

**TANIA  
MOURAUD**





EASTWARDS  
PROSPECTUS







**Tania Mouraud**  
**OTNOT**

**May 19 - July 31 2016**

A highly respected figure of the artistic scene in France, Tania Mouraud has her first personal exhibition in Romania, a meaningful country with respect to her family background. Using the entire gallery space at EASTWARDS PROSPECTUS and curated by Elodie Stroecken, the exhibition includes works from the beginning of the '00s up until now, which gravitate around photography, video art, sound and digital art. The title of the exhibition is borrowed from the famous *De Rerum Natura* (On the Nature of Things) by Roman philosopher Lucretius. In the translation of the doctrine written by Epicurus, Lucretius describes the creation of the world, the emergence of civilization and the episode of the great plague in Athens, as a parable of the contemporary stakes for saving the human species.

Photography works are presented on the first floor of the gallery, among which the latest series named *Balafres* (Open Wounds). This series, initiated in 2014, immerses the viewer deep in the heart of Germany's lignite mining sites, symbols of schizophrenia in a society which idealizes energetic transition and renewable energy, while half of its energy production comes from highly polluting combustion of raw materials, achievable only through mass destruction of the landscape and every living soul. Through her works, Tania Mouraud succeeds in showing the real proportions of this disaster caused by humans, by means of continuous movement between the surface of artificial lunar landscapes and the Earth entrails. The artist brings out a surprisingly paradoxical beauty through composition and materialism that derives from her classic painting knowledge. The public also enjoys the opportunity to see the premiere of Tania Mouraud's latest work, called *Pandemonium*, in a subterranean journey enriched with digital works whose messages resonate with the purpose of the show. 7

The work of Tania Mouraud is also present in public spaces, being faithful to the spirit in which she developed her projects since the '70s. The artist makes an urban intervention in Bucharest, Pitesti, Bacau, Iasi, Sibiu, Cluj-Napoca, Buzau, Craiova and Roman, the birth place of her father. By repeating Benjamin Fondane's (B. Fundoianu) verse "CRIERTOUJOURSJUSQUALAFINDUMONDE", this urban intervention represents a confession addressed to those who take their time and draws their attention to decrypt these words almost unreadable, placed on numerous billboards. It is the first time when Tania Mouraud intervenes on billboards in several cities simultaneously.

Tania Mouraud was born in 1942. An unclassified artist, she doesn't cease to reinvent her practice, starting with the late '60s. Her work brings into question the relation between art and social links, through the use of different artistic mediums: painting, installation, photography, sound, video and performance. Since 1998 the artist works with photography, video and sound in a close relation with painting, analyzing the different aspects of history and life. The committed art of Tania Mouraud should be understood as the responsibility of any citizen to speak out. Her perspective is the one of an artist who lives with her eyes open towards the world.

**Tania Mouraud**

interview with  
**Elodie Stroecken**

**March 2016**



ES: You are exhibiting at Eastwards Prospectus gallery your “Balafres” photo series, that you started in 2014 and where we can find your most recent images. The photos were made in the Cologne coalfield, Germany, in three lignite extraction open-pit mines. This mineral – an energetically mediocre-quality fossil fuel, for which Germany is the world’s biggest producer – is today the most polluting energy source. In spite of that, it is heavily produced by a method that seems insatiable and that destroys thousands of hectares: the mines “move” about the territory, eating away the soil on one hand, while digging up huge pits on the other hand, thus drawing out new landscape. The title of the photo series is a reference to the profound wounds caused to the Earth by humans, the authors of a total destruction of history and of the cultures in that area. What made you visit those places?

TM: As it often happens, the project was born out of reading the press. I stumble upon an image that troubles me and it becomes the starting point for a new creation. This also goes both for some of my photos and for some videos. For instance, Once Upon a Time originated in a company magazine: I saw in there an image of a gigantic machine that enveloped the tree trunk, then cutting it into logs. I felt like my own body was being squeezed. I need to have an intimate and emotional connection with a subject in order to approach it.



ES: So, also a visual rapport?

TM: Yes, but sometimes an auditory one as well. In the case of “Balafres”, I stumbled upon an article in Le Journal du Dimanche. I clipped it. I immediately said to myself I needed to go and see that place. The image was very poor and, still, it started everything. I began doing some more research in the Internet, I saw other photos and I realized the extent of the disaster. What struck me was the fact that it was about the “biggest machines in the world.” I was keen on seeing this wasteland with my own eyes.

Once I got there, my “horror behind the beauty” esthetics took over...

ES: You chose to approach this subject in an extremely direct, yet undoubtedly subtle manner.

TM: I can say that I react to whatever I find onsite. In 2014, I set out with the intention to shoot films, but, when I saw these landscapes, I decided to take photos. I only made a video the next year. When I work, I often have History in mind, as well as many cinema or television scenes, and paintings I saw in museums when I was a child. I think that this approach is the one that generates the effect you are talking about. I do address the subject directly, but it filters from the very beginning through my attitude towards the flow of images of the society we live in.

ES: Since you allow yourself to be guided by instinct and emotion, can you tell me how you felt when you arrived onsite?

TM: I felt what Cézanne called “a slight sensation.” It matches the moment when I become certain that it is exactly what I wanted.

ES: How did you proceed to approaching this subject and this situation presenting before your eyes? Were you, for instance, tempted to play with its meaningless scale?

TM: One of the photos unveils this game, but it’s not the best in the series. In the countries I know, such as India, there are people everywhere. Instead, these places are so deserted that even the machines seem small, but they are the only ones that allow you to grasp the space. A space that could very well be on another planet... My goal was not to report on the machines, but to approach an activity whose meaning we do not know. The first time I ever arrived at such a mine, I found myself somewhere high above, because these mines are incredibly deep... and I had never seen stretches of land in such different colors. They each correspond to geological layers brought to light by the excavations. This range of shades is to be found in my first photos. I was also fascinated by the coexistence with other sources of energy, such as windmills. They are strangely present in the same visual field, unveiling the schizophrenia of the contemporary world, which oscillates between extreme destruction of nature and focusing on renewable energy out of a feeling of guilt. But above all, I must say that discovering these landscapes awoke memories from my youth, from the time when









I was watching western films. Ever since I was 17, when I saw Antonioni's Red Desert, I have always been fascinated by factories, by furnaces. I have always had a place where I could go to "contemplate my factory".

ES: In your exhibition you present a video installation entitled Pandemonium. It was made in Germany and describes in the background the constant smoke column rising from the furnaces resembling to those of nuclear plants.

TM: They are actually thermal power plants fueled by the lignite mined located a few kilometers away. Because the reason for being of these mines and of all their consequences, is the production of electricity via these plants!

I made Pandemonium after my third trip to Germany, in 2015. There are three mines in the North Rhine-Westphalia land that I visited: Inden, Garzweiler and Hambach. At the end of the last trip, I wanted to return to Garzweiler to make sure I had taken all the images I wanted. But access was restricted by the Police because of the presence of environmental protesters. I regretfully went to another mine. I had no other photos to take. Looking around, I saw the furnaces and filmed them from afar, mechanically, as I often do when I have a camera with me and want to record situations or scenes for some subsequent development. I looked over the recording later that evening and I liked it a lot. So I went back the next morning for a longer film, right before returning to France. I like a lot the fact that the blue sky can every now and then be spotted behind the huge amounts of CO2 that fill up the background. I deliberately focused the image on the formation of the smoke columns in order to rule out any anecdotal element and to allow the viewer to oscillate between the remains of History and the present of that invisible death.

—————> Pandemonium, page 71

ES: Due to this framing, the viewer sometimes loses the notion of scale. The smoke merges with the sky, which becomes abstract, the same as in another video of yours, Niagara, that you made from behind the water curtain of the namesake waterfall and that introduces the viewers to the liquid and abstract essence of matter. Immersed into the image, they no longer know whether it is smoke, water or ink, and thus confront the unleashing of nature. We have talked a lot about the picturesque nature of your photos and videos, particularly when nature becomes the subject of your works. You have a keen sense of detail, which

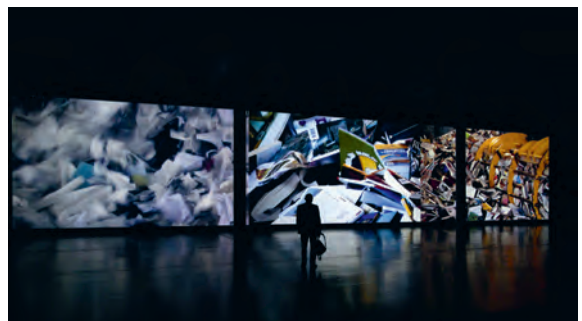
allows you to create series of images that we could describe as pure abstractions.

TM: I think that the reason for that is my fascination for painting. My bank of fixed frames is the Museum. It is probably why, in the nature-related series, this idea of working on the edge of the photo prevails, either through the choice of subject, or through certain features of the photo camera, as it happens, for instance, in the "Made in Palace" series. I thus try to convey a sense of foreign element, a sense of solitude.



The appearance of details is mainly the result of the chosen equipment, but also of the fact that they are snapshots. I am very keen on this photography method. The paper used in printing is also crucial. I don't want to employ glossy paper as in documentary photography. I choose a more silky paper, which allows me to obtain what we in the 80's called Fresson studio's "carbon print".

ES: The "Balafres" photo series was born at the same time as AD NAUSEAM. We can find in there your attraction to machinery, some sort of fascination-repulsion that we had already identified in Once Upon a Time, Face to Face, as well as that violence against nature





**TM:** The origin of that is a fascination towards what the machine says about "civilization".

Today, we are all keen on asserting the true environmentalist concerns in our society.

Spinoza's quote that is part of the exhibition

– "Nature has set no end before herself and All final causes are nothing but human fictions"

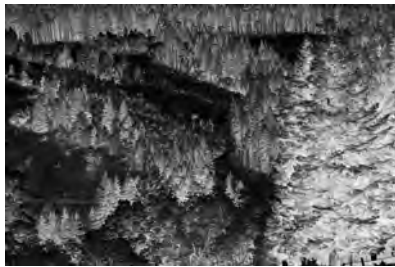
– has emerged in my work 15 years ago. But, as regards environmentalism, I do not have the same concerns as the younger generations.

Having read René Dumont in the 70's, I understood what was at stake. Among others, he anticipated a return to vegetarianism in order to be able to feed the entire population on Earth.

**ES:** Some sort of humane environmentalism? Reflections guided exclusively by the people's living standards?

**TM:** Yes. The rich countries destroy the environment to get fatter, it all comes down to a class conflict in the end.

**ES:** In the exhibition, you are presenting your "Désastres" photo series that you created right before "Balafres", in the woods near Saint-Etienne (France). You are portraying hectares of destroyed forests. Once again, you maintain your distance. For that matter, in all your photography cycles, your point of observation is extreme: you are either very close to, or very far from, the photographed subject



In "Vitrines", "Rétrovisées", "Borderland" or "Rubato", you are very close to the subject, while in "Backstage", "Balafres", "Désastres", you are much farther or you need to be farther. Therefore, you need to use much more powerful objectives.

**TM:** One advantage of the objective, from a plastic perspective, is that it flattens image. Especially in the "Désastres" series, which almost present as Chinese prints.

———> Désastres, page 39-41



**ES:** You also subjected the photographs in this series to some processing in terms of colors – to be more precise, you suppress them and opt for black and white. Each time I look at the forests in the photographs, I feel like they are on fire and that they are nearing the state of ash.

**TM:** Indeed, the same as for videos, I feel quite at large when it comes to colors and I chose black and white because I think they are necessary to convey certain emotions. I dedicated six months to finding a key to this series. In the end, I switched the image to negative. Thanks to this unusual white, a connection emerges with the Black Power series of works.



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**ES:** Face to Face is an older video (2009), but it was already announcing your more recent photography series..

**TM:** The origin of the Face to Face video was a 15-line article in the free daily newspaper Metro on "Europe's largest metal waste pit", located near Duisburg and called Schrottninsel. I decided to go there and film. I went there alone, after I changed my whole equipment: one camera as

small as the palm of my hand and all the other things stuffed in a small bag. This was the first time I used a monopod. On the first day, I rented a boat to explore and see all the former, shut-down plants along the Ruhr valley. I passed right by this pit. On the same afternoon, I went to a decommissioned place to shoot it from afar.

That was when the German train that we can see in the video passed by. The mount of metal waste immediately reminded me of the piles of human bodies in Nuit et Brouillard. The second morning I obtained the permission to film on the very location. The guard who let me in was not scared of an old lady who had no sophisticated equipment. So I carelessly filmed and, four or five hours later, he let me climb the tallest crane on-site.

—————> Face to Face, page 68-69

ES: Was “your slight sensation” affected by fear?

TM: No! When I film, I am in my element, nothing can happen to me, and my forces increase substantially. I am completely focused on what I do. In this world of men, I feel completely free and I live the life I want to live. I feel alive. I feel like myself.

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This video was presented, among others, at the Museum of Anthropology at the University of British Columbia, in Vancouver. I thought it was interesting and logical to present it in the “Border Zone” exhibition, which addressed the subject of cultural boundaries between peoples. This set-up became the symbol of the death of other cultures, and the machine – the symbol of destruction.

ES: This video, which is the heart of the exhibition at Eastwards Prospectus, is in my opinion an extraordinary opportunity to understand that your work is never documentary, nor narrative, but it is open to multiple levels of reading, of historical, social, universal and autobiographical nature. Understanding that will enrich the images, whether they are photos or videos.

No Name also has a connection to Romania...

TM: It is a set-up that comprises two films, of which one was made in Iasi, with the permission of the chief rabbi of Bucharest. When I arrived in the local Jewish cemetery, I was stunned by the fact that half the tombs no longer had tombstones. They had been stolen for house building. This is something that also happens in other Eastern Europe countries.

I filmed the tombs for more than five hours... Then I systematically removed all the images that showed tombs with tombstones. For me, this absence of names means the eradication from memory of those who rest there. There could even be graves of some of my family members in that cemetery.

I switched all the images to a sepia shade with a hint of orange, which blurs perception and makes them unreal-like. Sight cannot stick to anything particular. I finally compressed the 5-hour film into a 11 minutes and 48 seconds long video..

—————> No Name, page 66-67

Many people have confessed to me that the image of the tombs makes them think of railway tracks.

The other part of the video set-up was made in Paris. An abstract form emerges little by little and we realize that it is a mouth, but we don't know exactly what it does. It represents the inexpressible. There are no words left for this barbarity of the humankind. That is why I named it No Name.

ES: You extracted videograms from this video and used them to produce photographs.

TM: Yes, the “Iasi” series. In this case too I resorted to slightly unusual processing: when you choose an HD videogram and run it through the image processing software, it aliases and then you must apply a filter to obtain one single image. Here, I willfully left it aliased. This is sheer fiction. I do not claim to make reportage. I enact my personal fictions. The same goes for Face to Face. They are science-fiction images.



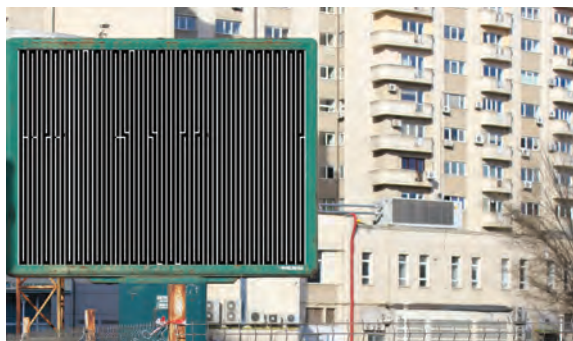
ES: These tombs also reminded me a lot of the commemorative plaques that you filmed in your Nein video.

TM: Nein is a fiction. The suffering of the human being reaches its apex there, because those people passed away as smoke, in anonymity, without even being buried. Their families and survivors needed to write down their names somewhere and they did that at Yad Vashem. We are at the core of the history of pain.



ES: At the end of the exhibition journey, you present a digital works which uses the "blown-up" type of writing that you have been experimenting since the 00's and that makes one think of street art-inspired graphics. Hard to decipher, it submits to the viewer a sentence from Alice in Wonderland, by Lewis Carroll: „But if the world has absolutely no sense, who's stopping us from inventing one?" („Mais alors, si le monde n'a absolument aucun sens qui nous empêche d'en inventer un?"). I like it very much because it incorporates an optimism that characterizes you. You dislike the cruelty of the world and yet you keep your hope that things can change.

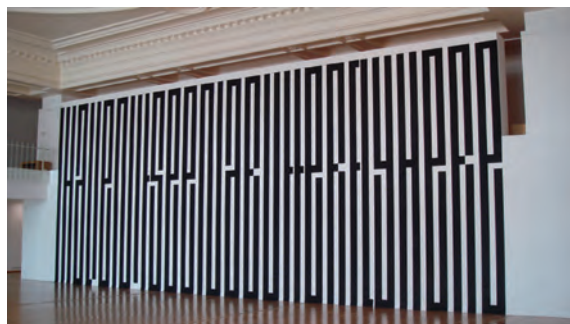
TM: This sentence is at the end of the route, but it is the origin of everything. It is an interrogation on the responsibility of the artist, of the human being, and on individual responsibility. It is the major issues that drive art. They are also to be found in the sentence that I will reiterate on billboards in Romania throughout the exhibition. It is a verse that speaks to my heart and that I have adopted. It belongs to Benjamin Fondane: "Crier toujours jusqu'à la fin du monde".



When I was preparing my solo show at Centre Pompidou-Metz, I met a member of the Benjamin Fondane study society, who offered me a CD with texts by this author. That was how I found that sentence. The fact that Fondane is coming to Iasi, just like a part of my family...

ES: For many reasons, you know Romania well. You have mentioned your family origins, as well as your trip to Iasi several years ago. You have also exhibited in Romania in the past

TM: Yes, in 2009, at the National Museum of Contemporary Art, I exhibited a wall painting, IHAVENTSEENABUTTERFLYHERE, under the "Sublime objects" exhibition. There is a huge black hole in the Eastern Europe History: the extinction of one third of its population, who ended up in gas chambers or mass executions. We cannot pretend that nothing has happened. My origins are French and Romanian and, of course, these issues particularly concern me.



TM: So I chose this sentence by Pavel Friedman, a 20-year old man who was imprisoned in the Theresienstadt concentration camp and who described what he saw. I discovered it in Prague, in a bookstore in the Jewish quarter, where I came across a catalogue with this title on the cover. I thus became aware of a collection of six thousand drawings made by Jewish children during their detention at Treblinka. Many teachers were arrested together with their classes of students and continued teaching in the camps. The book contained a part of the drawings that were preserved intact. That sentence allowed me to describe Ceausescu's palace where the "Sublime objects" exhibition was held, but it was also a reference to environmentalism and a cryptic reference to the biggest crime in the history of the 20th century. Fondane's sentence as reiterated on billboards, in the same manner, partially reflects my story: my origins are French and Romanian. I am returning to Romania to present an exhibition, and Fondane, who left Romania the same as

my father, is coming back here in the French language. For me, it is as if I cried out in my place of origin. It is more powerful here than anywhere else.

ES: CRIERTOUJOURSJUSQUALAFINDUMONDE seems to represent a remarkable echo to the work requested by Frac Lorraine in Metz, entitled HOWCANYOUSLEEP? and exhibited there permanently. It would be extraordinary that this sentence by Benjamin Fondane should become, the same as in Metz, a permanent set-up.



anonymous stance, at least onsite, because the message is then absorbed by the press, and the name of the artist becomes known.

Within this exhibition, I wanted to intervene on billboards at Roman and Iasi, two cities with special significance in the history of my family. I am very happy I have had the opportunity to exhibit in Romania. In a way, my return here is a journey back to my roots through art.

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While your public "writings" are today read from the perspective of street art, I find it significant for us to remember that you started this type of works in the 70's. In 1977, you went to the street for the first time..

TM: It all started with City Performance n°1. At that time, the newspapers wrote: "Tania Mouraud's cry in the city". It was actually a stance. At that time, it was mostly about escaping the museum/gallery system, according to a rhizomatic development.

ES: So you decided to work on billboards.

TM: I found it important to work on the spots that contained commercial messages. To use one single word that said: "I am not interested in what you are submitting".

ES: So it was a novel gesture!

TM: The novelty for the artistic practice was to use the redundancy from advertising. Others had already worked on billboards, but without this strategy of message reiteration and dissemination. Because The important thing in the city is to extend the possible reading targets. It is an individual and





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# BORDERLAND

Out in the country, Tania Mouraud has captured, since 2007, the landscapes reflected in the plastic covering on hay barrels. The subtle variations in light and shadow bounce around the surface of these opaque canvases, their folds and crevices revealing the shapes and colours of the fleeting sky. With a likeness to Claude Monet and his "Haystacks", these images also evoke the atmospheric landscapes by John Constable and Joseph Mallord William Turner. The tension between figuration and abstraction is at its utmost here. Its title underscores this "border land" where the artistic medium explores its own limits.















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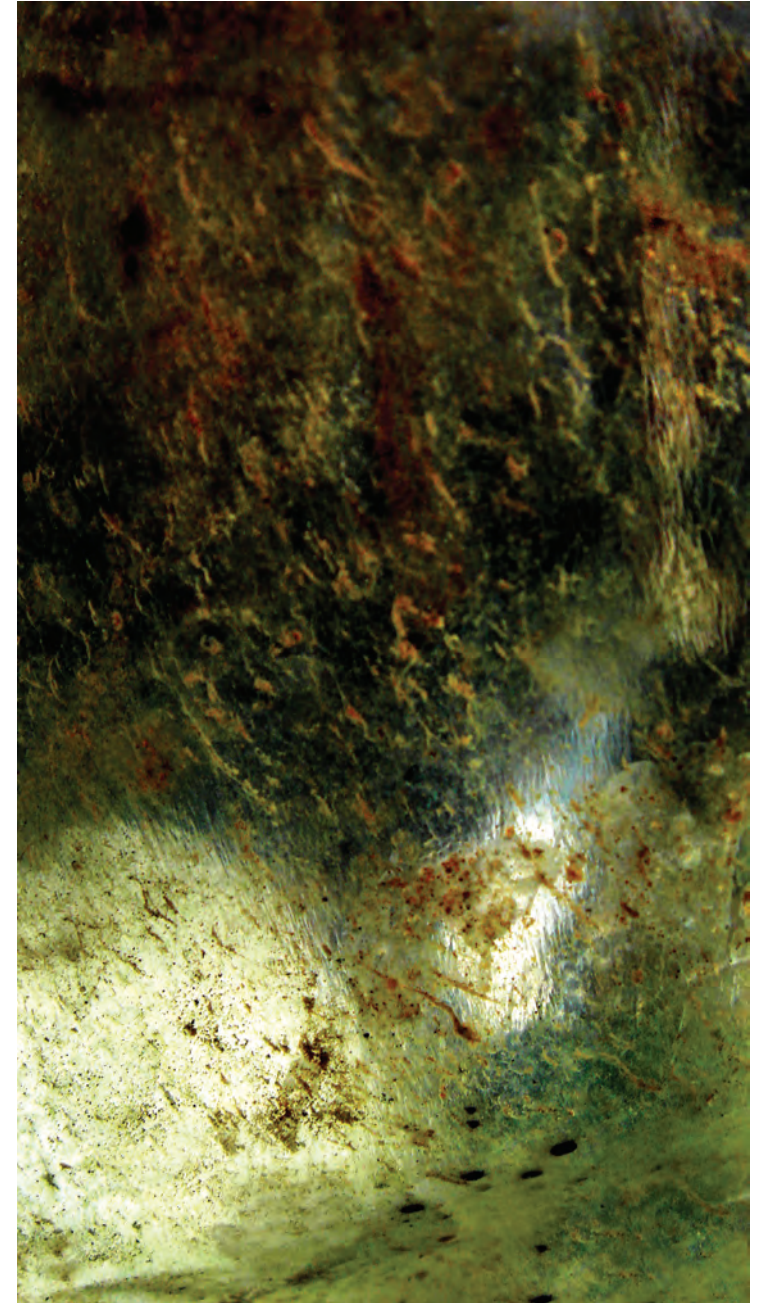




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## RUBATO

Since her first trip in 1971, Tania Mouraud has travelled to India every year. From 2008 to 2010, she photographed heveas rubber plantations in Kerala, focusing on the iridescent aspect of the plastic covering on the coconut shells that are used to collect the rubber sap. Taken at close range, the images invite us to embark on a mysterious voyage deep into the material. The alchemy taking place on the plastic's surface is magnified. The brightly coloured abstract images produced by the chemical reactions bring gestural abstraction from the 1950s to mind. Photography and painting unite forces to give birth to a beauty that does not fear formalism.

## DESASTRES

The "Desastres" series was shot near the town of Saint-Étienne (France) in 2014. Similar to her "Balafres" photo series, Mouraud examines the destruction of our environment in this work. Gaping swaths of land, where pine trees once stood in the forest midst, stand bare. No sign of man, these silent black and white images bear a dismal dimension. The romantic contemplation of Nature has fallen to tragedy. The negative presence of the trees, made visible by the gaps in the landscape, is reinforced by the intense contrasts.





















# BALAFRES

The use of the big dimensions in this series of photos fully exposes the wounds inflicted upon Nature. The anthropomorphic dimension of a landscape is revealed by the scars left by humans on their environment. The land becomes a sensitive surface marked by the operations it endures. The dialectics of the stratified beauty and the violently irreversible act are made visible through the footprint left by these open-air mines. A strange mix of emotions comes from the aesthetic experience of these wounds, vacillating between fascination and repulsion.







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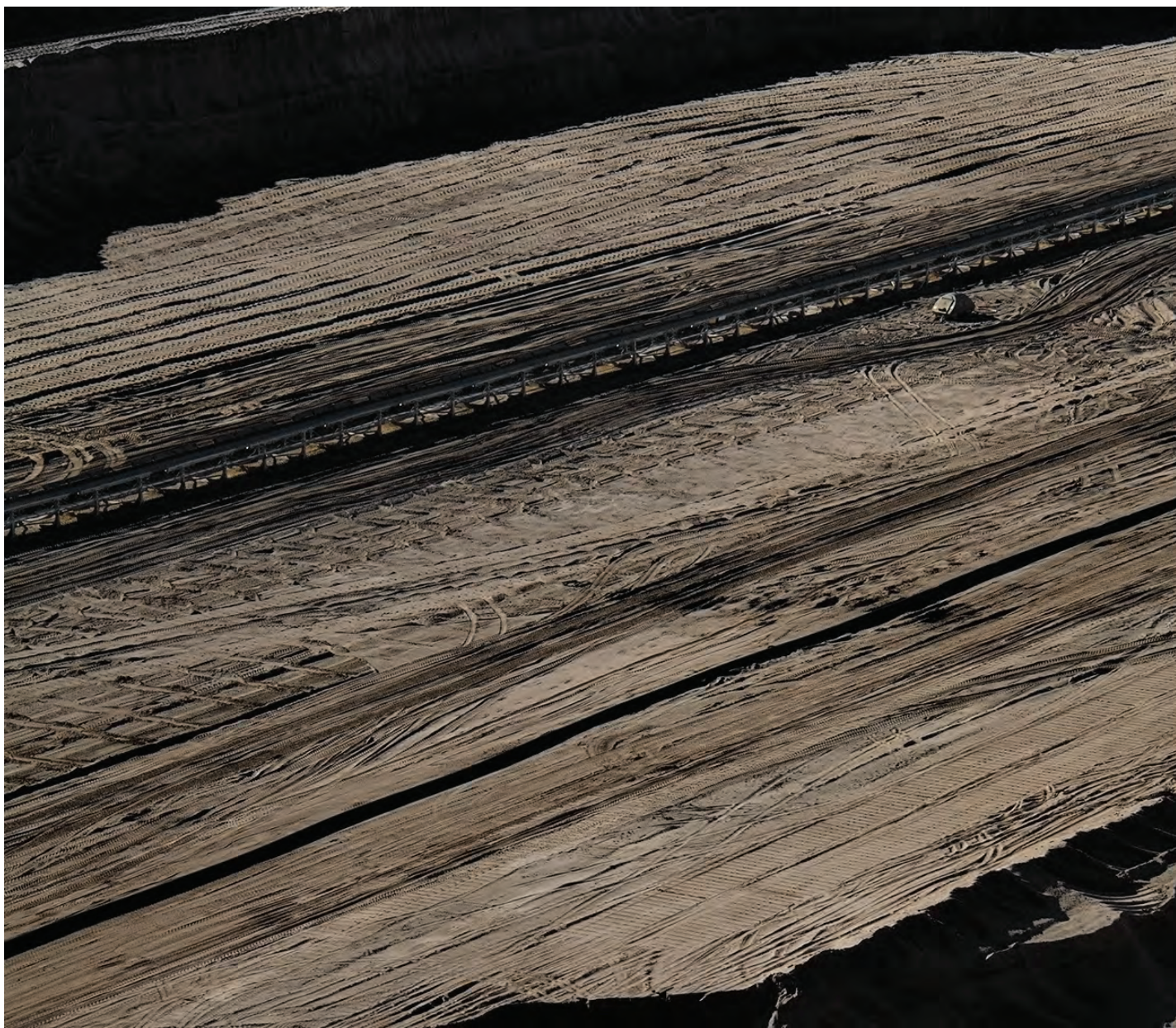




















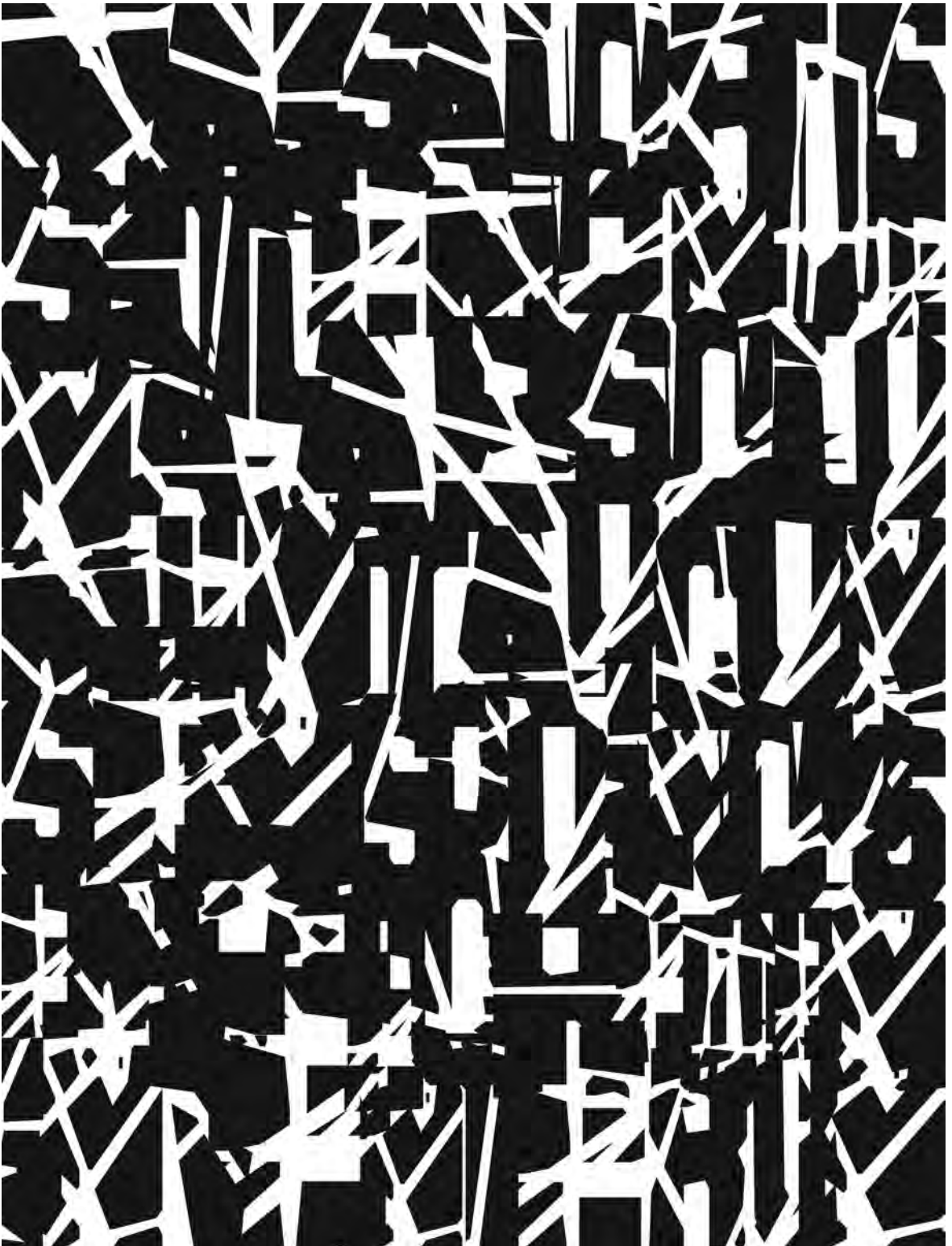




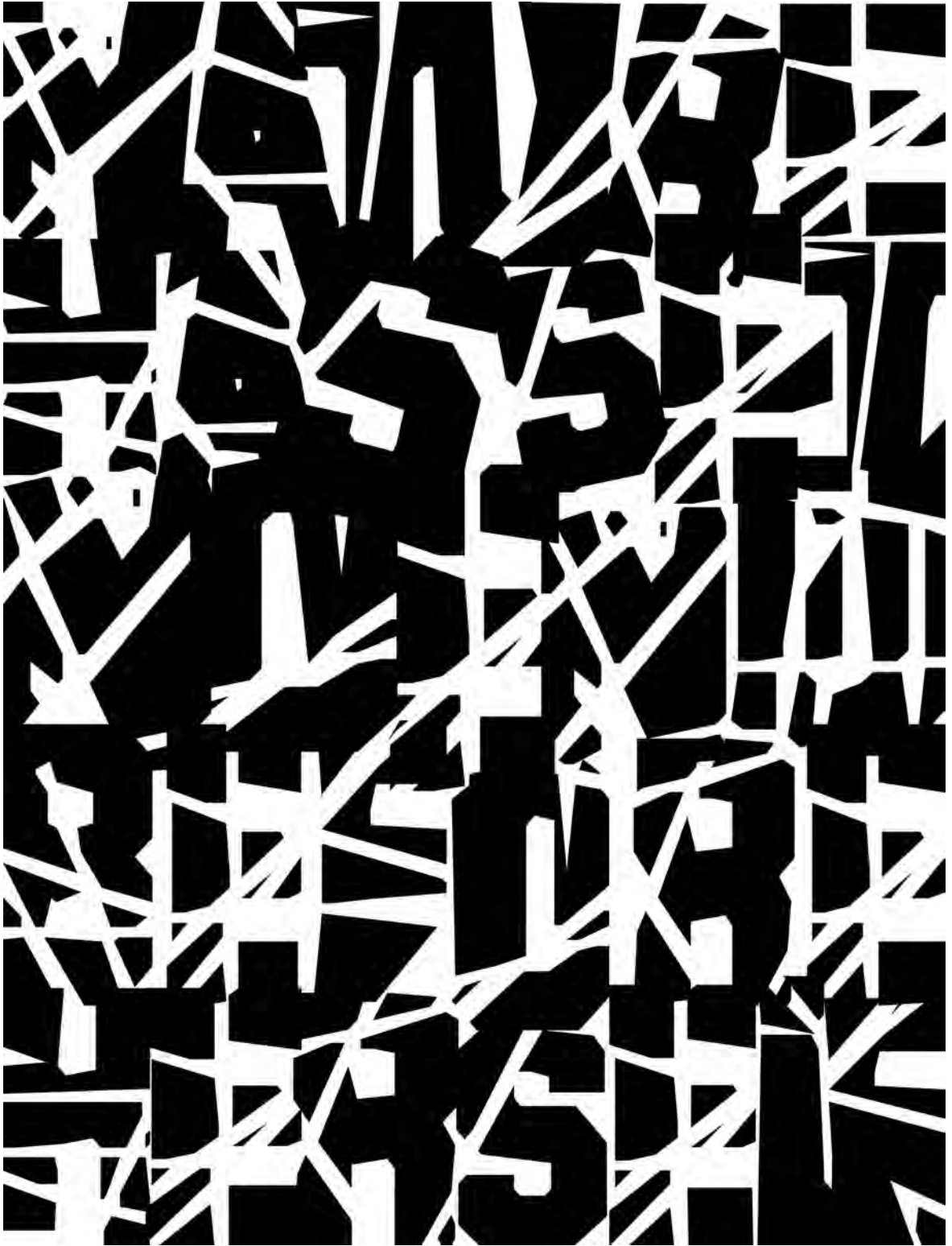
Initiated almost 30 years ago and structured in several series, Tania Mouraud's « messages » assemble a body of works related to the plasticity of language.

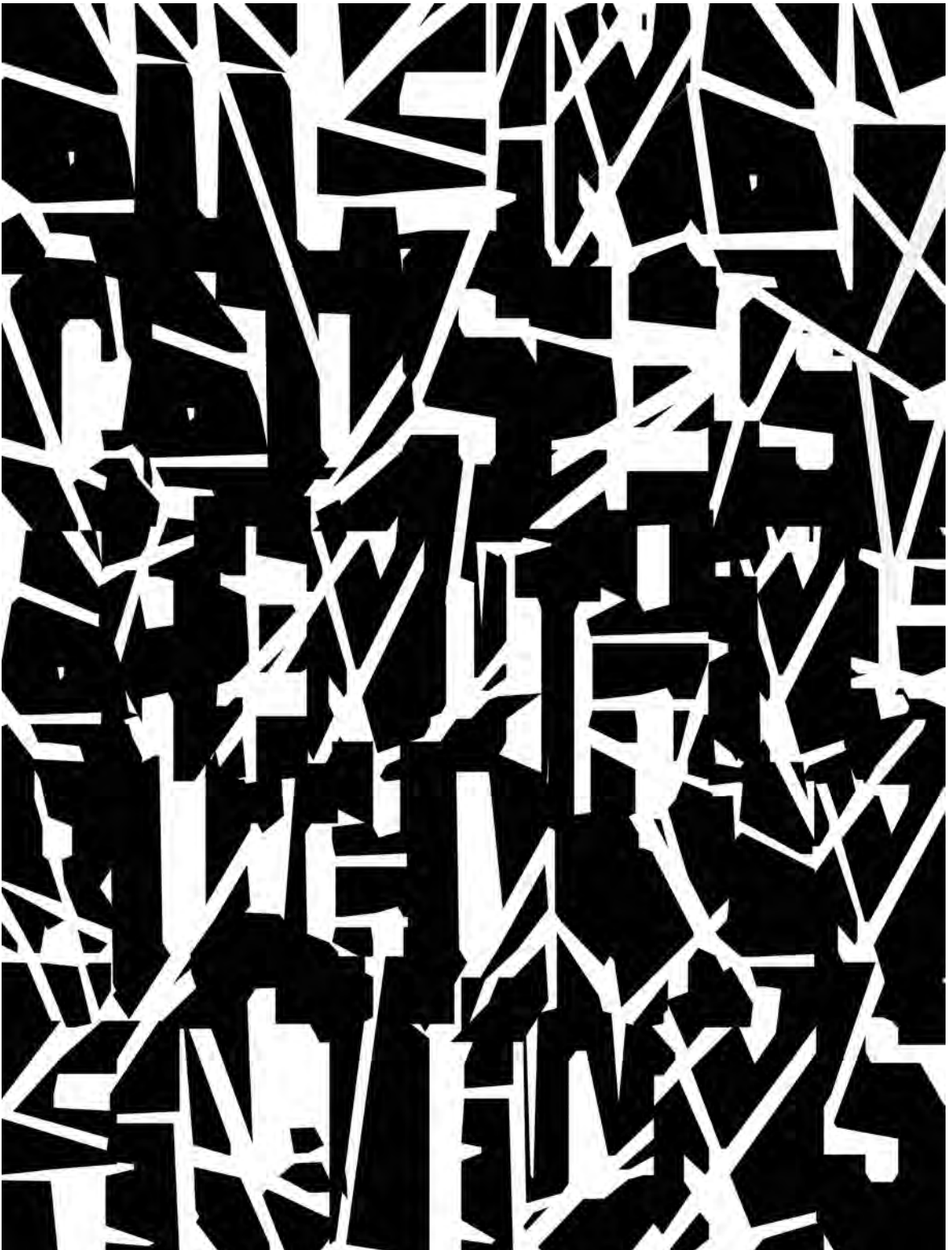
This research on the formal dimension and the symbolical strength of words, has generated among others this exploded written form, which is very close to street art. The artist brings to light here two phrases with a universal reach by Spinoza and Lewis Carroll. Even if these phrases may seem merciless 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. The artist explains: “

I have often been considered as a politically engaged artist. But I don't see myself in this way, because I do not belong to any political party and because I have always claimed my freedom. I feel closer to the notion of citizenship, which is for me an attitude towards life. Being a citizen means keeping your eyes open and look at the world ».













On billboards, Tania Mouraud extends even more the reading time of the viewer than with the previous works on writings, made in the '80s. 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 the artist 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. Tania Mouraud borrows here a verse from the Romanian poet Benjamin Fondane : « Crier toujours jusqu'à la fin du monde ». By using a non standard typography, the artist claims that we have to fight in order to see words which have become invisible through today's insane flood of information and references.

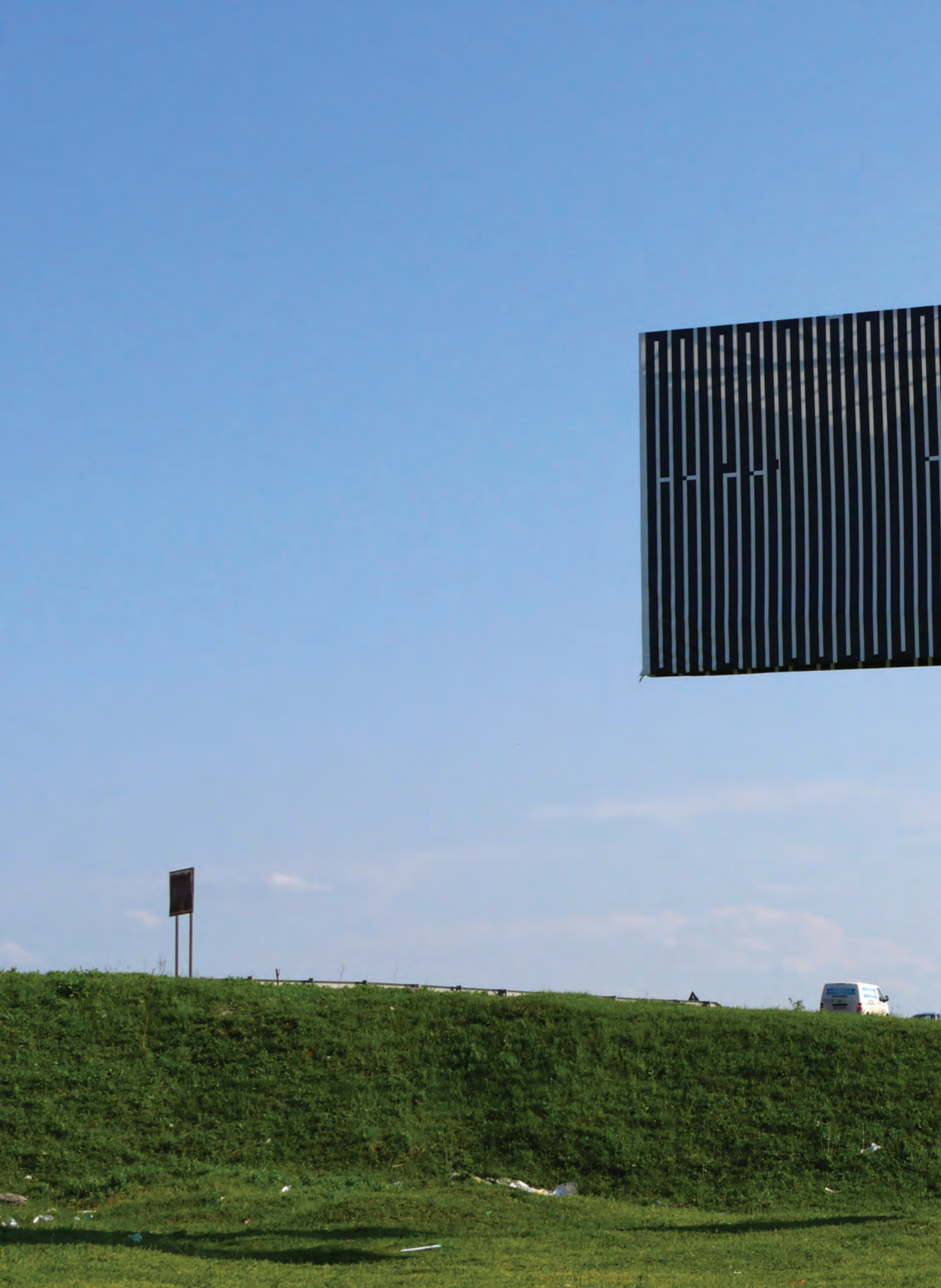
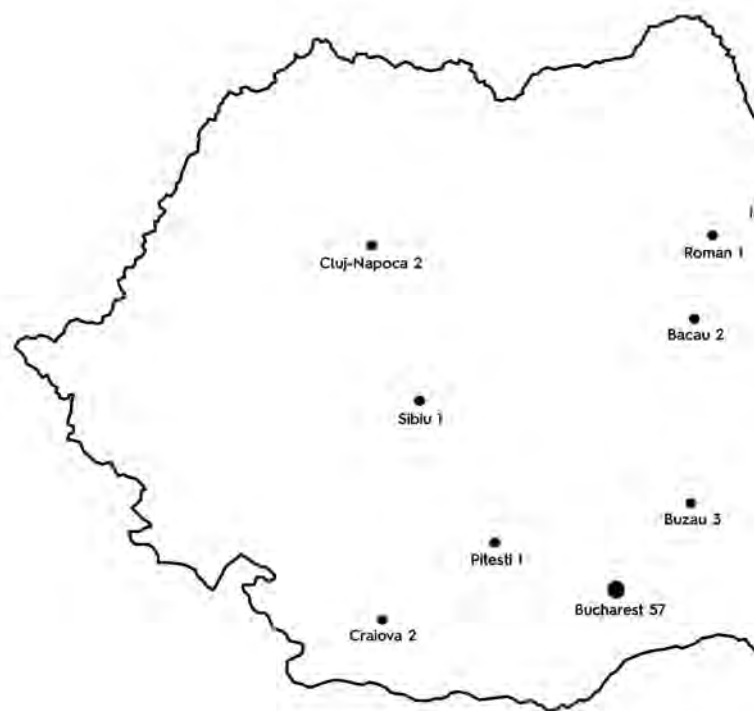






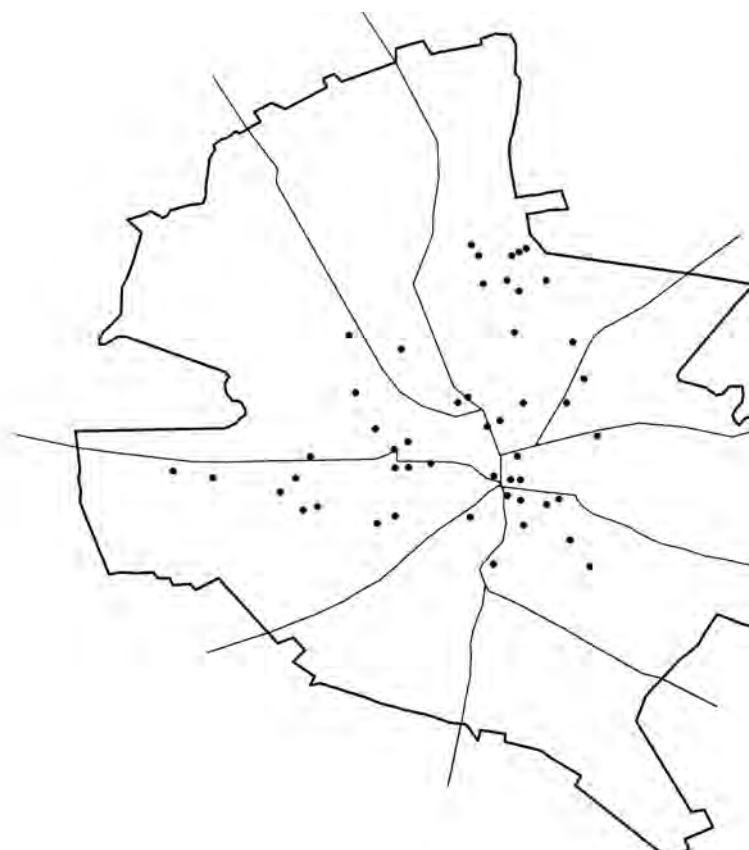
Figure 1 . Map of Romania





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Figure 2 . Map of Bucharest







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## NO NAME

In 2009 Tania Mouraud goes to Iasi, Romania, in the footsteps of her family members. There she films the biggest Jewish cemetery of the country. The graves are there without stels, stolen and used as bricks to build houses. Back at the studio, the artist compiles 5 hours of rush and applies a sepia filter to the image which confers a timeless character to it, taking the viewer into a "shifted fiction", close to the state of mind that the artist was feeling when shooting. In the other video which composes the installation, an abstract shape in permanent movement is filmed in close-up. Appearing to be a mouth, its shape changes in the rhythm of a sound coming from an instrument into which the mouth blows continuously. For the artist, it is the symbol of what cannot be said and resonates with the images which are juxtaposed.



# FACE TO FACE

Filmed in the biggest scrapyard in Europe, named Schrottinsel (literally „the island of the scrapyard“), this video reveals the unstoppable choreography of machines created by man to reduce to small pieces the metal objects generated by mass consumption. The viewer assists to the ballet of trains, with wagons vomiting metal parts and of the immense pile of metal, which is composed by tons of waste, which are integrated in a strict recycling process. Born from a profound fascination of the artist for machines, symbols of destruction, this video should not be considered a documentary work. It is more of a fiction, with an intense power of summoning. The images take us in the worst moments of the history of humanity, while the title makes reference to the present truth. Once again, the artists puts the viewer in front of a reality to which human beings actively participate.

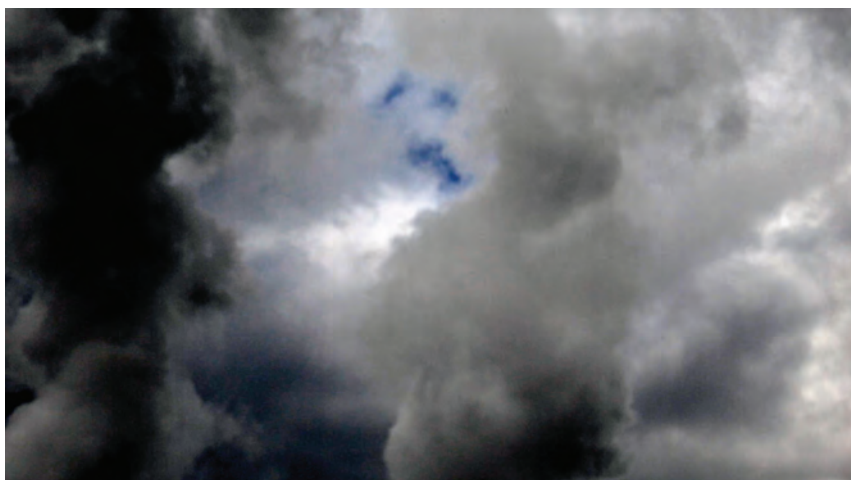




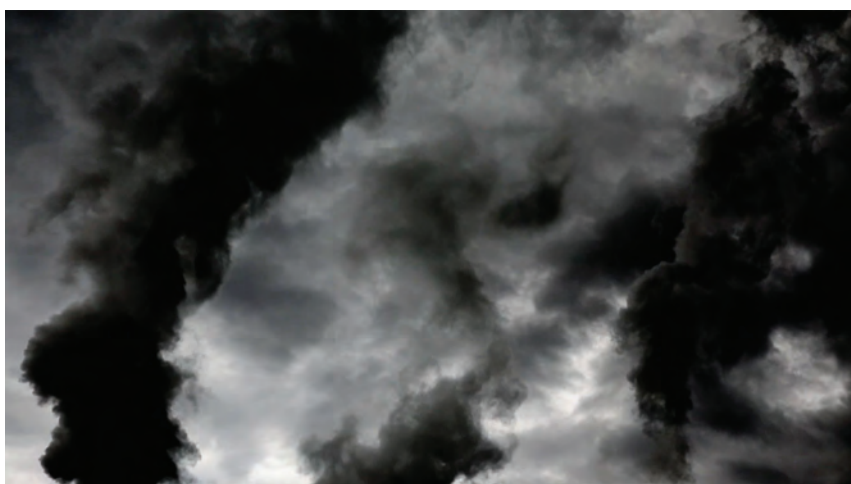
# PANDEMONIUM

Composed by 3 distinct videos, this installation is the most recent Tania Mouraud created. It is during one of her trips to Germany, when she produced the photography series « Balafres », that she is shocked by the huge quantities of smoke filling the blue sky, in the proximity of the apocalyptic landscapes that she shot. This steam is generated by the refrigerating towers of the nuclear plants situated very close to the open air lignite mines which supply them. This gas state constitutes the conclusion of the entire production/destruction process created by the human kind. Beyond this contemporary reality, this smoke takes the spectator towards History and becomes the ultimate symbol of the destruction of the human being by himself. Tania Mouraud decides to film in close-up shots this continuous flow of steam, which becomes a changing and mesmeric abstract motif, full of powerful references to painting.





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**Pandemonium 1, 2015 - 2016**  
installation view









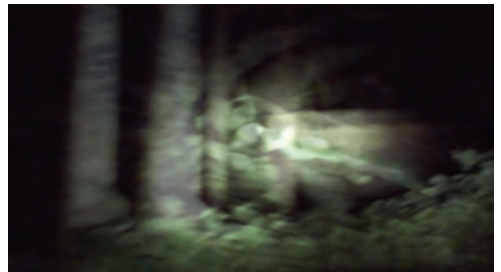


# NOTEBOOKS

The Notebooks are a distinctive part of the video work of Tania Mouraud. They have been created spontaneously, from the beginning of her researches with this medium. They keep the traces of artistic experimentations with camera movement, specific image processing techniques which Tania Mouraud would reuse in her future installations. Just like their name indicates, these short videos are a kind of a notebook that accompanies the artist everywhere she goes and which provides a testimony of her investigations in the construction of her images in movement.



Tracteur, 2011  
Les pecheurs, 2008  
In the night, 2009  
Les constructeurs, 2007  
Street life, 2006



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## SELECTED SOLO SHOWS

### 2016

'OTNOT', EASTWARDS PROSPECTUS, Bucharest (RO)

### 2015

'Tania Mouraud. Une Retrospective', Centre Pompidou-Metz, Metz (FR)

'Tania Mouraud. Une retrospective', Galerie de l'Arsenal, église Saint-Pierre-aux-Nonnains, chapelle des Templiers, Musée de la Cours d'Or, 49 Nord 6 Est – Frac Lorraine, école supérieure d'art de Lorraine (Ésal) Galerie Lafayette, Galerie Octave Cowbell, Galerie TouTouChic, Faux Mouvement centre d'art contemporain

### 2014

'Exhausted Laughters', Musée d'Art Moderne de Saint-Etienne Métropole (FR)

'Ad Nauseam', Mac/Val, Vitry-sur-Seine (FR)

### 2012

'Écho: Deux larmes sont suspendues à mes yeux', Collège des Bernardins, Paris (FR)

'La Fabrique', Mostra SESC de Artes, 3C-Centre de création Contemporaine, Sao Paulo (BR)

### 2011

'J'entends les trains depuis toujours / keep hearing the trains for ever', Slought Foundation, Kimmel center and Art Alliance, Philadelphia (USA)

'I haven't seen a butterfly here', Gallery CuetoProject, New-York (USA)

### 2010

'Une pièce de plus', CCC Tours (FR)

'La Fabrique', Krasnoye Znamia, France-Russia Year 2010, St Petersburg (RUS)

### 2009

'Ad Infinitum', Musée des Beaux-Arts de Nantes, Chapelle de l'Oratoire (FR)

'Roaming, Borderland', Musée de la Chasse et de la Nature, Paris (FR)

### 2006

'Façade', Nuit Blanche, Musée de la Chasse et de la Nature, Paris (FR)

### 2003

'Le Verger', FRAC Basse-Normandie, Caen (FR)  
'Sous le puits de lumière Tania Mouraud Décorations', Centre d'art contemporain Le Triangle, Rennes (FR)

### 1999

'Made in Palace', Galerie Labouan-Moussion, Paris (FR)  
'Lobby Wall', Hammer Project, UCLA Hammer Museum, Lobby Wall, (USA)

### 1986

'Vitrines', Musée de la Photographie, Charleroi (BE)  
'Garden Shooting', Maison de la Culture, Amiens (FR)

### 1977

'City Performance n°1', 54 billboards, Paris (FR)  
Art Space n°6, special project, PSI, New-York (USA)



# TANIA MOURAUD

Born in 1941, in Paris, France

## SELECTED GROUP SHOWS

**2012**

'Once Upon a Time', video installation, Nuit Blanche,  
Toronto City Hall, Toronto (CA)

**2011**

'Architectures/Dessins/Utopies', MNAC, Bucarest (RO)

**2010**

'Les promesses du passé, 1950-2010: Une histoire  
discontinue de l'art dans l'ex-Europe de l'Est', section:  
sources/documents/archives, Galerie 33,  
Centre Georges Pompidou, Paris (FR)

'Border Zones: New art across cultures', Museum of  
Anthropology at the University of  
British Columbia, Vancouver (CA)

**2007**

'Sublime Objects', collections sans frontières VI,  
MNAC, Bucarest (RO)

**2005**

'La photographie à l'épreuve', Musée d'Art Moderne,  
Saint Etienne (FR)

**2002**

'Sans commune mesure',  
Musée d'art moderne Lille Métropole,  
Villeneuve d'Ascq (FR)

**1994**

'... Just to name a few. Informations Dienst',  
Grazer Kunstverein, Graz (AUS)

## SELECTED PERMANENT INSTALLATIONS

**1989-2007**

'WYSIWYG', Wall painting, Bibliothèque Publique  
d'Information Centre Georges Pompidou, Paris (FR)

**2005**

'HCYS?', Print on tarpaulin,  
Collection FRAC Lorraine, Metz (FR)

## PUBLIC COLLECTIONS

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Musée d'Art Moderne de la Ville de Paris (FR)  
Centre Georges Pompidou, Paris (FR)  
Musée Carnavalet, Paris (FR)  
Musée du CAPC, Bordeaux (FR)  
Musée d'Art Moderne, St Etienne (FR)  
Musée d'Art Moderne et Contemporain,  
MAMCO, Geneva (CH)  
Museum Vor Moderne Kunst, Arnhem (NL)  
Fonds National d'Art Contemporain (FR)  
Fond Municipal d'Art Contemporain, Paris (FR)  
FRAC Alsace (FR)  
FRAC Bretagne (FR)  
FRAC Corse (FR)  
FRAC Languedoc Roussillon (FR)





PORCELANOSA

MOBILIER

OBJETS SANTAIRES

FINISAGE

DE LUX

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LGR 90MIN



**CTJALFDM**, 2016  
240 x 320 cm  
urban intervention  
©Tania Mouraud, ADAGP  
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**Once Upon a Time**, 2011-2012  
video stills  
p. 9

**Pandemonium 1**, 2015 - 2016  
**Pandemonium 2**, 2015 - 2016  
**Pandemonium 3**, 2015 - 2016  
video installation, three channels  
video HD color with sound  
loop, 13'36"  
edition: 5 + 2 A.P.  
p. 10-11, 72

**Made In Palace**,  
**326/9**, 1981  
gelatin silver print on baryta  
paper Agfa Record Rapid  
180 x 120 cm  
private collection  
p. 12

**AD NAUSEAM**, 2013-2014  
installation 3 channel videos  
27 speakers, random  
distribution program  
coproduction IRCAM  
p. 12

**Frise II :**  
**percevoirdiscerneridentifierconaitre**,  
1991  
acrylic on wood  
29,5 x 888 x 20,5 cm  
photo : Philippe Bernard  
p. 13

**BLACKPOWER - ICI-LA**, 1989  
acrylic on canvas  
104 elements  
variable sizes  
installation view,  
Centre Pompidou-Metz, 2015  
p. 1

**Vitrines, Printemps 499/23**, 1981  
gelatin silver print on baryta  
paper Agfa Record Rapid  
18,00 x 13,00 cm  
edition: 2  
p. 13

**Blackstage 0129**, 2013  
100 x 23,60 cm  
digital print on FineArt paper  
edition: 5  
p. 13

**Iasi ICC**, 2010  
120 x 214 cm  
lambda print  
edition: 3  
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**Neein**, 2002-2008  
video DV PAL 4/3 + stereo sound  
59" (loop)  
edition: 5 + 2 A.P.  
Camera, editing, sound and  
production ©Tania Mouraud  
video stills  
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**IHSABH**, 2007  
acrylic on wall  
635 x 1569 cm  
MNAC  
Bucharest, Romania  
p. 15

**HCYS?**, 2005  
digital print on tarpaulin  
15 x 30 m  
permanent installation  
Collection Frac Lorraine  
photo : Rémi Villaggi © ADAGP  
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**City Performance n°1**, 1977-1978  
urban intervention, Paris,  
54 billboards  
25,00 x 25,03 cm  
collection Frac Lorraine  
p. 17

**Borderland 2348-51**, 2008  
pigment inks on Fine Art paper  
19,77 x 36,00 cm  
edition: 2 + 1 A.P.  
private collection  
p.p. 32-33

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pigment inks on Fine Art paper  
29 x 19,42 cm  
edition: 2 + 1 A.P.  
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- Borderland 0683**, 2010  
pigment inks on Fine Art paper  
165,31 x 110,00 cm  
edition: 3 + 2 A.P.  
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- Borderland 267**, 2007  
pigment inks on Fine Art paper  
13 x 19,42 cm  
edition: 2 + 1 A.P.  
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- Borderland 1260**, 2008  
pigment inks on Fine Art paper  
19,30 x 28,83 cm  
edition: 2 + 1 A.P.  
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- Borderland 2047**, 2008  
pigment inks on Fine Art paper  
19,30 x 28,83 cm  
edition: 2 + 1 A.P.  
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- Borderland 1619**, 2008  
pigment inks on Fine Art paper  
19,30 x 28,83 cm  
edition: 2 + 1 A.P.  
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- Borderland 2668-69**, 2008  
pigment inks on Fine Art paper  
25,00 x 25,03 cm  
edition: 2 + 1 A.P.  
private collection  
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- Borderland 350-51-52-53**, 2008  
pigment inks on Fine Art paper  
10,78 x 29,00 cm  
edition: 2 + 1 A.P.  
private collection  
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- Rubato 034R/036R/0125b**, 2010-2013  
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100 x 198,40 cm  
pigment inks on Fine Art paper  
edition: 5  
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- Désastres 040A**, 2014  
pigment inks on Fine Art paper  
40 x 49,66 cm  
edition: 5 + 1 A.P.  
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- Désastres 036A**, 2014  
pigment inks on Fine Art paper  
38,00 x 57,00 cm  
edition: 5 + 1 A.P.  
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- Balafres 565-566**, 2015-2016  
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edition: 3 + 2 A.P.  
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- Balafres 739-741**, 2015-16  
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- Balafres 117-119**, 2015  
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- Balafres 428**, 2015-16  
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73,30 x 110 cm  
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46 x 150 cm  
edition: 3 + 2 A.P.  
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pigment inks on Fine Art paper  
80 x 120 cm  
edition: 5 + 2 A.P.  
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- Mais alors si le monde  
n'a absolument aucun sens, qui  
nous empeche d'en inventer un,**  
2008-2016  
digital print on Hahnemuehle  
Photo Rag Baryta  
150 x 112,50 cm  
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digital print on Hahnemuehle Photo  
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- Spinoza 2**, 2016  
digital print on Hahnemuehle  
Photo Rag Baryta  
150 x 112,50 cm  
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- No Name**, 2008-13  
2 channel video Installation  
HD + sound 4.1  
11'49" (loop)  
edition: 5 + 2 A.P.  
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- Face to Face**, 2009  
2 channel video installation  
HD + Sound 4.1  
11'49" loop  
©MOA Vancouver  
p. 68-69
- Notebook 2**, 2016  
**Les Pecheurs**, 2008  
**Street Life**, 2006  
**In the night**, 2009  
**Les constructeurs**, 2007  
**Tracteur**, 2011  
HD video, sound  
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