

MONIQUE MOUTON

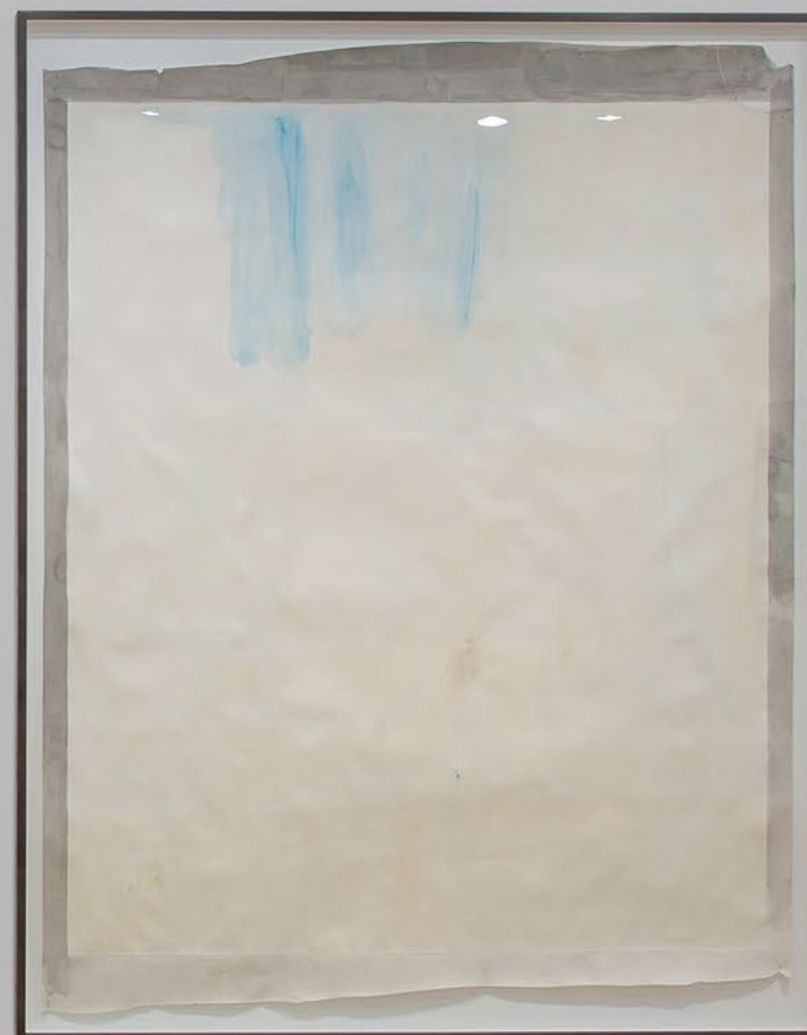




INNER CHAPTERS

Bridget Donahue, New York, 2021

Caves, n.d.
Watercolor, oil, pencil, soft pastel on paper;
C3-12 "dust" finish on maple frame
2.23 × 72.71 × 5.72 cm framed





Hermione picked up the thin grey envelope lying in the creased summer material of her flowered dress. A tiny bow of the same flowered material chafed at her throat. She pulled at the round opening of the same material, fanned herself vigorously with the thin wide square of foreign paper.
—H.D., HERmione

One cut becomes the first gesture that initiates two paintings. The surface could be considered just another edge, the one that's facing you. Paint elaborates this surface-edge, along with other materials, movement, time. There's an elastic continuum to how the paintings are made as the thresholds layer on top of each other.





top
Soft Wait, n.d.
 Watercolor, soft pastel, pen on paper;
 pearl gray on ash frame
 81.92 × 73.03 × 5.72 cm framed



right
Pine Needles, n.d.
 Watercolor, soft pastel, pencil, vinyl paint on paper;
 pearl gray on ash frame
 193.99 × 182.88 × 6.35 cm framed



BRAID

VEDA, Florence, 2020



for monique mouton

Now that everything is

The history emerges, its cut irregular, casual. A rush of light soaks into the pulp. Slow fold, heavy drape, finger. Who was here. Edging the distance between reach, the widening rift, the island of islands ever submerged. A planet goes direct, the equinox looms—our ears ring with the spheres. To look closely at this is work; to look closely is to surrender. Touching through a layer in the magnetic back and forth. Back and forth, breathing. Because now that everything is unquantifiable, everything is possible. Unspooling a loose orbit, meeting again, solar flares disrupt migration in water. Sonar in the deeps, an echo of our separations. Not counting. Listening. Closeness eclipses a grey moment just as warmth resides in the retreat. Soft edged, the direct line in dissolve is not meant to reassure, nor to discourage. Is an arrival the same as getting there? The point of contact is sharp. Voices elide urgency and space.

to grey

You lived on an island where no one else lived. You stood where water met land. It was austere, silent, otherwise uninhabited. Mirror water. The sun was setting. We went for a walk and took pictures before it got dark. Air skimmed across surfaces.

from grey

I think today begins a turn. It all happens all at once. This compressed time will offer surprises. I still take walks, talking to the dogs and donkeys that live on the property.

to yellow

Closer/further, east/west. Flew here yesterday. A backdrop of birdsong and a rectangle of sunlight at my feet. How time is a factor, or not. May it dissolve softly.

from yellow

I had a dream (rescue remedy). I thought I would tell you. Something in excess of logic or numbers.

to blue

A dream of being invaded by blue and yellow. It was a physical sensation, unpleasant. An energetic release. Dispersal. Flocks of green parrots parroting. New moon.

from blue

The moon cycles remind me that time is passing. Particular intervals—often enough but not too often. A sensitivity to scale. The scale of time until now. Blue and yellow are interesting colors to be invaded by. Lots of blue. Orange and lemon jewelry. Masses of green. Blues, violets, yellows, a kind of glow-in-the-dark green, and red that's like dried blood. Pink! I forget the word of it.

to pink

Being a churning interior of guts. Severe. Your message is not a whisper or a lullaby, but it has a sonic register. Sound is vibration. You might meditate on the sound of your own body. Listen to your DNA. You are alive.

from pink

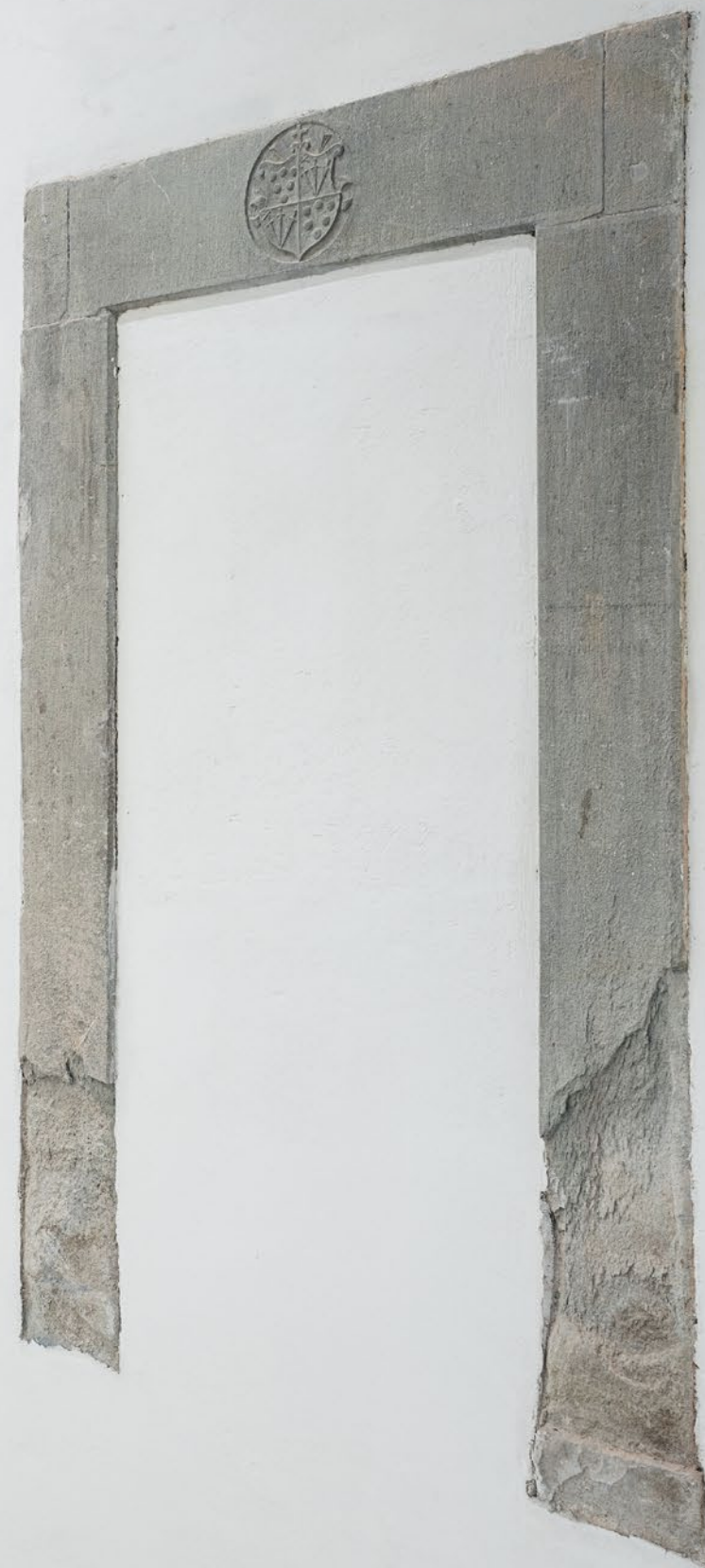
There is something about this interiority that is dispersed and maybe exceeds the boundaries of the container. How definitive the body's borders are. What exceeds the container. Still interior. Movement and a rhythm, even if there's not quite a pattern. Why they look like this. Being Both. Wearing earplugs, I hear my body. Fictions aren't wrong.





V, 2020
Watercolor, soft pastel, pencil on paper
153.5 x 160 cm
166 x 177.5 cm (framed)







Slow burn, 2020
 Watercolor and pencil on paper
 168 x 153.5 cm
 186 x 166 cm (framed)





Goose Eggs, 2020
 Watercolor, soft pastel, vinyl paint, acrylic, pencil on paper
 153.5 x 155 cm
 166 x 169.5 cm (framed)



Thoughts, 2020
Watercolor, sanguine, pencil on paper
153.5 x 74 cm
166 x 99.5 cm (framed)





Tress, 2020
Watercolor, soft pastel, sanguine, pencil on paper
181.5 x 174 cm
196 x 196 cm (framed)

SCENE

Kayne Griffin Corcoran, Los Angeles, 2019

Heat, 2019
Watercolor, acrylic, soft pastel and pencil on paper
160.02 × 205.11 × 6.99 cm (framed)





Scene features a group work that is saturated in both color and composition. This body of work pushes Mouton's interest in the marginal areas of the paintings. The artist draws attention to transitional spaces such as that between the paper and the frame by playing her irregular cuts off of the crisp structures that house them. The paintings elaborate softer signals as Mouton makes a case for gradual reception. In one painting a rainbow appears through a wash of a purple hue. Another's subtly arced perimeter comes into clarity slowly, one edge a strip that has been sliced off then reattached. The artist's decision-making reveals an impetus to extend the compositions beyond their formal boundaries. This intent is not a kind of metaphor (although it does pose the question: what else is worth our consideration?), it is a real discussion of the paintings themselves. How do the paintings bleed into one another? How do they share information? The architecture of the gallery space, the viewer, the frames, the weather, current events, all are contingencies on the experience of the works. One small change in variable can alter the experience, giving way to the open-endedness of seemingly fixed creations.

The wavering edges of Mouton's works on panel insinuate architecture in a play similar to the paper and its frame. Cut into elongated shapes with a jigsaw, the paintings rest on the floor. Their placement near the wall causes them to function like visual speed bumps as they interject into the rhythm of the hanging pieces. The colored shapes bring the viewer's attention to the peripheral space of the gallery and contribute to the rich buildup of the work's ecology of relations. There is a reverberation that happens between the various gestures, marks, and figurations as they are layered on the ground, the wall, and in memory. In this way Mouton's paintings exist as accumulations rather than series. With titles like *Heat*, *Walk*, and *Moon*, the artist offers suggestions to a script that is continuously developing. Scene is only a fragment of the story.

Ground, 2019
Watercolor, Vinyl-Based Paint On Paper
155.58 cm x 145.73 cm x 6.99 cm (framed)





THE THEME IS GREEN

Bridget Donahue, New York, 2018



Green here could mean new or novice, and the Whole Earth Catalog thing. Green plants, green pants, green gold. There's not an abundance of green in the show, so I think the title just lets you in on the attitude: I made this, I'm making this, this has been made. There's an intimacy created by the works' deep belief in the act of finding by doing.

Mouton uses lyrical color and soft figuration to invite us in. Her work calls to mind stain painting, color field painting, shape as medium painting, abstract landscape painting, and what was most recently called provisional painting. The frames, custom finished in a range of colors, add tension to the equation, pairing the washes with a solid thought.

In previous work, Mouton used a jigsaw to make irregularly shaped panels to paint on. Here she uses a blade to cut the paper. In both cases, the undulating cuts turn the surfaces into bodies and add to the works' alien character.

Each painting combines the beautiful with the awkward, as color and composition give way to materiality. Mouton's fuzzy forms, marks, edge-play, rips, drips, blank spaces and washy moods give the work a non-declarative open-endedness. I spend a lot of time thinking about the way in which one set of wet marks has dried, and how it comes into contact with another set of dried wet marks of the same or similar color.

The paintings are a little bit like how you would remember a painting in a dream. Atmospheric dissolves are punctuated by strange, funny shapes. There's a delicate balance struck between deliberateness and casualness, restraint and action. As you spend more time with them, you feel these relationships more fully, and the paintings begin to grow on you. You stop replaying how these scenes came to be, and you accept this world.

-Eric Palgon, November 2018

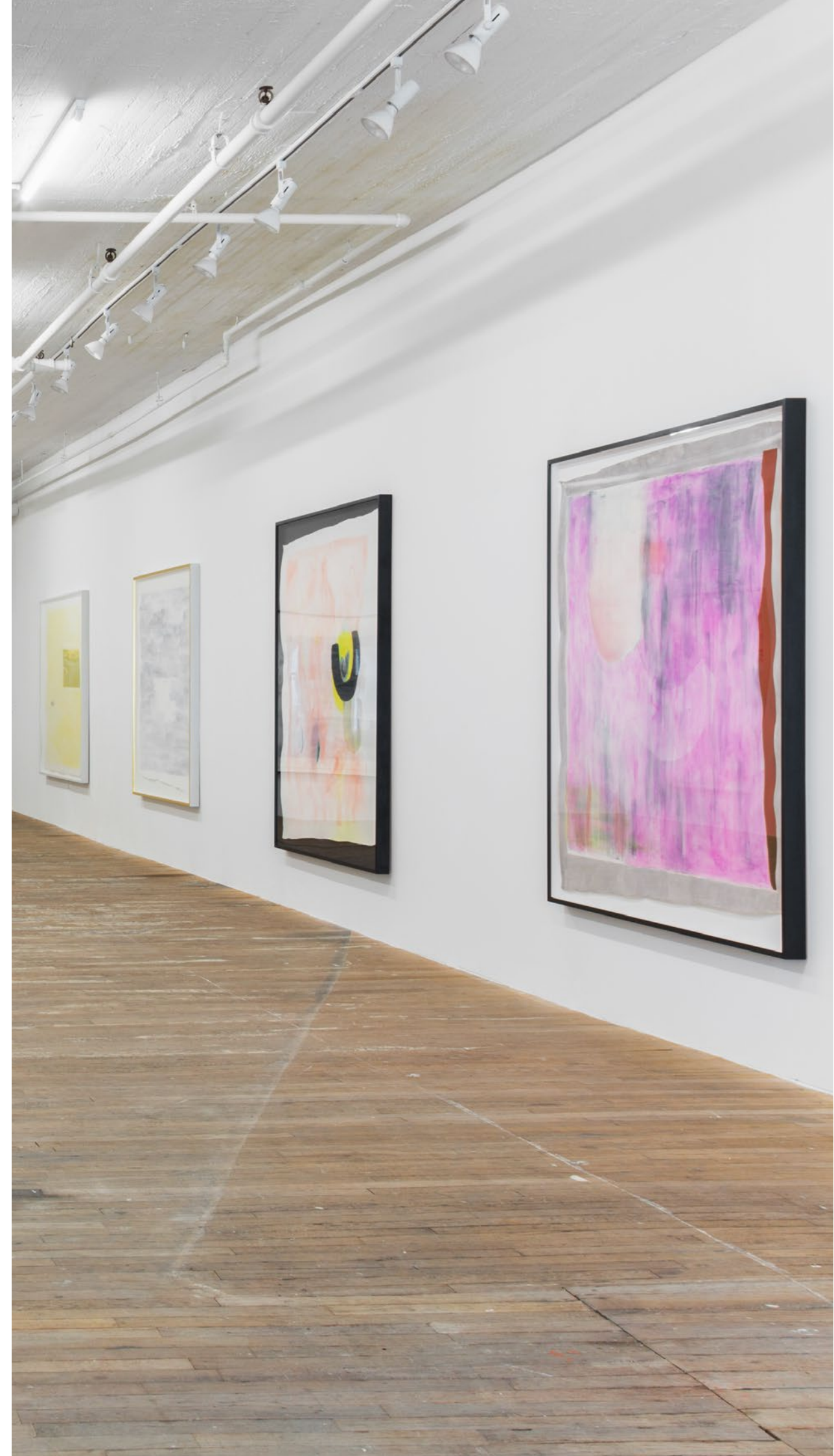


Night / Day, 2018
Watercolor, soft pastel and pencil on paper
160.02 × 177.17 cm (framed)



10.10







(top) *Offspring and Descendants (flowers)*, 2018
Watercolor and soft pastel on paper
159.39 × 157.48 cm

(left) *The Length Goes Outward*, 2017
Watercolor, ink and pencil on paper
190.50 × 160.02 cm

A PLACE PARTLY KNOWN

Natalia Hugh, Cologne, 2017

Untitled (Sound), 2017
Oil on wood panel
97.54 x 57.79 cm





A few weeks ago I was reading that a Syrian doctor, Mohammed K Hamza, had determined a new language for describing the neurological condition of refugees from Syria, particularly for children. He called it: Human Devastation Syndrome.

Hamza noted that the trauma and devastation that the children experienced in their early years had gone even past what soldiers experienced or saw during their time in war. He determined that any existing medical language was insufficient for describing the state of these children. At present, it still feels insufficient.

instance
time: the meetings and international discussions held in the years following world war two, during atomic testing.

many of these meetings focus on discerning specific language for what exactly is happening, both in tests and their effects on the larger world stage.

now, as then, language and meanings have been lacking, or at least slow to recognize the situation.

I have been wondering to a remedy for painting.
Many would have it believed as dead, or unable to say anything new. For starters, they are not the same thing. But, it does not hurt to imagine a thing as dead, for then you may offer it a contrary to the life it lived. For then we may understand it better.

Taking painting as unable to say anything, we must take its architecture and cornerstone into greater significance. Dissect its forms scientifically, organize into types and parts, and recombine these notated parts into a form that then defy fact.

instance
time: 1125, peter abelard finishes
Sic et Non, an essay of 158 accepted truths, provides each truth with the contrary: ‘or not?’

published during time spent at st. denis, a few years before gothic architecture manifest at same location, under abbot suger (sugar?)

bernard de clairvaux calls abelard as heretic
bernard: church truths left open-ended equivalent to heresy
abelard: language of truths without contrary minded as insufficient for understanding God.

When we look at such pacific washes of color, covering a total surface, the gentility of present-day abstraction may welcome us. It is an old friend by now, and so we surmise to understand its parlor tricks, smiling fondly, resting easily at its hearth.

But lets pay mind to the hewn, ebbed edges of the paper and those on the floor, rousing at feet. These outward areas, these zones of defilement, allow for an eerie ecology to occur within those amicable histories we hold dearly. They are simple movements, but diligent and striking through—like a playful game where your opponent already knows your moves and chuckles, friendly enough, at your attempts to outwit.You cannot explain what is occurring, and more, you disbelieve. It is all assumed as playful, but mindfulness and diligence are the antonyms to insouciance.

I experience these paintings in a way that constantly disarms me. I always believe that what I am seeing is historical, abstract painting—things to soothe me. Or not?

When I see lines disappear and shift in hue, or blurs shimmer and oscillate down sides, or colors and lines just appear, as if by chance, like the shorn paper rippling along the sides, I am called into belief that there is little mistake or chance here. Instead there is a diligent and preternatural spirit that knows each page of the playbook, and like the best strategist seduces you with the faith in which you are sure—assured of the outcome—but as you comfort yourself in the center, the sides roll in around you.The belief in your condition is undone.

Alan Longino





MORE NEAR

Bridget Donahue, New York, 2016

More Near (II), 2015
Watercolor, ink, tempera, chalk pastel, pencil on paper
188.60 x 157.48 cm

A Neutral, 2015
Oil on panel
53.98 x 45.72 cm



New paintings by Monique Mouton approach the pictorial but stop short. Surfaces are flattened by contrasting lines or dispersed into washed grounds. Swaths of color, hedged borders, and floating marks are made on rippled paper with margins hosting the excesses of fingerprints, holes and errant pencil lines.

Larger in scale than her works on wood, the paintings on paper continue Mouton's interest in the fragile yet persistent nature of the painted surface. Each piece is as visually distinct as it is sparse. While frames contain the well-handled paper, shaped panel paintings are interjected into the space, disrupting the regularity of the edges. Mouton's compositions hold no symbolism but suggest fragments of thought or, as collected in the exhibition, self-made artifacts in the process of being rearranged.

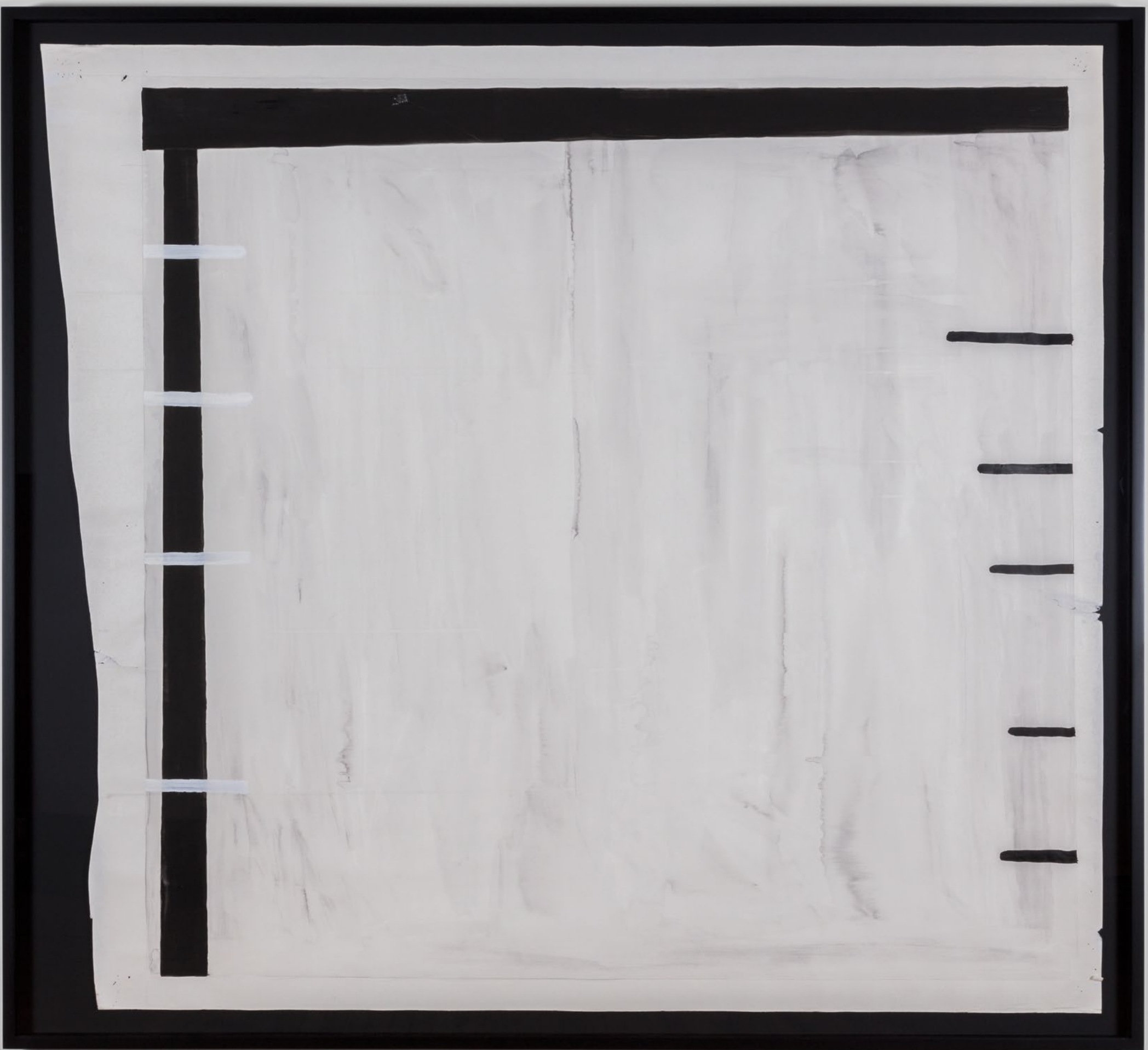
More Near (VII)
2015

Watercolor, charcoal, chalk pastel, pencil on paper
176.53 x 160.66 cm (framed)





Untitled (turquoise), 2016
oil on wood panel
150 x 13.25 x 1.25 cm





More Near (I), 2015
 Watercolor, chalk pastel, charcoal, gesso, tempera paint mounted on sintra
 142.24 x 139.70 cm (framed)



More Near (III), 2015
 Watercolor, tempera, pencil on paper
 147.32 x 161.29 cm (framed)



CURRICULUM VITAE

MONIQUE MOUTON

B. 1984, Fort Collins, Colorado
Lives and works in New York, New York

EDUCATION

- 2014 Master of Fine Arts, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York
- 2006 Bachelor of Fine Arts, Emily Carr Institute, Vancouver, British Columbia

SELECTED SOLO EXHIBITIONS

- 2021 INNER CHAPTERS, Bridget Donahue, New York, New York
- 2020 Braid, VEDA, Florence, Italy
- 2019 Scene, Kayne Griffin Corcoran, Los Angeles
- 2018 The Theme is Green, Bridget Donahue, New York, New York
- 2017 A Place Partly Known, Natalie Hug, Cologne, Germany
- 2016 Paramount Ranch, Agoura Hills, California
More Near, Bridget Donahue, New York, New York
- 2014 Pieces, Fourteen30 Contemporary, Portland, Oregon
- 2012 Sides, Blanket Contemporary Art Inc., Vancouver, British Columbia
- 2011 Pitch, Pamela, Los Angeles, California
- 2009 New Shapes, Blanket Contemporary Art Inc., Vancouver, British Columbia
- 2007 Measure, Bodger’s and Kludger’s Co-operative Art Parlour, Vancouver, British Columbia

SELECTED GROUP EXHIBITIONS

- 2022 Looking Back / The 12th White Columns Annual – Selected by Mary Manning, White Columns, New York
- 2021 Palai, Palazzo Tamborino Cezzi, Lecce, Italy
- 2019 Goldie’s Gallery, organized by Trevor Shimizu, Long Island City, New York
Goldie’s Gallery, Galerie Christine Mayer, Munich, Germany
The Samovar, Overduin & Co., Los Angeles, California
La terra piatta è la dimensione lirica di un luogo come se regredire fosse inventare, Octogan x Maroncelli 12, Milan, Italy
Siobhan Liddell: Nobody’s World, Gordon Robichaux, New York, New York
- 2018 10 Year Anniversary Show, Fourteen30 Contemporary, Portland, Oregon
Tissue of Memory, Simon Lee, New York, New York
How To Kill A Siren, The Boom Boom Room, In Limbo, Brooklyn, New York
Blue State, Night Gallery, Los Angeles, California
Specific Site, Klemm’s, Berlin, Germany
Carry the Bend, Brennan & Griffin, New York, New York

- 2017 Canada Friends & Family Garage Sale + Katherine Bernhardt’s Magic Flying Carpets Sale, Canada, New York
The First Ever & Only East Hampton Biennial, The Barn, East Hampton, New York
Fertility Breakdown, Natalia Hug, Cologne, Germany
Lyric on a Battlefield, Gladstone Gallery, New York, New York
Elizabeth Mcintosh, Monique Mouton, Silke Otto-Knapp, Catriona Jeffries, Vancouver, British Columbia
Sputterances, Metro Pictures, New York, New York
On Power and Peace, Situations, New York, New York
- 2016 Fort Greene, Venus Over Los Angeles, Los Angeles, California
Postal Mascota, Galerie Mascota, Mexico City, Mexico
Summer Group Show, PSM Gallery, Berlin, Germany
A Short Story, Field Contemporary, Vancouver, British Columbia
- 2015 White Columns Benefit Exhibition + Auction, White Columns, New York, New York
The Curve, Wallspace, New York, New York
Locally Sourced, Katzen Art Center, American University, Washington, D.C.
Material Art Fair, Fourteen30 Contemporary, Mexico City, Mexico
Close Listening, Richmond Art Gallery, Richmond, British Columbia
- 2014 ONE THING THEN ANOTHER, ACP (Artist Curated Projects) and 3 Days Awake, Los Angeles, California
Man began with the strangeness of his own humanity , Cleopatra’s, Brooklyn, New York
If You Throw A Spider Out The Window, Does It Break?, Brennan & Griffin, New York, New York
Purple States and Cafe Dancer Pop-up, Andrew Edlin Gallery, New York, New York
Close Listening, Ottawa Art Gallery, Ottawa, Ontario
Persian Rose Chartreuse Muse Vancouver Grey, Equinox Gallery, Vancouver, British Columbia
- 2013 Snail Salon, Regina Rex, Queens, New York
The Thick of It, Mercer Union, Toronto, Ontario
Gallery Artists, Macaulay Fine Art, Vancouver, British Columbia
- 2012 Romancing the Stone, Fourteen30 Contemporary, Portland, Oregon
- 2011 Rope of Sand, Soi Fischer, Toronto, Ontario
Some Paintings, Equinox Gallery, Vancouver, British Columbia
- 2009 Enacting Abstraction, Vancouver Art Gallery, Vancouver, British Columbia
- 2008 Making Real, Or Gallery, Vancouver, British Columbia
Michael Morris/Monique Mouton, CSA Space, Vancouver, British Columbia
Working Title, Diaz Contemporary, Toronto, Ontario
- 2007 Let There Be Light, Blanket Gallery, Vancouver, British Columbia
- 2006 Diminutive Disposition, Helen Pitt Gallery, Vancouver, British Columbia
Perception and Depiction, Concourse Gallery, Emily Carr Institute, Vancouver, British Columbia
- 2004 Strangers in a Strange Land , Butchershop Gallery, Vancouver, British Columbia

PUBLICATIONS

2021 Monique Mouton (Artist Booklet), Publisher: VEDA, Florence
2011 Monique Mouton, “Special Project”, Hunter and Cook Magazine (Summer), Issue 9

SELECTED PRESS

2021 Louis Block, “Monique Mouton: Inner Chapters”, The Brooklyn Rail (May 5)
“Monique Mouton: INNER CHAPTERS”, The Guide (March 30),
2019 David Rhodes, “Monique Mouton: Scene”, The Brooklyn Rail (September)
2018 Ksenia M. Soboleva, “Paintings that Are Like Whispers and Secrets”, Hyperallergic (Dec.10)
2017 Adrienne Rubenstein, “Upon Closer Observation”, Cultured Magazine (Winter), 138
Lee Plested, “Elizabeth McIntosh, Monique Mouton, Silke Otto-Knappe”, Artforum (Sept.)
Shant Shahrigian, “Six Chelsea Art Gallery Shows To Take In This Summer”, Chelsea
Patch (July 20)
Tim Gentles, “Sputterances”, Art Agenda (April 13)
2016 Alan Longino, “Painting is a Whale,” Haunt Journal of Art, Volume 3, Issue 1 (Oct. 19)
Barry Schwabsky, “Monique Mouton”, Artforum (May), 332
Roberta Smith, “Monique Mouton ‘More Near’”, The NewYork Times (March 11)
Thomas Micchelli, “A Painter’s Progress: Monique Mouton’s Rough Edges”,
Hyperallergic (March 5)
Howard Halle, “Critic’s Picks: Monique Mouton”, Time Out New York (Feb. 3 - 9)
2015 Roberta Smith, “15 Group Shows Not to Miss,” The New York Times (Jan. 30)
Blake Gopnik, “Monique Mouton Paints Painting’s Death,” Artnet News (Jan. 25)
2014 Monika Szewczyk, “Persian Rose Chartreuse Muse Vancouver Grey,” Artforum
International (Summer)
Michael Turner, “A Look at Painting as A Journey in Vancouver,” Canadian Art
Magazine Online (April 19)
2012 Leah Turner, “Talking with Paint,” Canadian Art Magazine (Spring)
2011 Aaron Peck, “Interview with Monique Mouton”, zero1 Magazine (October 26), Issue 5
2009 Elizabeth McIntosh, et al, “Painting Material Moments and the Fictions of Matter,”
Hunter and Cook Magazine, Issue 2 (Winter)
2008 Gary Michael Dault, “Working Title at Diaz Contemporary,” The Globe and Mail (July 26)
Leah Sandals, “Working in Abstractions,” NOW Magazine (July 31-- Aug 6), 52
Eli Bornowsky, “Just Enough,” Pyramid Power, Vol. 1, Issue 4 (Winter 07/08)

AWARDS/RESIDENCIES

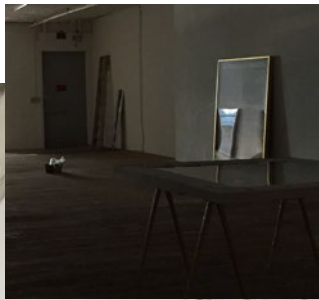
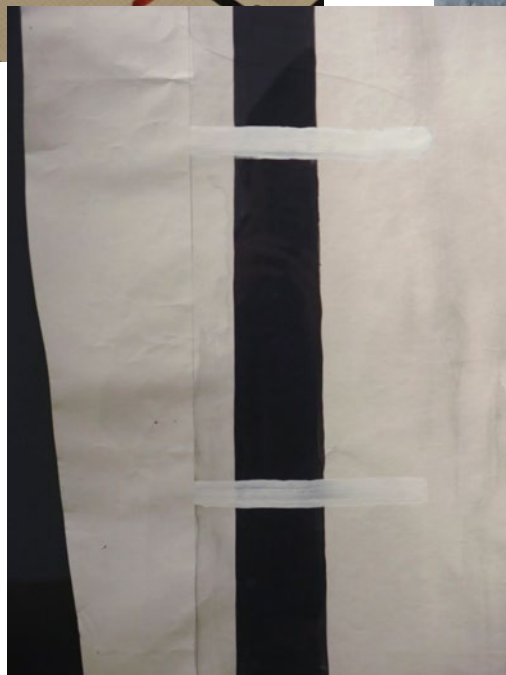
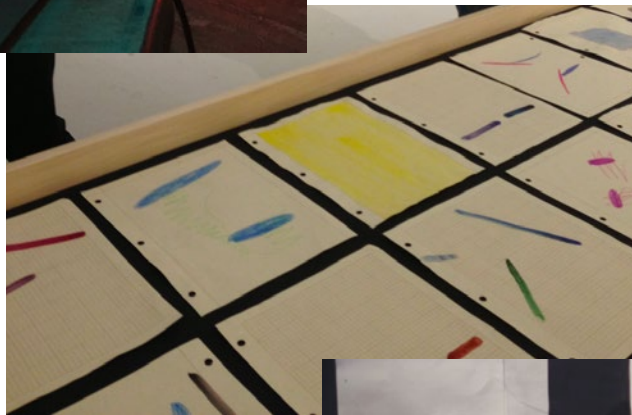
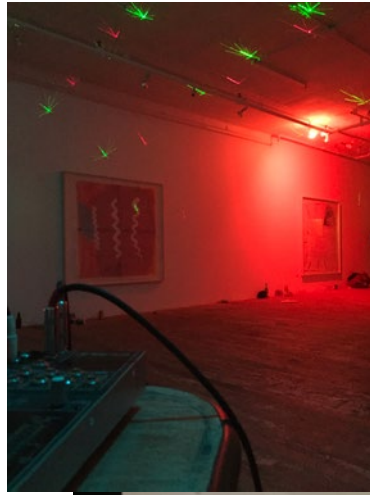
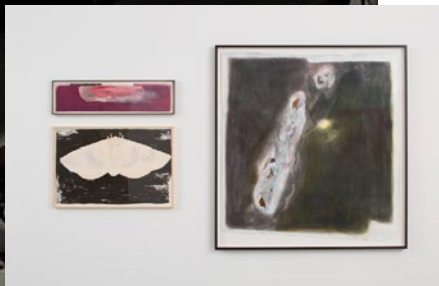
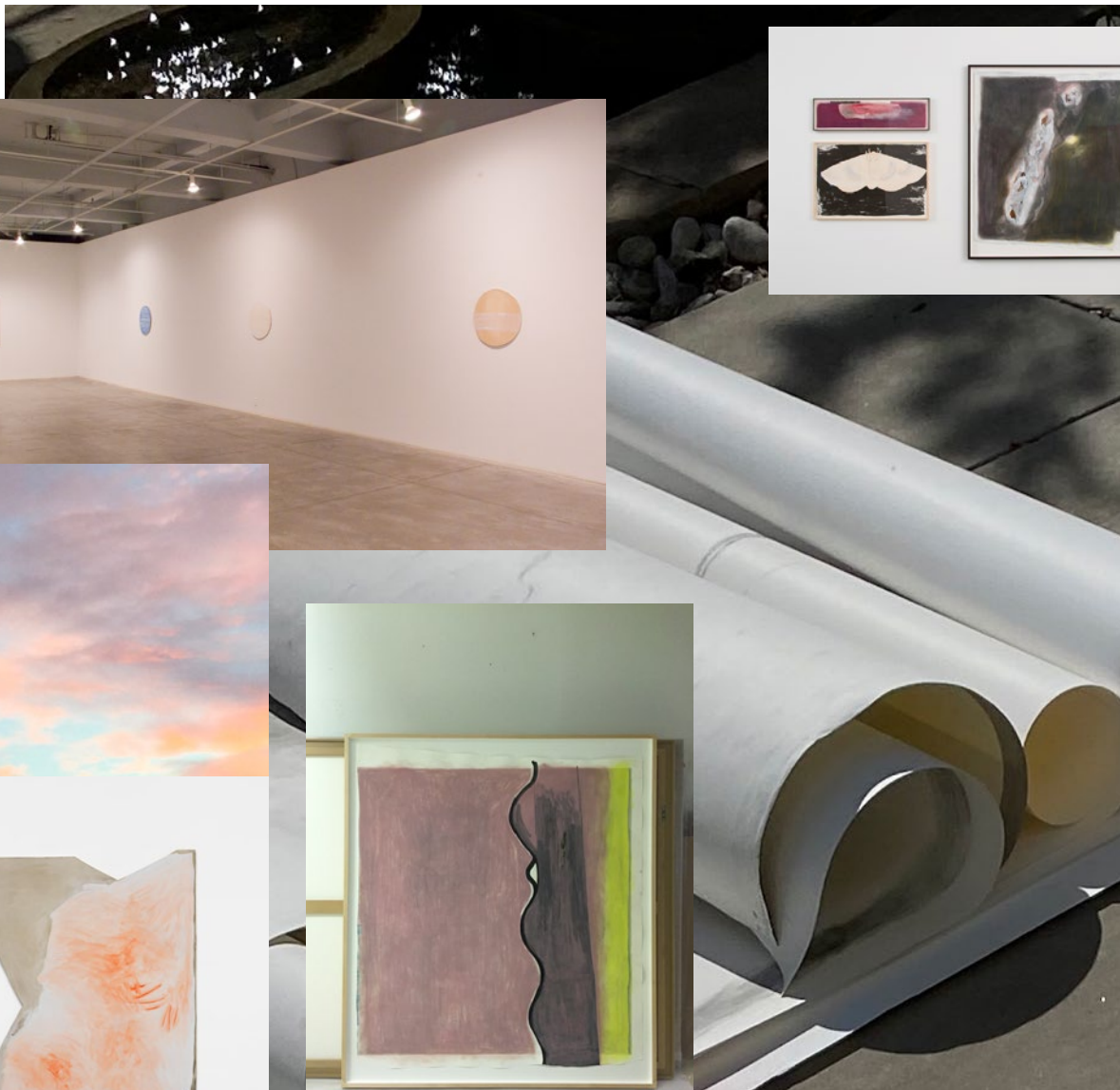
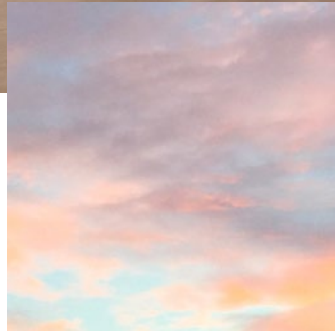
2016 Troedsson Villa, Nikko, Japan
2012 Lead Artist, SoiFischer Thematic Residency Program, Toronto Island, Ontario
2010 The Banff Center, Figure in a Mountain Landscape with Silke Otto--Knapp, Banff, Alberta
2006 Mary Plum Blade Award for Painting, Vancouver, British Columbia

LECTURES

2020 “Louise Fishman Walkthrough hosted by Debra Singer with Louise Fishman in conversation
with Alvaro Barrington and Monique Mouton”, virtual discussion organized through
KARMA, New York, December 9
2014 Close Listening, Panel Discussion moderated by Robert Enright, Ottawa Art Gallery,
Ottawa, Ontario
2013 Twilight Hour Lecture Series with Rachelle Sawatsky, Emily Carr University, Vancouver,
British Columbia
2011 Twilight Hour Lecture Series, Emily Carr University, Vancouver, British Columbia

COLLECTIONS

Davis Museum, Wellesley College, Wellesley, Massachusetts



VEDA