

Tania Candiani (1974) lives and works in Mexico City. One of the central interests of her work is the expanded idea of translation, extended to the experimental field through the use of visual, sound, textual and symbolic languages. Many of her projects consider the universe of sound and the politics of listening as a tool capable of expanding and transforming perceptions, both human and non-human. A fundamental part of her work is related to feminist policies and practices, understanding them as a communal, affective and ritual experience. Her production usually involves interdisciplinary work groups in various fields, consolidating intersections between art, literature, music, architecture, science, and labor, with an emphasis on ancestral knowledge its techniques and technologies.

She is Member of the National System of Art Creators of Mexico; a former recipient of the Guggenheim Fellowship in the Arts, and the Smithsonian Institution Research Grant for Artists, among others.

In 2015 she represented Mexico at the 56th Venice Biennale. Her work has been exhibited internationally in museums, institutions and independent spaces, and is part of important public and private collections.

Her monographic books are: Tania Candiani. Los Ojos bajo la sombra (2023); Tania Candiani. Como el trazo, su sonido (2022); Habita Intervenido (2015); Possessing Nature (2015); Cinco variaciones de circunstancias fónicas y una pausa (2014).