

mireille gros

born in 1954 in muri, lives and works in basel switzerland since 1977

education

1977-1980
1980-1981

schule für gestaltung basel switzerland
cooper union for advancement in science and art new york city usa

awards and prizes

2009
2004
2002

artist in residence in beijing peoples republic of china
regionalepreis kunsthaus baselland switzerland
artist in residence in bamako mali westafrica

solo exhibitions

2014
2013
2010
2008
2007
2006
2005

OUVRIR LES ARCHIVES graphische sammlung der eth zürich
BIODIVERSITY kunsthaus L6 freiburg im breisgau, germany
DREAM OF A BUTTERFLY, kunstverein olten, switzerland
THE USE OF THE USELESS kunsthaus baselland switzerland
TIDEN WETTER ANDERES museum langmatt baden switzerland
BAMAO galerie trudelhaus baden switzerland
la vie en GROS galerie anton meier geneva switzerland
la belle voisine mapra maison d'art plastique rhone-alpes lyon france
-GAC groupe d'art contemporain d'annonay france
-CACL centre d'art contemporain de lacoux hauteville lompnes france
ARTIST BOOKS basel university library basel
look @ the books lodypop basel
madame cadau madame bic ausstellungsraum klingental basel
la vie en guymauves fondation louis moret martigny switzerland
L'ENTRE-TIEN DANS L'ENTRE-DEUX alliances française buenos aires argentina and
montevideo uruguay

2004 zeichenmeer hans thoma society kunstverein reutlingen germany
lichten predigerkirche basel switzerland

2003 hydrordyh mira suiza circolo de bellas artes madrid spain
tisser la parole artforum künstlerkreis offenburg germany

2002 émergence musée jénisch vevey switzerland
2001 émergence kunstmuseum bern switzerland

group exhibitions

2014 china in liestal, kunsthalle palazzo liestal/ basel

2013 tout est là pavillon carré de baudouin paris france
MAKING VISIBLE, kunsthau baselland, switzerland
AUSWAHL 14, aargauer kunsthau aarau, switzerland
TRUFFES + TROUVAILLES, kunstraum baden, switzerland
dream of a butterfly kunstverein olten, switzerland
neues zuhause marc de puechredon basel
UEBERBLEIBSEL, konnektor, hannover, germany

2012 zeichnen zeichnen toujours toujours centre d'art contemporain de mulhouse-france
drawing a line in the sand peter blum SoHo new york city usa
la commande contemporaine de la chalcographie du musée louvre paris
springende lachse works on paper, collection kunst-zeug-haus, ch-rapperswil
entre les lignes fabrikculture hégenheim france

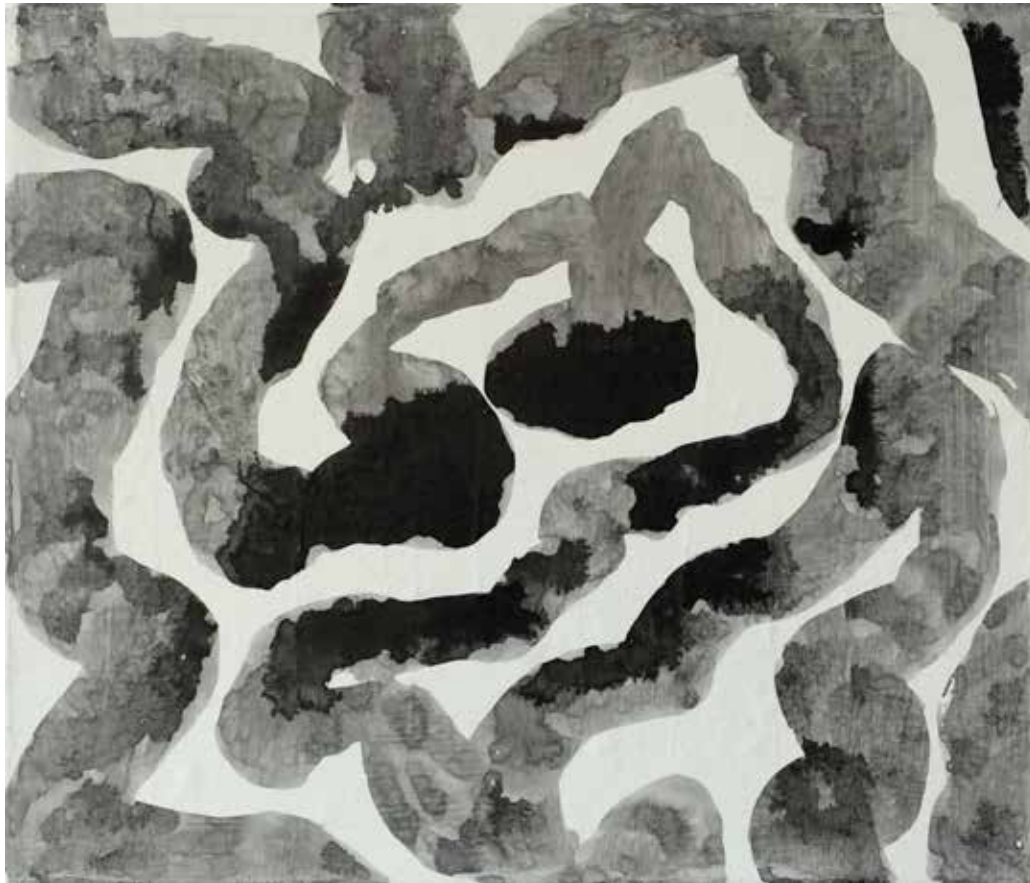
2011 le rayonnement du papier les nominés du prix canson hotel de sauroy paris france
memory and identity MK2 art space cao chang di beijing peoples republic of china
floriège kunstmuseum olten switzerland
blumen und perlen kunstraum baden baden switzerland
nic hausmann und seine künstler graphische sammlung der ETH zurich switzerland
going places oslo10 basel

2010 felicità centre pasqu'art bienne switzerland
art beijing artist:net:work beijing peoples republic of china
museumsnacht zurich graphische sammlung der ETH zurich switzerland

2009 ernte erwerbungen kulturelles baselland dreispitzhalle basel-münchenstein switzerland

2008 basler museumsnacht kunsthau baselland auf dem münsterplatz basel switzerland
d'une page à l'autre fabrikculture hégenheim france
I love musée jénisch voyage au coeur des collections musée jénisch vevey switzerland
ventcoulis dessins fondation louis moret martigny switzerland

2007	schweizer künstlergraphik URDLA centre international estampe et livre f-villeurbanne
2006	pigeon vole fondation robert musée neuhaus bienne switzerland medium photography stampa gallery basel switzerland schweizer druckgraphik der gegenwart die graphische sammlung der ETH zurich zu gast im museum kunstpalaest düsseldorf germany 6 positionen schweizerischer originalgrafik gewerbemuseum winterthur switzerland
2005	im reich der zeichnung aargauer kunsthaua aarau switzerland schweizerdruckgraphik helmhaus zurich switzerland sammlung erwin oberwiler kunstmuseum olten switzerland la nuit blanche musée de montmartre paris france à peau de fleur- le dessin à l'épreuve galerie eric dupont paris france
2004	salon kunsthalle palazzo liestal switzerland art basel film stadtkino basel selection of art basel switzerland european triangle dinter fine arts nyc usa mesurer et compter la nuit de la science geneve switzerland
2003	echoloten graphisches kabinet kunstmuseum solothurn shift kasko basel switzerland les suites des nuits musée d'histoire des sciences geneva switzerland künstlerbücher und unikate galerie trudelhaus baden switzerland festival afrique noire schlachthaus theater bern switzerland forbidden ganaart photo festival seoul corea le destin est plus vieux que l'homme museum der kulturen basel switzerland flechtknoten carte blanche à dieter koeplin ausstellungsraum klingental ch-basel gravures aujourd'hui demain musée des beaux arts le locle switzerland impression expérimentation musée jurassien des arts moutier switzerland l'année de l'eau musée d'histoire des sciences geneva switzerland
2002	les îles de tohu et bohu galerie anton meier geneva switzerland uniques cabinet cantonal des estampes vevey switzerland art basel film stadtkino basel selection of art basel switzerland
2001	up in the sky kunsthaua grenchen switzerland flechtknoten carte blanche à dieter koeplin ausstellungsraum klingental ch-basel
2000	fleurs museum allerheiligen schaffhausen switzerland art basel film stadtkino basel selection of art basel
in public space	2007 GEDANKENGÄNGE sgraffito stadtspital waid kunst und bau zurich switzerland 2004 AGAT mural painting, bank dreyfus basel switzerland 2006 fons et origo, taufkapelle der katholischen kirche steihausen 2000 pool sesselacker cms basel switzerland 2000 INDIGO liebfeld cemetery of baden switzerland



chinese ink on canvas

33 X 39 cm

2013

my artistic approach is not guided by theory,
concept or a particular thought.

all thoughts are held on the same plane,
no one idea is favored in order to remain receptive for the course of
behavior, the course of the "world", the course of nature.

the potential of the situation at hand is sounded out spontaneously
from moment to moment.

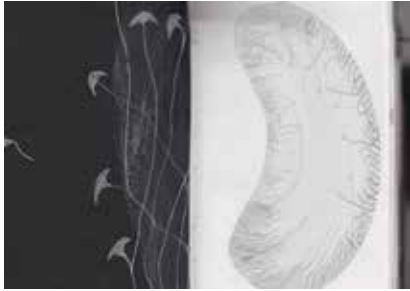
what is in keeping with a given situation is explored whereby
the pictorial technique too can change at any time.

what emerges may prosper.
(sponte sua = spontaneous)

often things come together that are separate in daily perception
gliding from one universe to the next
free of intention
immerging into work



LA VIE EN GROS
1987 - 2014
12 X 12 = 144 CARNETS = 1 GROS



When they're not on their way to an exhibition in Paris, New York or Berne, they're colorfully arrayed side by side in her Basel studio: small notebooks that have, over the years, grown into a big family and a veritable encyclopaedia - Mireille Gros Color Books. In their bright bindings, they radiate the aura of a butterfly that has just floated down out of the vast sky, its wings gracefully folded, but ready to amaze us with the fragile variegation of its visual substance. It is over 20 years since Mireille Gros began recording her impressions in conveniently sized notebooks: making sketches, collages, photos and notes; recording, drawing, pasting - one might almost say "planting" her thoughts and perceptions. And today the collection has grown to 144 consecutively numbered volumes, not just an organically growing library, but a kaleidoscopic cosmos of images, trails and traces. A universe that could be described metaphorically as exploring its own background noise and framing its cognitive theory as a serial, a novel leading from the world of Objects to the burgeoning of artistic representation. Leavened and held together by the yeast of a now closely observing, now emphatically involved eye for analogies, correspondences, convergences, interferences, allusions, even figural alliterations between the organically grown and the artificially formed world - as suggested by physical expansion of the universe. Food for table and for thought - Pythagorean dinner music - a fragment of the infinite as a pattern imprinted on the profanest of objects. Who would not want to eat off such plates and become a part of such telluric events. As intimate diaries and structuralist analyses, Mireille Gros's artist notebooks inhabit a fragile in-between: between seeing and the seen, the grain of sand and the dune, eye and hand, idea and image, figure and object. Every page is a kind of spore, a seed-pod waiting for the flutter of an eyelid or zephyr of a breath to lift it up and carry it away, so it can embed itself elsewhere and continue to thrive in the most concrete of Platonic realities.

Andreas Langenbacher



MAKING VISIBLE

kunsthau baselland

video installation

2013



TOUT EST LÀ pavillon carré de baudouin, paris

2013

90 x 130 cm

chinese ink on canvas



BIODIVERSITY kunstraum L6 freiburg /breisgau, germany 2013

drawings and paperobjects



chinese ink on canvas

80 x 120 cm

2011



BIODIVERSITY

Kunstwerkstatt L6 freiburg/breisgau germany 2013

prints watercolors objects



chinese ink on canvas

85 x 70 cm

2013



TOUT EST LÀ

pavillon carré de baudouin, paris

2013



Sabine Schaschl

The Use of the Useless

Mireille Gros presents a solo exhibition at Kunsthaus Baselland, which is originated under the influence of her preoccupation with China and in particular with the Chinese philosopher Zhuang Zi. The artist studied at the Basel School of Design with Werner von Mutzenbecher and Werner Jehle, and at Cooper Union in New York with Vito Acconci and Hans Haacke. Mireille Gros spent much time in New York, Liverpool and Barcelona. Extended travels to Italy, Norway, and especially those to West Africa were also important for her work.

In recent years, the focus of Mireille Gros's artistic debate has been almost exclusively directed to China, ever since a grant from the Christoph Merian Foundation made a first extended stay possible. In the course of her intensive studies of the Chinese language and culture, she thereby came across the work of the poet and philosopher Zhuang Zi. The book, named after the philosopher, which includes the famous collections of texts "The true book of the southern floral country" and "The Book of Spontaneity: On the usefulness of uselessness and the culture of slowness", became the main source of inspiration for the artist. Here she discovered a new basic strategy in her artistic activity that allows for more spontaneity, and that revived the supposedly useless or rather questioned it in its uselessness. Unlike her earlier drawings and paintings the recent works are dominated by an experimental, spontaneous and random attitude. In her paintings and drawings the artist uses traditional Chinese materials such as handmade Chinese paper as support or classical Chinese ink as medium.

In her works, gestures and/or materials are often balanced: Where she takes away something, she adds something else; or to a movement, she adds a corresponding counter-movement. Thus resulted paintings executed with the fingertips, or those obtaining their shape by scratching on it with nails or similar objects. Despite the spontaneous process of creation, the pictures often recall fields, flowers, grasses, branches or rivers and rice fields. Already in her earlier works, the artist took no interest in abstraction; in fact everything is figurative for her. She explores the "nothing" to the point where it turns into "something", instead of just moving from the figurative to a certain point of abstraction. This approach can also be found in the recent works, but paired with sensitivity towards a spontaneous attitude.

Even in the photographs this fundamental attitude is noticeable. The snapshot of a shadow or the last resting-place of disused Buddha figures (male and female!) is detained: If nothing else the fast faces the slow from a thematic point of view.

In a spatially conceived installation, Mireille Gros goes back to a large number of sheets, developed over a long period of time, where she focused on capturing Chinese culture by means of the Chinese characters. Glued together and re-used as a surface for drawing, the artist returns to the supposedly useless something valuable: as carrier of words and thoughts the ensemble develops into an elaborate installation in which the recipient may get lost in details. Here, too, memories of previous work come into mind, in which the artist uses the whole universe to inspire new works. The zooming back and forth from micro- to macro-cosm, from "Gros" to "Detail", still remains an important starting point of her work.



THE USE OF THE USELESS

kunsthau baselland 2010

drawing 310 x 265 cm and paper object



chinese ink on canvas

36 x 30 cm

2013



Peter Blum gallery

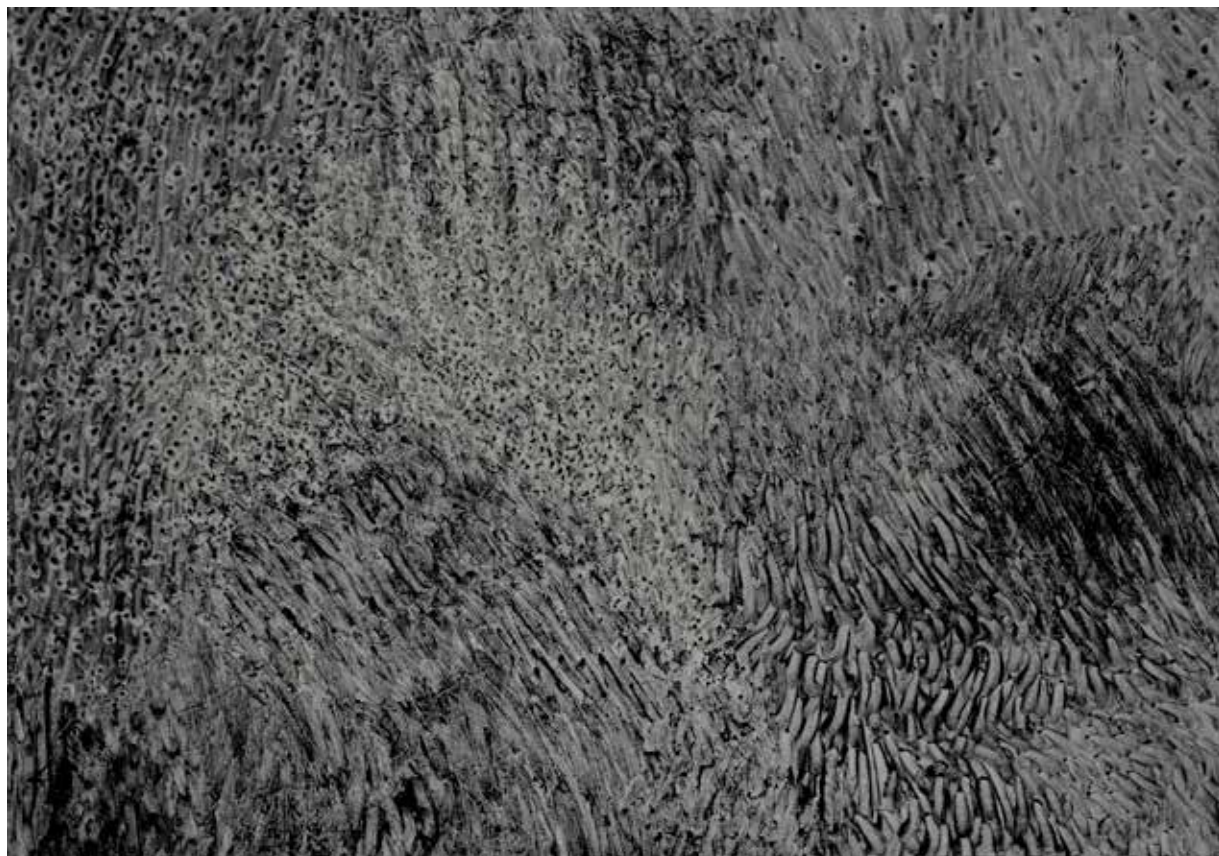
DRAWING A LINE IN THE SAND

February 2 – March 31, 2012

Peter Blum is pleased to announce the exhibition Drawing a Line in the Sand, a group exhibition of works on paper opening on February 2nd at Peter Blum Soho, 99 Wooster Street, New York. An opening reception will be held on Thursday February 2nd from 6-8pm. Drawing a Line in the Sand is a continuation of the gallery's ongoing interest in drawing. It follows the tradition begun with earlier exhibitions such as Drawing a Line and Crossing it (1997) and Line and Surface (2006). Over the past century the definition of drawing has broadened its boundaries significantly. As drawings were once perceived as preparations for other artworks or illustrative images, they have in recent times transformed into an art form that stands on its own. Like with painting and sculpture, artists have pushed the limits of drawing, expanding the meaning of line and surface. Drawing a Line in the Sand presents an array of drawings by twelve artists spanning a period from the 1960's to the present. Focusing on the importance of the line, the artists in the exhibition employ a variety of methods and materials such as pencil, graphite, charcoal, watercolor, enamel and even the folding of paper, expanding the definition of the drawing and the possibilities of the medium. The following artists are included in the exhibition:

Louise Bourgeois
John Beech
N. Dash
Zipora Fried
Simon Frost
Mireille Gros
Léonie Guyer
Sol LeWitt
David Rabinowitch
Robert Ryman
Robert Zandvliet
John Zurier





SHAN SHUI

chinese ink on canvas

70 x 100 cm

2010

zeichnen zeichnen toujours toujours

la kunsthalle de mulhouse france

144 x 75 cm

2011-2012



les dessins pink ink (144 x 75 cm) sont nés de deux longs séjours en chine, le premier grâce à un échange d'atelier de l'iiab.
le wu wei est un concept philosophique qui nomme une manière de ne pas influencer sur le cours du destin... Ici, l'encre rose coule sur le papier de chine yuan et fait naître un dessin en utilisant le pinceau et le papier de la manière la plus minimale possible.



THE CHALCOGRAPHIE OF THE LOUVRE MUSEUM

"Chalcographie" is a word used both to designate the process of engraving on metal plates (most often copper plates) as well as the place where the engravings are exhibited.

The Chalcographie owns and keeps a collection of over 13 000 plates. It was founded in 1797, when several collections which had been built up under the "Ancien Régime" were gathered. It is now placed under the responsibility of the Department of Graphic Arts.

Since the RMN was created in 1895, it has made enclings printed after the original copper plates from the Chalcographie's collection.

La Chalcographie du Louvre
Boutique
75058 Paris Cedex 01
Tel: 33 1 40 20 59 35 / Fax 33 1 40 20 53 13
www.chalcographie.louvre.com
louvre.chalco@rmn.fr

Lundi, jeudi, samedi et dimanche 9h30-19h
Mercredi et vendredi 9h30-21h45





TRANSITION

encaustic on canvas

145 x 220 cm

2011



les papiers inspirés



les nominés du prix canson

hôtel de sauroy paris

2011

papiers inspirés

nomination prix canson

8. bis 19. juni 2011

l'hôtel de sauroy paris france

Le Fonds Canson® pour l'Art et le Papier expose les 37 artistes sélectionnés pour le Prix Canson® 2011.

Ces artistes, dont l'œuvre témoigne d'une recherche dans l'univers du papier, ont été choisis par un jury d'exception présidé par Gérard Garouste :

Marie-Laure Bernadac (Conservatrice en charge de l'Art contemporain au Musée du Louvre) ; matali Crasset (Designer); Gérard Garouste (Président) ; Antoine Tony Guerrero (Ancien directeur des expositions du Musée Moma à New- York) ; Olivier Kaepelin (Ancien directeur du Palais de Tokyo) ; Emanuele Quinz (Historien d'Art) ; Thierry Raspail (Directeur du Musée d'Art Contemporain de Lyon et fondateur de la Biennale de Lyon) ; Paul Tanner (Directeur de la Graphische Sammlung der ETH) ; Marieke Wiegel (Directrice des expositions Institut Néerlandais de Paris).

L'exposition « Papiers inspirés » donne l'occasion au public de découvrir la diversité et la richesse des usages du papier, chez les artistes d'aujourd'hui.

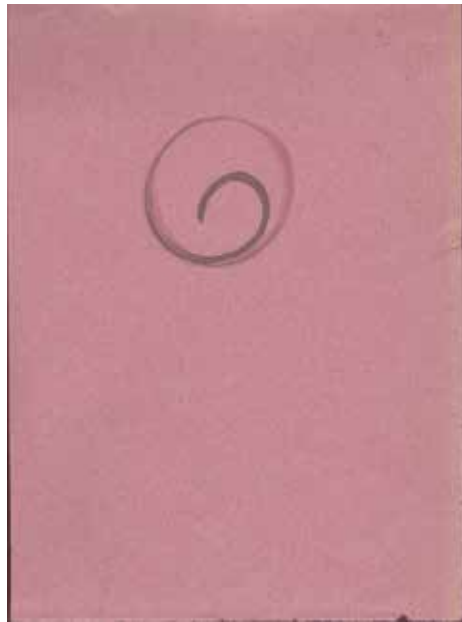
Selon le commissaire, Marlise van der Jagt, l'exposition donne une perspective aux dessins et aux œuvres sur papier très large grâce à ces artistes contemporains provenant de tous les continents.

Les 37 artistes sont :

Juan Cristóbal Abadie, Carlos Alfredo Ara Monti, Pierre Ardouvin, Jean Bedez, Emilie Benoist, Damien Blottière, Leng Bingchuan, Fernando Bryce, Julien Carreyn, Ronald Cornelissen, Béatrice Cussol, Nick Devereux, Gregory Forstner, Mireille Gros, Fabrice Gygi, Karl Haendel, Henri Jacobs, Veronica Lawlor, Christian Lhopital, Olivier Masmonteil, Andrea Mastrovito, Christian Messel, Justin Morin, Yves Netzhammer, Ronald Noorman, Thomas Perino, Kerstin Pettersson, Mary Pupet, Leah Raintree, Ina Riepe, Clément Rodziel-ski, Jean-Michel Sanejouand, Jesus Lozano Saorin, Mohamad Mehdi Tabatabaie, Konstantin Trubkovich, Christian Vetter, Duncan Wylie.

The work of Mireille Gros is adapted from primeval forms, archetypes, and the tiniest particles which are the origin of life. Time and again she returns to these microscopic worlds, creating an almost spiritual presence with her small-celled, amorphous and plant-like forms. Mireille Gros' fragile oeuvre is composed primarily of drawings and paintings, but also includes photographs and videos. For years now, the artist has drawn her inspiration from organic forms. Transformed into drawings, her gaze moves freely between observation and imagination. Her drawings and painting cross the boundaries of the representational. They draw ethereal links to a dream-like world beyond language and definition.

Claudia Spinelli circolo de bellas artes madrid 2003









chinese ink on canvas

80 x 100 cm

2012

