *City Performance n° 1*, 54 street billboards, Metz, France.

Recent publication (selection)

2015

- *Tania Mouraud. Une retrospective*, texts: Ute Meta Bauer, Jean-François Chevrier, Vanina Géré, Janine Marchessault, Centre Pompidou-Metz, Metz, France

2014

- *Exhausted Laughters*, texts: Martine Dancer and Alexandre Castant, interview with Ashok Adiceam, Musée d'Art moderne et contemporain, Saint-Etienne, France.
- *Ad Nauseam*, texts: Éric Alliez, Jean-Claude Bonne, Bastien Gallet and Stéphane Léger, interview with Frank Lamy, MAC/VAL, Vitry-sur-Seine, France.

2010

- *Tania Mouraud photographe*, texts: Régis Durand, rueVisconti, Paris, France.
- *At The Core*, texts: Catherine Grenier, École supérieure des beaux-arts, Montpellier, France.

2009

- *Ad Infinitum*, texts: Blandine Chavanne, Christophe Domino and Alice Fleury, Fages, Nantes, France.

2006

- *Tania Mouraud. La Fabrique*, texts: Peter Frank and Pierre Petit, interview with Mathieu Carrier, CSUF Grand Central Art Center Santa Ana, Los Angeles.

2004

- *Tania Mouraud*, monograph, texts: Arnauld Pierre, Flammarion / CNAP, « La création contemporaine », Paris, France.