

mina. moulin

The word motif, derived from the Latin *motivus*, means “that which gives movement.” This term encapsulates my artistic approach as a driving force or reason to act, as the subject of a painting, and as a pattern or ornament, a repeated element on a surface. This multiplicity of meanings guides my practice, situated at the intersection of the tangible and the imaginary, the personal and the collective.

In the act of painting, I do not make preparatory sketches; I usually begin with a color, a gesture, a memory. My work is fluid and flowing, using thin, liquid paints. Pigments, acrylic, ink, and spray paint allow me to create tension between the brilliance of pictorial textures and the matte quality of other materials such as lime or plaster. Materials and supports play a central role, acting as guides, while reuse and reappropriation often become integral to my creative process.

Trained initially in fashion design, sewing and the use of textiles are an essential part of my practice as a painter. The decorative scope of art and the question of its reproducibility manifest in my exploration of the domestic space as a fertile site, one that bears witness to our ways of living, our heritage, and our know-how.

I conceive of my artistic production as an invitation to interact with space, to inhabit it, to reinvent it by making it my environment. In the exhibition space, my aim is to transform painting into an installation medium, to see and experience it differently. By opening up this space of interaction and dialogue, my work calls for a constant re-evaluation of our relationship to the world, to our surroundings, and to what Bruce Bégout describes as “the invisible dome under which all our experiences unfold”: atmospheres.



Café 11

2025, in duo with Toni Stakenkötter, at Platform RF, Vaasa, Finland.

Sociocultural, temporary project space with kraft paper, textile, acrylic paint, ceramics, wood and more.

During the two-month residency at platform_rf in Vaasa, Finland, we opened a café.

To open a café means to let go of our role as artists, “the creators of images,” and to give space to collective images, to dreams, wishes, and everyday experiences.

Generally, since painting would not be possible for us without social contacts and relationships, we are very interested in this place. It’s a fun place, a flirty place, a gossip place, it’s a safe space, a place for exchange, and a neutral place outside the family or pre-patronized structures (well, that’s an ideal and subjective way of describing maybe just our favorite café).

At the same time, we see how cliché-ridden the café is in the context of the artistic world, practically the one and only visual element of a romanticized idea of the art scene hundreds of years ago. Actually, it seems as if the art world was simpler and more transparent back then. While the contemporary art scene also lives with and through social media, everything used to be discussed in a wild café in Paris. We were thinking of the phrase “Everything used to be better,” although that’s also just something we heard about.

To play with the idea of having a café was extremely exciting to us, especially in Vaasa, since the cultural context is completely different and the café as a place probably has other associations.

We did open a café as a work in progress, like an open studio. First, we collected materials, using recycled and leftover items and craft paper from the hardware store. We painted fake tapestries, made a fake tile floor, sewed lots of cozy pillows, made furniture out of furniture, burned clumsy cups, and planned creative social winter events.

In November, we started to open the café for that month and hosted many cute events and moments.

We wanted a temporary café — one where everything is free, one that allows us to give free rein to our ideas of color, pattern, and form, and one that we can quickly tear down or recycle at the end of the residency — and it somehow worked out.

We made lots of cakes and teas, repaired fallen papers, talked more than expected, and made details and accessories out of supermarket cardboard.

The most praised reactions we received were that it feels like stepping into a dollhouse, or even into a book.







The café was open every day, so in addition to daily visitors, we organized several events with local residents, such as concerts, parent-child painting workshops, life drawing sessions, and even a karaoke night and a one-man show.



Gathering the 'Breathing O's 2
2025, Grandeur Nature Art Trail Ventoux, Savoillans.

1 suspended piece. Branches, bark, rope, earth, straw, pine, lime, pigments, and ochres.

On the right: *Gathering the 'Breathing O's 1*, 2022, 2 walls restored and repainted differently in 2025. Earth, straw, pine, lime, pigments, and ochres.

Following the restoration of a piece made in 2022, and using the same technique, a mobile was created composed of a curved branch and three coated pieces of bark. Like a relay between the earth and the treetops, this suspended piece extends the narrative of the two frescoes and can be read as a link between them.

However, it also brings another dimension to the earth-and-straw work: this time, it was not used to build a wall, but to "embalm" plant matter in decomposition. This gesture thus takes on a more sacred meaning, as if to celebrate a material that once was, and to preserve its memory.



All about love landscapes

2024, Het Lage Noorden, Netherlands.

Installation: Sofa with a hand-sewn cotton canvas and wool cover. Artist's book combining fabric and paper: cotton canvas, organza, paper, watercolor, wool.



Photographies @ValiaRusso



All about love landscapes

2024, Het Lage Noorden, Netherlands.

Book in fabric and paper: cotton canvas, organza, paper, watercolor, wool.

«During her residency at Het Lage Noorden (April 15 – May 17, 2024), as part of the Nouveau Grand Tour NL, Nina Moulin returned to small-format paintings, watercolor sketches on a notebook. A daily, almost automatic practice, shaped by the surrounding landscapes and their shifts with the weather. She composed a palette—emotional as much as atmospheric—of the non-organic landscape of Marrum. These drawings were later presented within a domestic installation: a sofa, hand-sewn and embroidered, placed outdoors. At its center, a fabric book invites browsing, each organza page revealing a drawing beneath.»

Andréanne Béguin

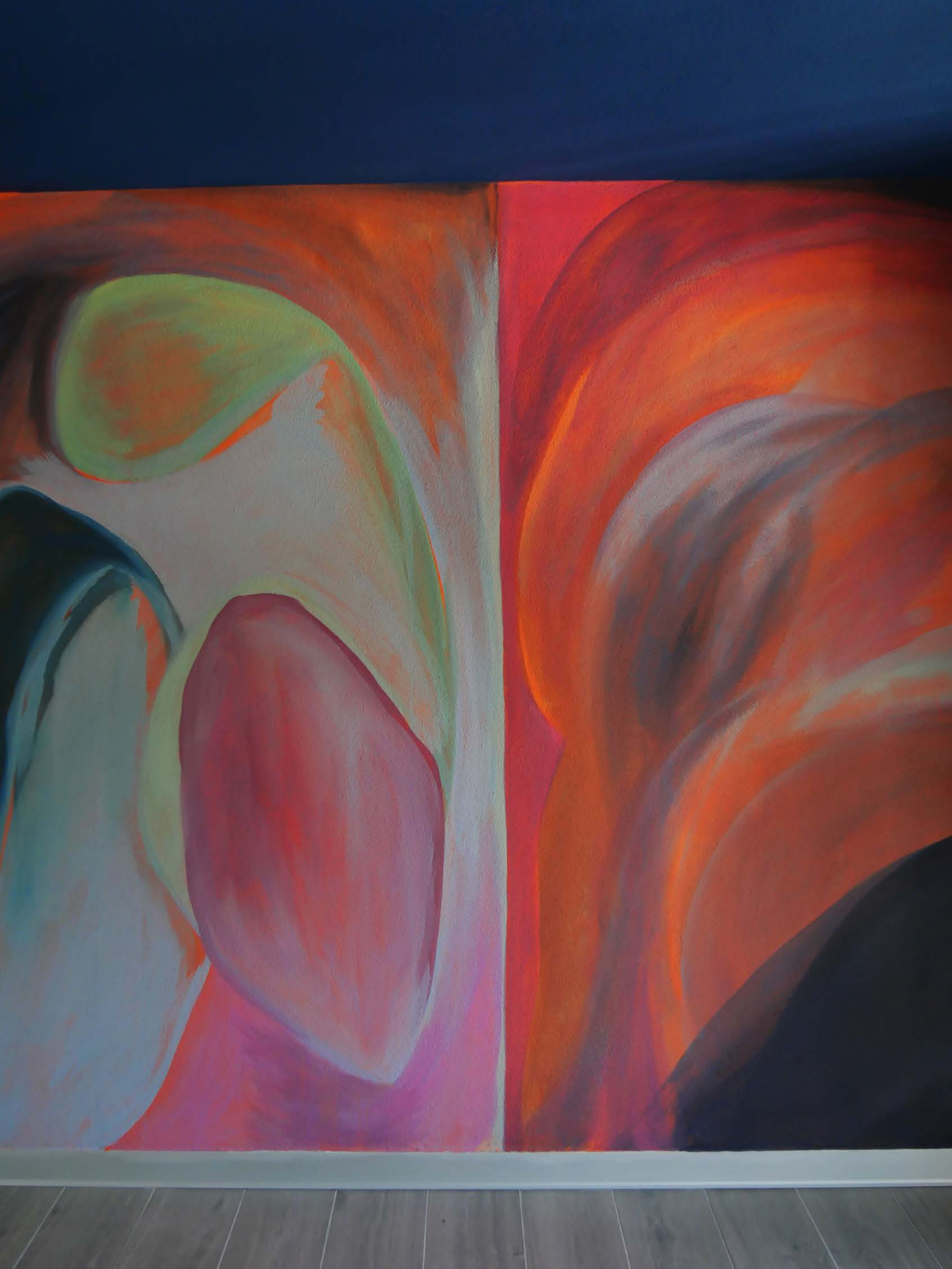




Nontiscordardimé, Vergiss mein nicht, Ne m'oublie pas

2024, in duo with Toni Stakenkötter, Arvier, Italy.

Series of mural paintings commissioned by Andrea Paoletti, interior architect and founder of CasaNetural.



Nontiscordardimé, Vergiss mein nicht, Ne m'oublie pas
2024, in duo with Toni Stakenkötter, Arvier, Italy. Series of mural paintings
commissioned by Andrea Paoletti, interior architect and founder of CasaNetural.

Creation of mural paintings on ceilings and walls for the renovation of a public building as part of the «AgileArvier» project. This duo painting project took place during a month-long residency focused on research into the fauna and flora of the Aosta Valley.

These studies led to numerous series of «mirror paintings» on paper, where each of us painted one half of the sheet, presented here in front of the mural paintings.



On the left: detail of a wall painting for the Glatcha room.
On the right: painting on paper using the mirror technique, in front of the wall painting of the Retro Forêt room.



Do the flowers that weep have tears?

2024, Private château, France.

Site-specific installation, 3 m length / approx. 60 cm height, watercolor and graphite on paper.



La Crémaillère di Casa Nuvola

2023, in duo with Toni Stakenkötter, Grottole, Italy.

Installation, fabrics, paper, plastic, acrylic.

Casa Nuvola was created during a month-long residency with the French Institute of Italy in Grottole (IT), a small village near Matera.

The village center is almost deserted. The studio where we worked was an abandoned house, worn by time, yet still clearly recognizable as a home, with forgotten furniture and decorative objects.

Through the initial impulses of tidying up and cleaning, we realized how we were trying to make the space our own, and how everything seemed to turn into a gestural performance of moving in.

Building on this idea, we moved on to designing our dream house and played at being artists in the countryside. We used clichés, painted memories and observations of the village, constructed fragile furniture from paper and fabric, and invited the locals to a fictional housewarming party.



Various details of the furniture and objects created from cardboard and painted fabric in the «living room.»



Blackberry time

Installation, 1 strip of painted white cotton, approx. 25m long, blackberries, pigments, acrylics.
Dance performance, hanging and realisation at KunstlerStadt Kalbe, August 2023.

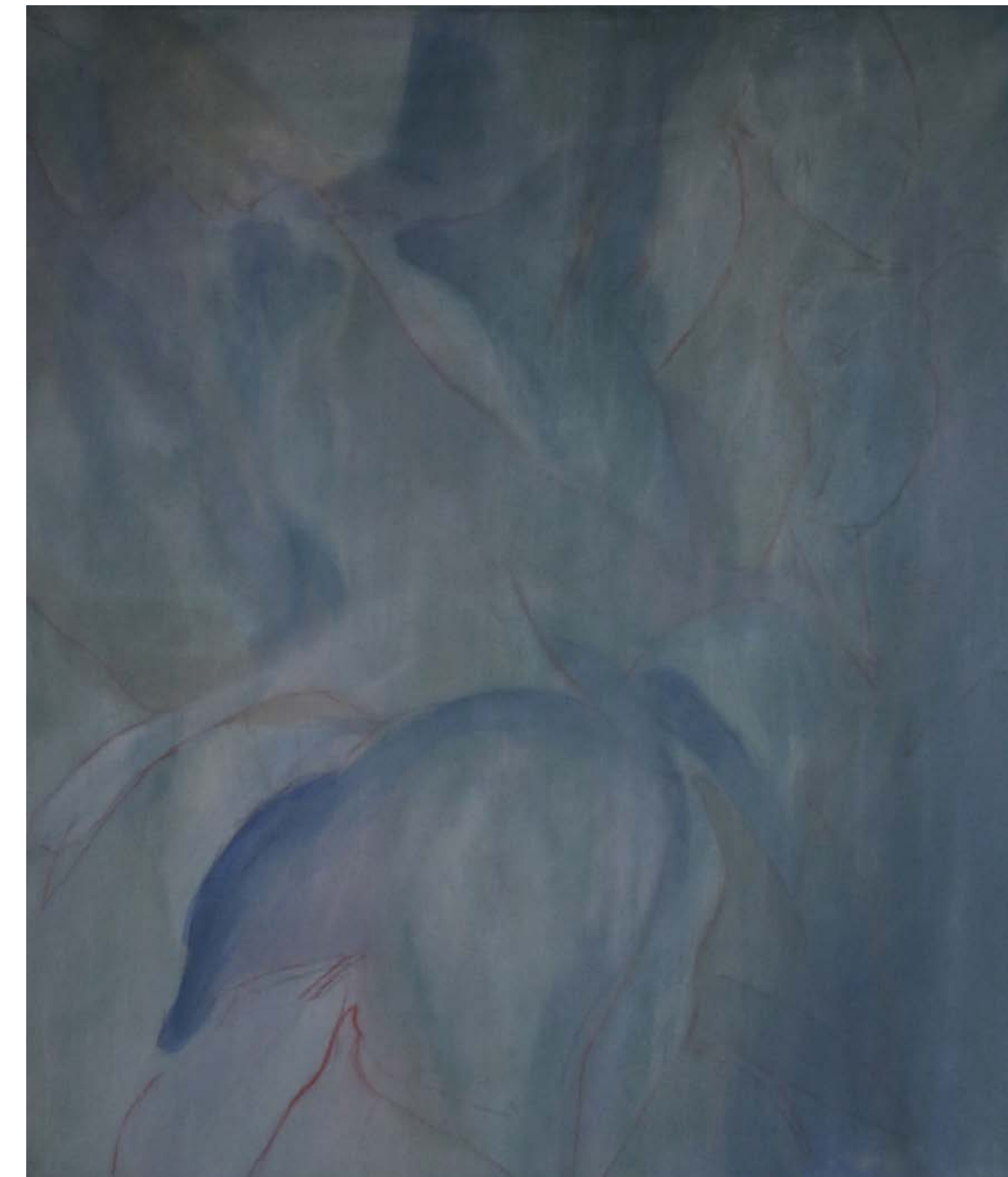
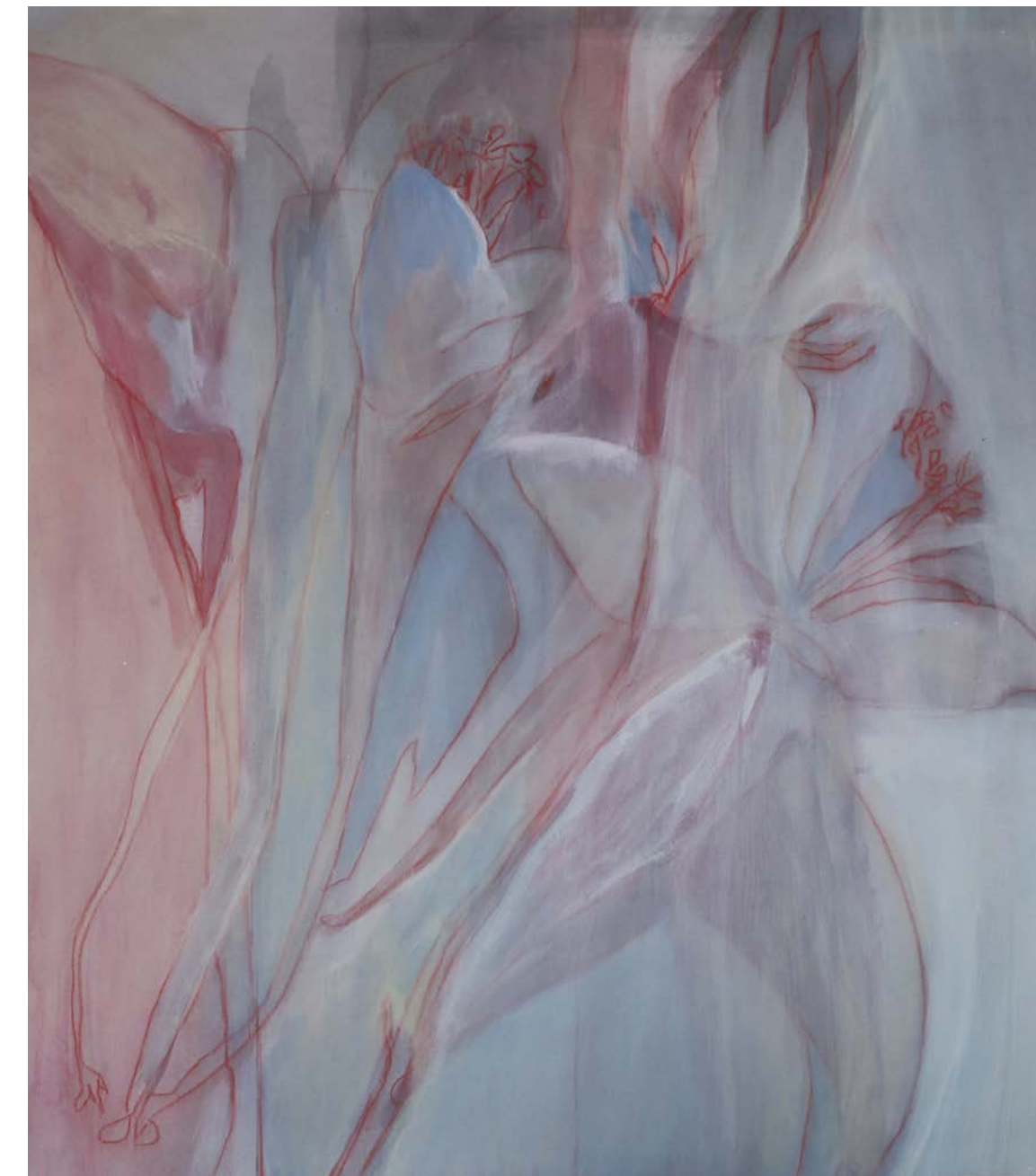


Performance danced by Divija Mellali on 12.08.23.
Painted and sewn trousers, fabric from the painting strip.
Activation of the painting through dance, a performance intended for a female character.
The suspended sheet surrounds the dancer, who seems to melt into it, cling to it, fold it in vain, making it her own.
Like a spider's web that she has spun, we don't know whether she is creating her own refuge or her own trap.
The installation and performance question the relationship between home and the space we make our own, the repetitive domestic gestures. The action is gentle and slow, the movements and the painted fabric sway together.



Blooming

Series of 4 paintings inspired by Cy Twombly's Polaroids.
Approx. 1m/1m, acrylic, pastels, watercolour on white cotton, 2023.





Je me rêve des murmures - Ich träume mir die Murmeln
In duo with Toni Stakenkötter, 2023, Castel Coucou, contemporary art space, Sarreguemines.
Untitled, 2023, painting on kraft paper, pigment, acrylic, gouache, pastel, 2.45 × 3.45 m.



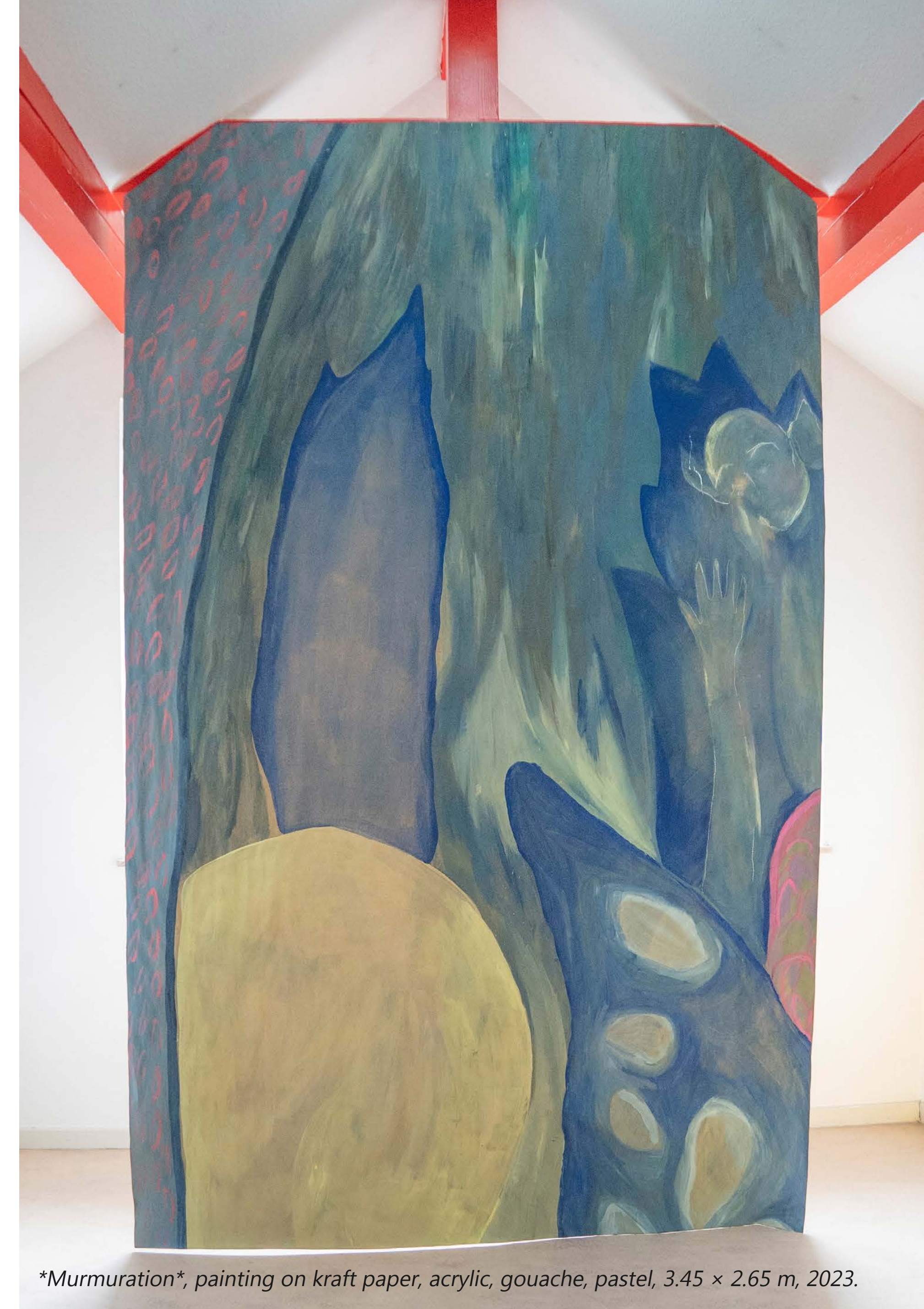
Ophelia, painting on kraft paper in three panels, acrylic, gouache, pastel, 1.5 × 1 m, 1 × 3.5 m, 3.5 × 2.5 m, 2023.

Je me rêve des murmures - Ich träume mir die Murmeln

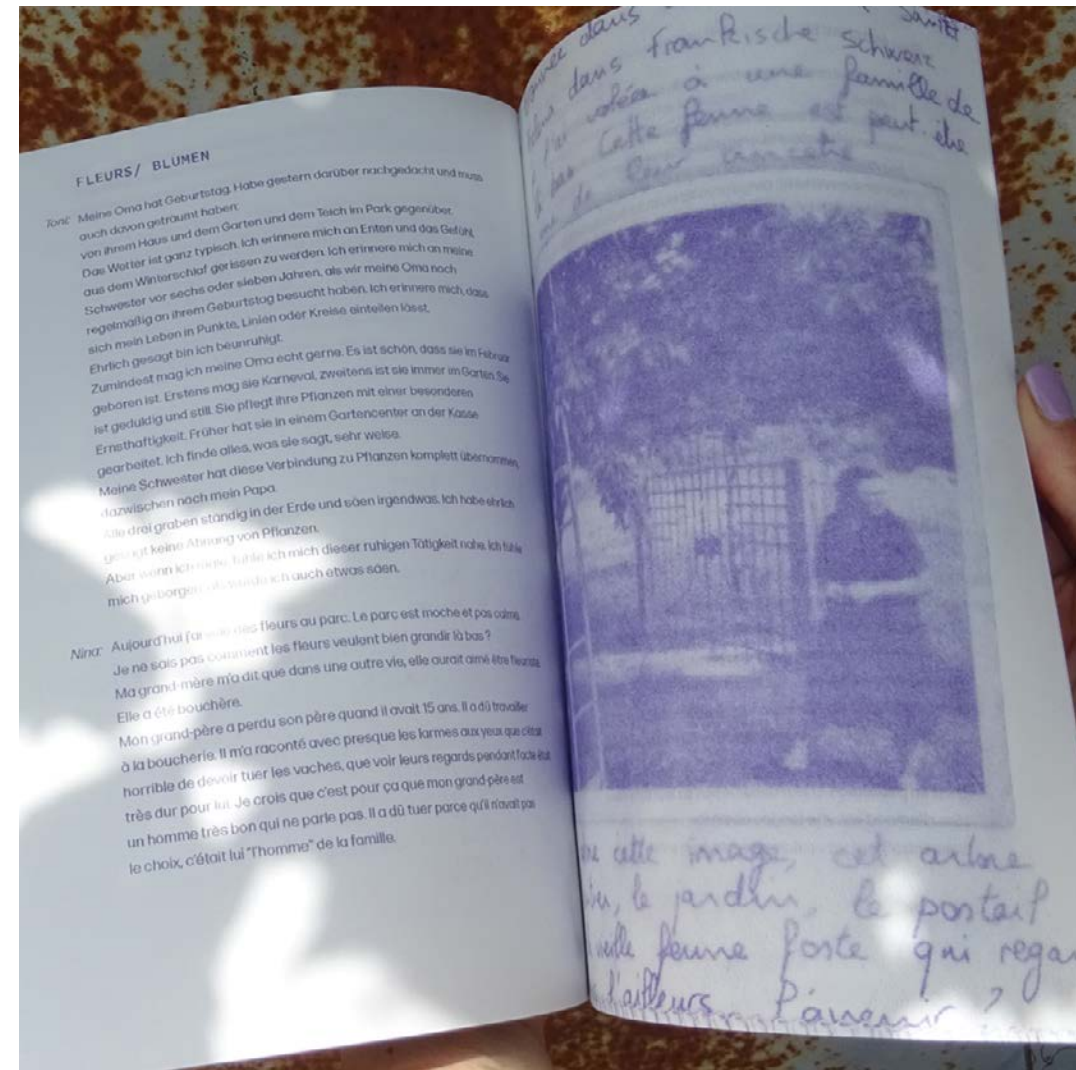
In duo with Toni Stakenkötter, 2023, Castel Coucou, Contemporary Art Space, Sarreguemines

In March 2023, we developed our first duo exhibition in Sarreguemines, a town on the border with Germany. For three months, we exchanged postcards daily — made from sketches, collages, and photographs — sharing glimpses of our everyday surroundings in Saarbrücken and Marseille, as well as fragments of our pasts and our dreams. Through this process, we explored how we perceive the nature around us and how we interpret it through painting and drawing.

In the exhibition space on the top floor of Castel Coucou, we created paintings together based on this exchange. Organic shapes and repetitive patterns evoke wallpaper, wall coverings, or improvised frescoes. The works give form to the place as a narrative space and reorganize it. The attic becomes, in Gaston Bachelard's sense, a space for reverie.



Murmuration, painting on kraft paper, acrylic, gouache, pastel, 3.45 × 2.65 m, 2023.



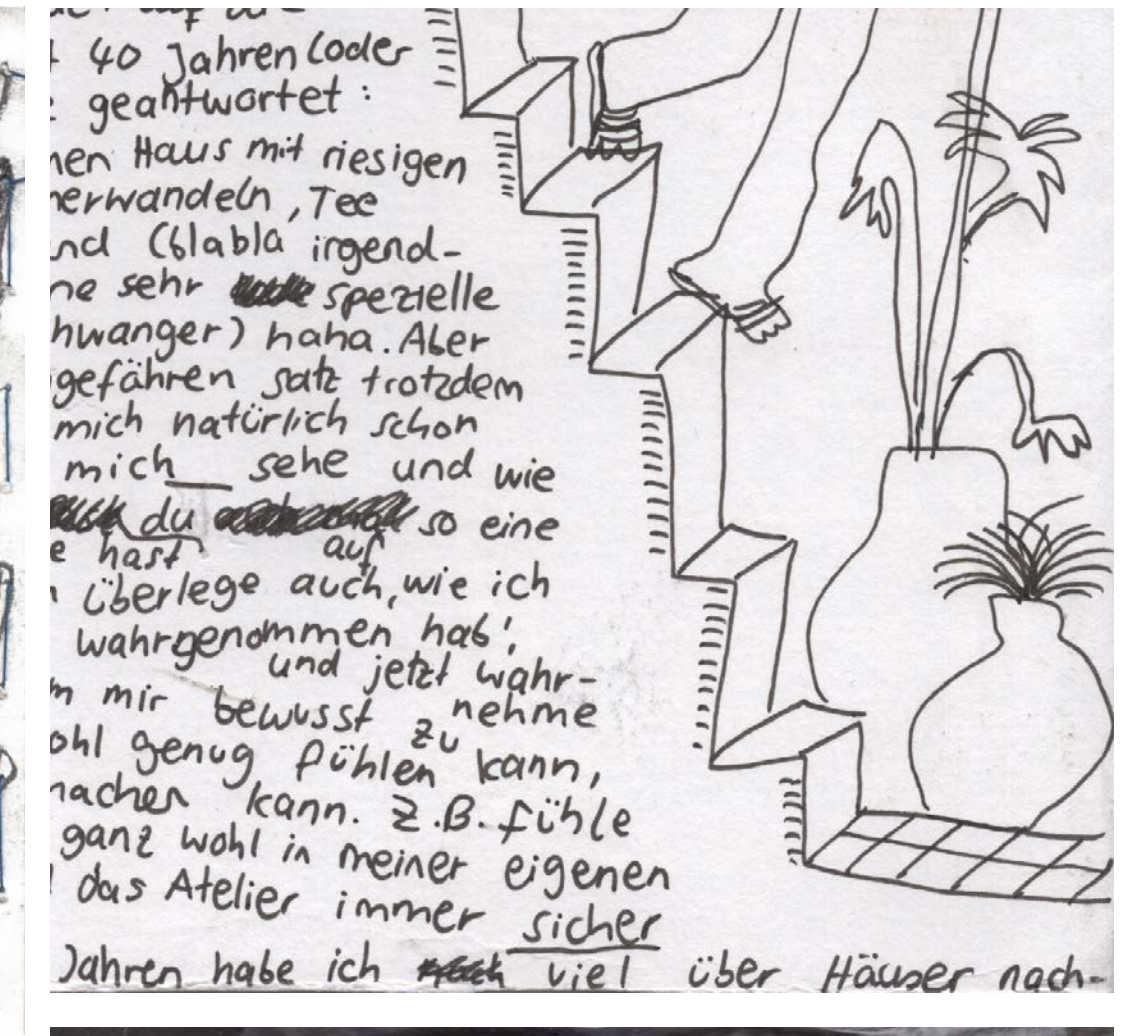
Series Les cartes postales - Postkarten

In duo with Toni Stakenkötter.

Mixed media on paper, cardboard, and photographs. Dimensions: 14.8 × 10.5 cm.

Approximately 100 postcards, French-German texts, 2023.

The postcards were sent daily over a period of three months as part of an epistolary exchange. They contain quotes, everyday news, memories, and more. Some respond to each other, others do not. They mark the beginning of our artistic dialogue and address topics such as our inspirations, our ways of perceiving and relating to landscapes, and our approaches to creation, while also describing our respective environments in our native languages.

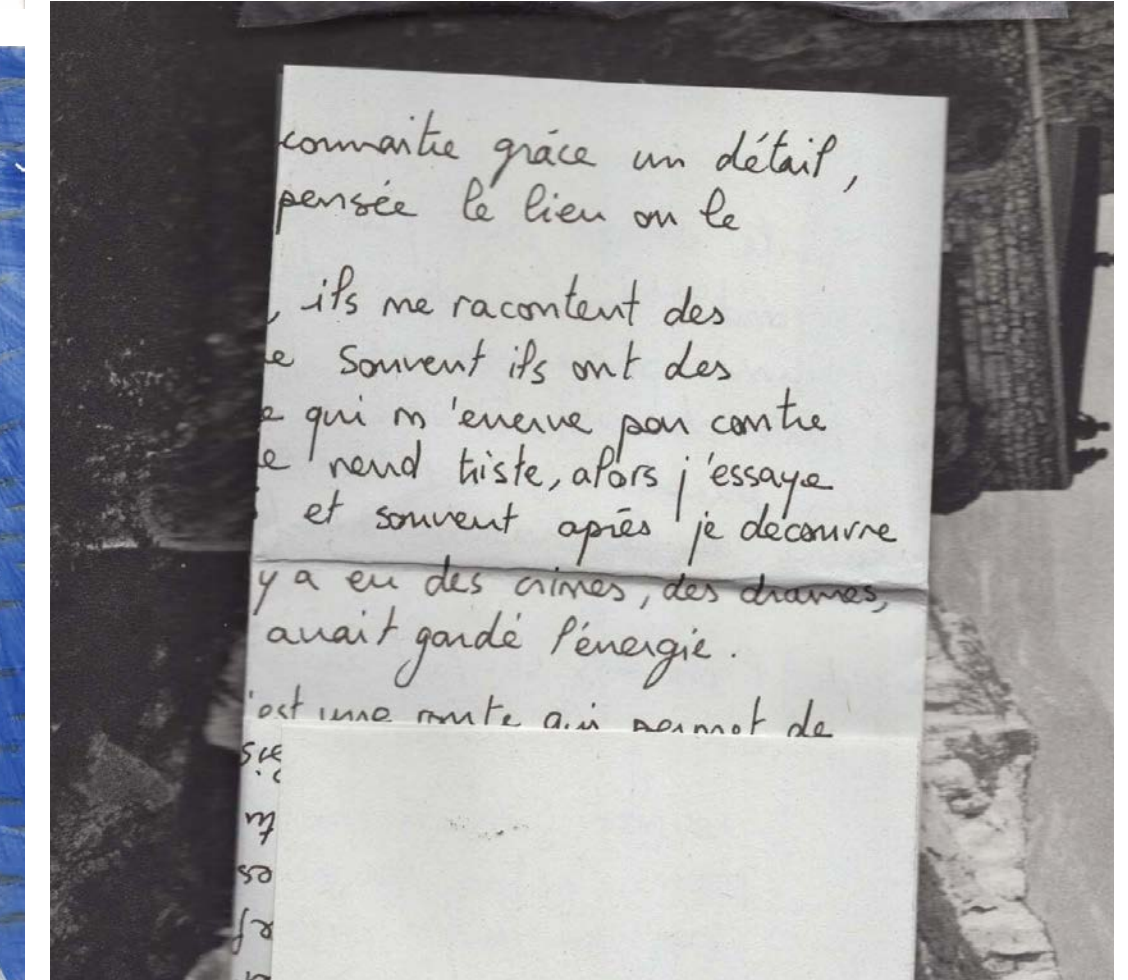
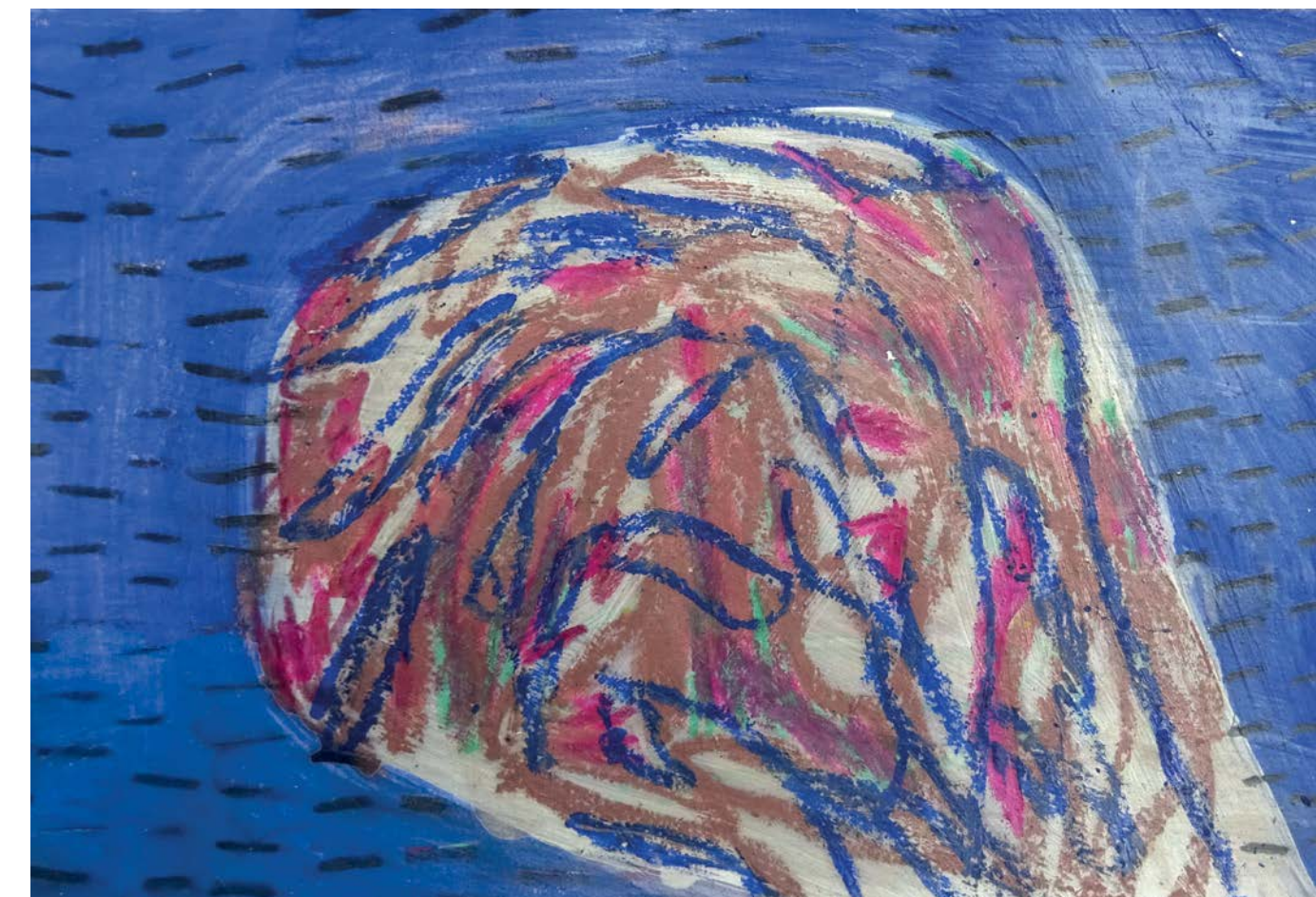


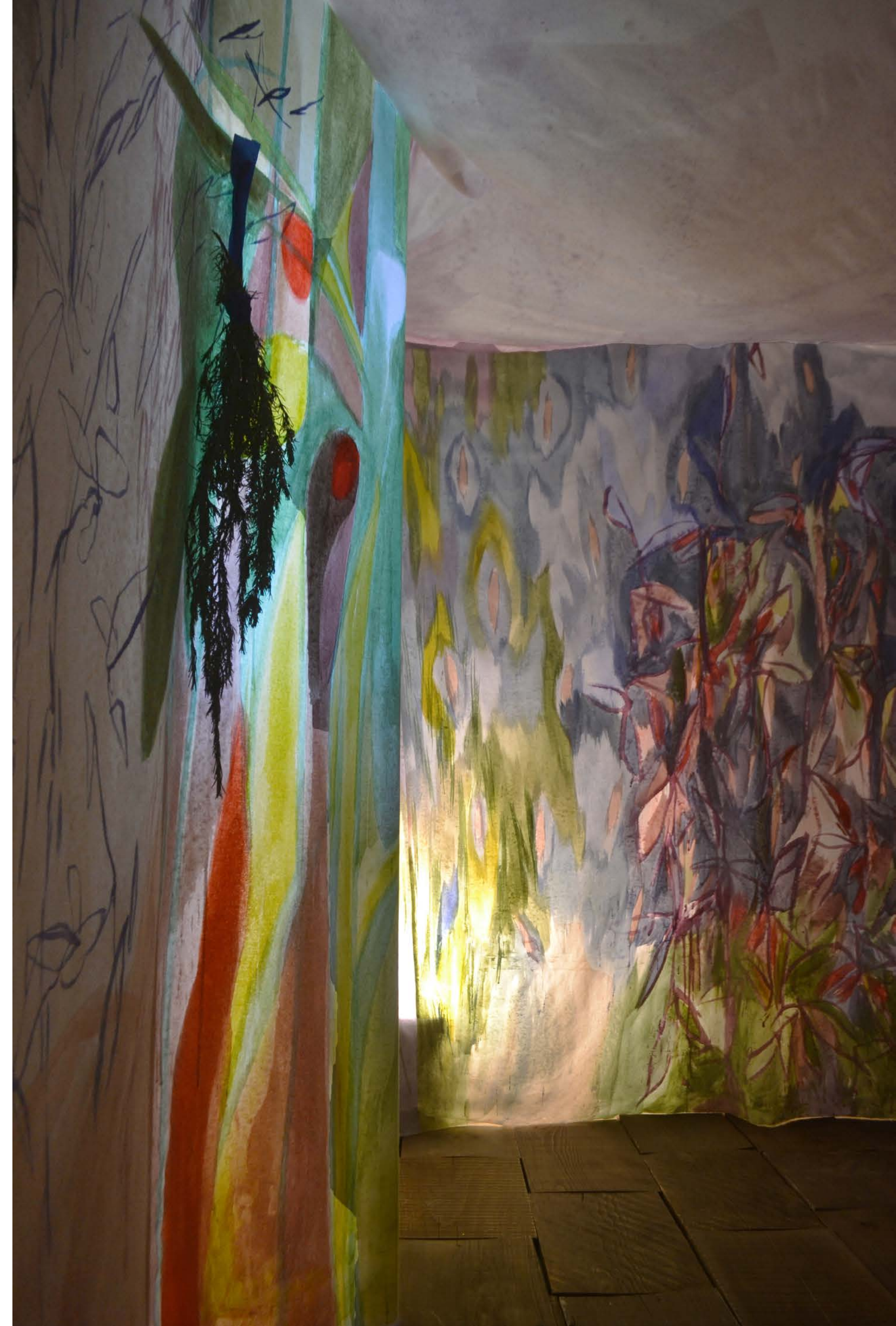
Édition «Je me rêve des Murmures- Ich träume mir die Murmeln»

In duo with Toni Stakenkötter. Printed in risograph.

This edition brings together excerpts from our postal exchanges and images of the postcards.

It was presented at the closing of the exhibition. French-German text. 36 pages. 2023.





Cabin in my woods

2023, Installation, acrylic and watercolor on fabrics, wood, rosmarin, 4m/3m~2.
Production and exhibition at La réserve des Arts, Marseille, FR.



Gather the breathing bones

2022, earth mud, straw, pines, whitewash, pigments and ocher.

Research and production in situ, on the art trail, Grandeur Nature, Savoillans, FR.



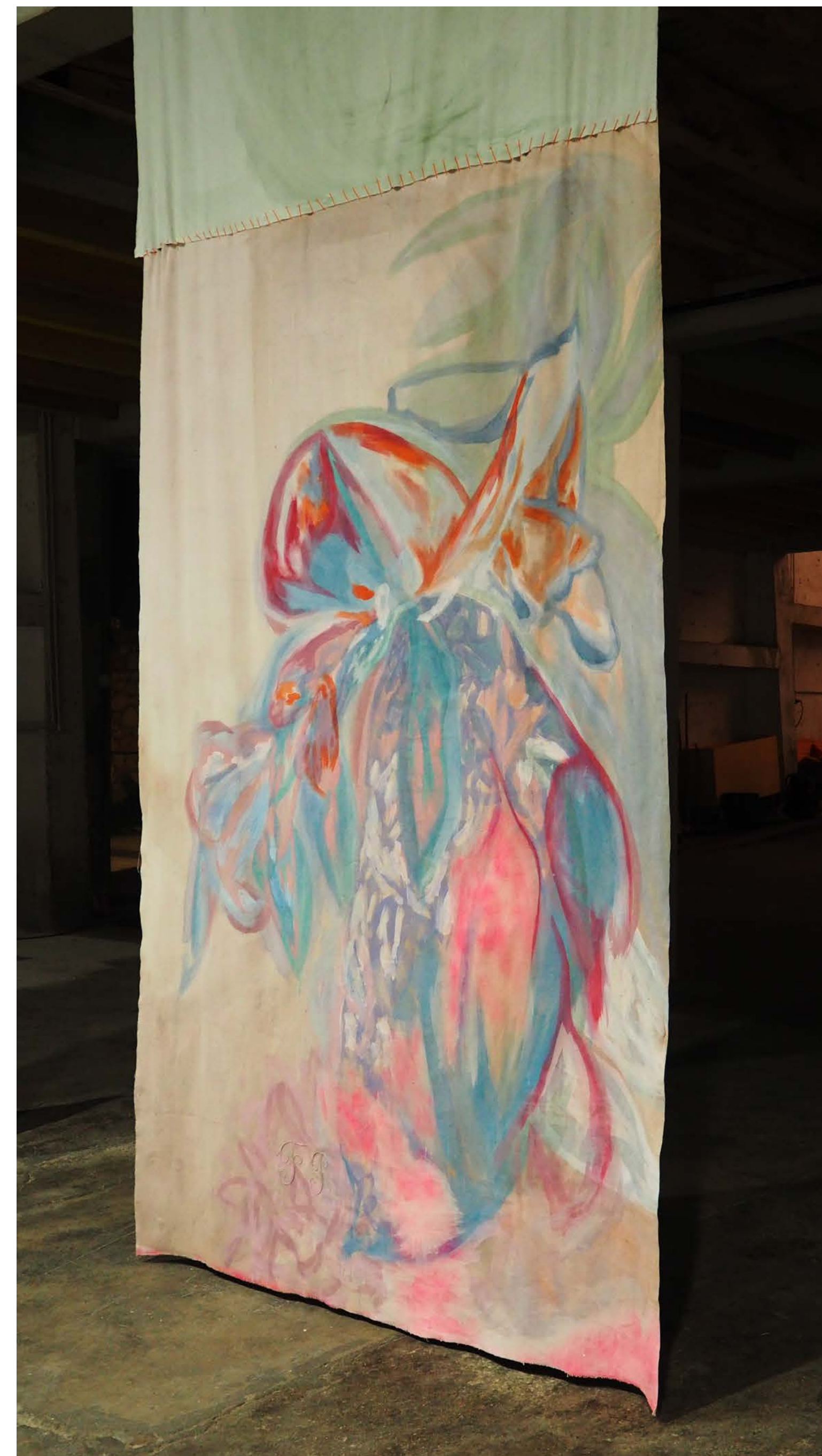


Untitled
2022

Installation, wallpaper roll painted, mixed media
and screen printing, 4m/4m.
Exhibition view : «Habitacles», Friche La Belle de
Mai, Marseille.



The hope of flowers before spring, serie,
2021/2022, acrylic, pigments, watercolour, graphite.
Exhibition view : Atelier Jeanne Barret, Marseille, FR.





Left : *The liquids that were there* series, 2022, acrylic, pigments, crayons, graphite, aerosol paints on wallpaper roll, rolls width 53 cm.

Right : *He jumped the fence to pick flowers*

2022, 4 paintings on fabrics sewed together, pigments, spray paint, cotton thread.

Exhibition view : «Le même songe sort de toutes les fontaines», collective exhibition at galerie Agent Troublant, Marseille, FR



nina. moulin

EDUCATION

- 2025 _ Training in pattern making/fashion design specialized in Lingerie, Corsetry, Swimwear, Lycée Testud, Le Chambon Feugerolles.
- 2022 _ DNSEP (National University Diploma in Artistic Expression), with the honors for the installation, Beaux Arts de Marseille.
- 2021 _ Erasmus Semester, «TEXTILE ART DESIGN», University of Arts and Industrial Design Linz.
- 2020 _ DNA (National Arts Diploma), Beaux-Arts de Marseille.
- 2019 _ BTS Design de Mode (two-year advanced degree in fashion design), Nîmes Hemingway.
- 2017 _ Formation year in applied art, La Martinière-Diderot, Lyon.

EXHIBITIONS

- 2026 _ *COMING Exhibition at Künstlerhaus Ziegelhütte in duo with Toni Stakenkötter.*
- 2025 _ «Café 11», with Toni Stakenkötter Platform RF, Finland.
- 2024 _ «Dimmi, che ora era» with Theresia Puermayr and Mira Silberling, Casa Carlotta, Italy.
- 2023 _ «Je me rêve des murmures, Ich träume mir die Murmeln» with Toni Skatenkoetter, CastelCoucou, FR.
- 2022 _ «Go, Wonder, trois regards sur le vivant», L'interstice, Arles, FR.
_ «Habitaclès», Friche de la Belle de Mai, Marseille, FR.
_ «Le même songe sort de toutes les fontaines», Agent Troublant, Marseille, FR.
_ «Gloria Collectif», Coco Velten, Marseille, FR.
- 2021 _ «Nimm mich beim Wort», Leisenhofgärtnerei, Linz, Austria.

RESIDENCIES

- 2025 _ Platform RF residency in Finland, with Toni Stakenkötter.
_ Artistic installation at Grandeur Nature Ventoux», Savoillans, FR
- 2024 _ «Rouvrir le Monde», Collection Lambert, Avignon, FR.
_ «Nouveau Grand Tour», French Institute in the Netherlands, Hel Lage Noorden.
- 2023 _ «Nouveau Grand tour» with Toni Stakenkötter, French Institute in Italy, Grottole.
_ Stipendium KünstlerstadtKalbe, Germany.
_ «Rouvrir le monde», Voyons Voir 13, Provence, FR.
_ Réserve des Arts, Marseille, FR
- 2022 _ «Rouvrir le Monde», Collection Lambert, Avignon, FR
_ «Summer-Residency», Sentier d'art de Grandeur Nature Ventoux, Savoillans, FR.

EXPERIENCES

- 2024 _ Mural Painting with Toni Stakenkötter for an interior designer, Andrea Paoletti, Italy.
- 2022 _ Painting and restoration of an old fountain, centre social Michel Colucci, Montélimar.

Born in 1998, Ardèche, FR.
Lives and work in Marseille.



nina.l.moulin@gmail.com
<https://ninamoulin.fr/>
instagram: @ninanoutchka