

CLAIREGASTAUD

TANIA MOURAUD

Texts

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Placing her conception of art and her plastic contribution at the exact opposite of the operating modes of communication and advertising, it is not surprising that Tania Mouraud, has experienced, so often, the desire to manipulate language in its own materiality. It is on purpose that his artistic gesture slows down, if not completely thwart, a reading operation that has nothing natural. The spectator thus finds himself in the position of a child in front of an alphabet primer, testing the opacity of the letters, experiencing the resistance of the signs and physically confronting the very matter of the signifier. In the relationship with time that a work like IHAD installs, the famous sentence of Martin Luther King - "I have a dream" - ceases to appear as a lowered and consensual cliché to regain its poetic freshness and political vitality. Through his extraordinary writing, the artist demonstrates that it is appropriate to fight to see, in the strongest sense of the verb, words that an inconsiderate media use has ended up making invisible. Paradoxically, it is the plurality of vernacular languages - Hebrew, Chinese, Hindi, Arabic, Russian... - and the singularity of artistic language, which render the anti-racist message all its strength and effectiveness, while respecting the diversity and strangeness of cultures.

Olivier Goetz

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The photographs of the series «Borderland», produced since 2007, offer a visual immersion and physically engage the spectator. They draw ranges of color and gray of great fluidity. Roaming the countryside in search of her motif, Tania Mouraud captured the reflections of the landscape on the plastic tarpaulins of the round-batters. The subtle variations of shadow and light on the surface of these opaque canvases have been recorded through images that our cultural referents make us interpret as pictorial representations of the landscape. The folds of these improvised screens articulate games of forms and colors, transcribing the natural cycles, like some impressionists. We think of the millstones of Claude Monet but also the landscapes of John Constable or Joseph Mallord William Turner. The tension between figuration and abstraction is then brought to its height. The title itself highlights this «border region» where the medium questions its limits.

Camille Lenglois

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Words of abandonment whispered by the lovers of Einstein on The Beach, words of hope of Tagore in front of childish innocence (On The Seashore), words of prophecy of the Apocalypse, these words that their dazzle has made inaudible and unreadable to man when threaten to disappear the collective memory, the transcendence of values, the instinct of creation and conservation. By covering them in black, Tania Mouraud paradoxically reveals them in their magnificence and brings them to the power of pure plastic signs in a series of works painted on industrial aluminum bodies, inspired by the game of mixed words. This game of banal and innocuous appearance practiced in all languages connects the intelligibility of the meaning to the visuality of the sign, appealing as much to the mnemonic qualities as to the ability to decipher the player. The grids randomly generated from the texts chosen by Tania Mouraud constitute the framework of a puzzle to be solved, the enigma of human destiny and History, struck by destruction, oblivion and tragic repetition. Continuing her research on language and the perversion of meaning engaged in the series of Scriptures, Tania Mouraud dialectically reveals the aphoretic power of texts drawn from the masterpieces of poetry. Les Mots-mêlés thus function as so many agalmas to which the artist gives a plastic form, and reminds us that, to exist, the language of love and truth can only be revealed under the veil of appearance and the multitude of semblance.

Matthias Barthel

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Ainsi que les impressions sur papier, ces bas-reliefs en aluminium peint sont des conversations (« Shmues », en yiddish). Ils dialoguent, entre eux, avec qui les regarde, avec qui tente de les lire. Les écritures, les grammaires et les sens de lecture se mêlent. Si le yiddish aux lettres bien séparées se lit de droite à gauche, l'œil francophone par habitude balaie de gauche à droite une typographie cursive ou issue des caractères d'imprimerie créée par Tania Mouraud. Les mots font signe tout en étant indéchiffrables. Ils sont extraits de poèmes de la littérature yiddish (Avrom Sutzkever, A. Leyeles, Irena Klepfiz...) qui ont touché l'artiste. Ils sont des fragments, des bribes d'une langue engloutie par la barbarie nazie et l'assimilation, une présence presque invisible, semblables à des souvenirs ou à des spectres. Ce qui a disparu (ré)apparaît, surgit comme un flash à la surface du mur et s'en décroche. Tania Mouraud rapproche les écritures, les cultures, les littératures, les lettres et avec elles les époques et les êtres, conjurant l'impossibilité d'une transmission aux générations futures. Des voix que le temps et l'espace séparent se font écho et se répondent.

Cécile Renoult