

- Saturday October 16 2021
  - 14:00–23:00 Opening of the exhibitions
  - 19:00 Meeting with Marie de Gaulejac Great hall
  - 19:30–22:00 Performances by Hayoung Kim, Neïdî, Patati' patata, Sarah Netter, Renée-Claire Reuniaux, Luca Cero and Nèle Lavant

- Every day of the exhibition
  - 15:00 Rdv / Point of view on exhibitions.

A mediator accompanies the public in exhibitions to discover the works of his choice. Open to all audiences, without prior reservation and with free access, these visits allow visitors to understand the stakes of each exhibition.

Exhibition opened every day (except on Tuesdays) from 2 to 6 pm. Closed on December 24, 25 and 26.

The Villa Arson is a public institution of the ministry of culture. It is supported by Région-SUD Provence-Alpes-Côte d'Azur, Département des Alpes-Maritimes and Ville de Nice. The Villa Arson is a member of UCA - Université Côte d'Azur, and of the networks LEcole(s) du Sud, BOT(X)S and DCA.



## Bryce Delplanque

When Bryce Delplanque paints, what happens is an almost introspective act. Painting enables him to access his own mind as much as it constitutes an entryway into the world, whether it belongs to reality or to the world of ideas. As if by intuition, Bryce Delplanque paints to find out what he's thinking, what he's looking at, and what the things he sees signify. In a passionate relation to the medium, he works on the organization of traces and colors, letting reminiscences of original images carried within him be revealed or played out once again through the painted surface. Whether paintings of postcards, of newspaper clippings or found photographs, many of them share a single origin and are constituted through a common arising: nostalgia. How can one regret what has not happened yet? Can one feel the absence of something which has never taken place? Although Bryce Delplanque's works are animated by these questions, they don't merely question the memorial function of painting. They also make it possible to envisage painting as a reflection on the physicality of the materials and motifs used, on the relation between text and image, and on the potential of technical images for apprehending representation.

## Léa Doussière

Léa Doussière's practice is inspired by the anthropology and contemporary philosophy of the living. It also questions our ways of inhabiting the world and impacting it, the environmental and sanitary harm caused by excessive anthropocentrism, and the necessity of a new awareness concerning the progressive destruction of an ecosystem whose fragile equilibrium is being constantly threatened. Sympathetic to the notions of production economy, precariousness, and critical of our consumer ways, the artist creates assemblages rife with ecological concerns. Her works are made exclusively from found objects, whether organic or industrial, raw materials and transformed objects, or sometimes tiny leftovers accumulated in the studio. With minute gestures she works on the state of these materials and carefully observes what surrounds her, convinced that any form of knowledge or observation, or any intimate experience of nature can open us a little more to the world.

## Carla Barkatz

Carla Barkat's personified objects reveal the fragility of precarious bodies bearing the traces of relentless work, the scars of effort and the marks of exhaustion. The seemingly ordinary objects are in reality witnesses to a practice of care destined to go beyond their simple value as objects. Working with the matter becomes working with the entire body, the reactions of the matter becoming one with the human body's extreme permeability to the work environment and its constraints. These human shapes, at times embittered by the products that penetrate it, and at times stranded on the floor, reveal the inevitable vulnerability of bodies which is generated by the work, and stand witness to the need for introducing an ethics of care in our daily lives.

## Lucas Cero

Emancipation is at the heart of Lucas Cero's work, something that he likes to consider as an invitation to escape. Drawing on his personal history, punctuated with extraordinary and sometimes difficult experiences, he uses ordinary materials or domestic objects that are often salvaged and which, in his hands, become distinguished. His preoccupation with the hierarchical rank occupied by the elements he uses is accompanied by a visual questioning of the working class from which he originates, and towards which he is attempting a work of reparation. The processes he develops from one work to another embody the praise of labor, each new work being the pretext for learning new techniques often related to crafts, or based on an assiduous practice of do-it-yourself workmanship. His attention and care towards abandoned objects and materials release them from their original utilitarian function, providing them with a new spirit.

## Camille Chastang

Although Camille Chastang's practice includes ceramics, wallpaper or installations, her daily practice of drawing remains the starting point of her visual and theoretical thinking. Striving to deconstruct the hierarchy between so-called "minor" arts, often assigned to women artists, and so-called "major" arts associated with men artists, the artist cultivates the desire to reconcile decorative arts and fine arts by deconstructing the hegemonic classification of subjects and mediums. By appropriating the motif, particularly the floral motif, as subject, she claims her adoration for decorative elements and explores the political and feminist potential they represent. Beyond the ornamental and figurative dimension generally attributed to it, the vegetable element in her installations becomes a tool for emancipation reversing the scale of values between subject, content and form, allowing her to reappropriate the exhibition space by going beyond the dichotomous frontiers between public and private, masculine and feminine.

The exhibition *Construire sa prétendue* [Building Your Intended] features 19 young artists who graduated from the Villa Arson in 2020 after spending several years investigating ways of creating, of living and thinking, on their own or collectively, thus shaping their vision, defining their missions, desiring their intended.

*Construire sa prétendue* [Building Your Intended], is a title borrowed from writer Maggie Nelson in her book *The Argonauts*, where the word *family* (placed after *intended*) was voluntarily removed.

In the exhibition, "intended" takes on the meaning of something "promised": building a hypothetical future, carnal or ill, striving to deviate from its course or to retrace heritages, experiences or personal fantasies.

The 19 artists featured chose to show works conceived after school as well as new productions including material practices like photography, sculpture, drawing and video but also immaterial practices like sound, collaborative or performative, which inhabit and shape the spaces of the Villa Arson.

It would be useless to try and define artists whose profiles and artistic practices differ so widely. It would be equally meaningless to try and highlight specific themes, and vain to attempt to resume in a few lines what the public is likely to enjoy.

What we wish to stress as introduction to the exhibition, is the unveiling of a thrashing beauty, the witnessing of a rising energy, a rage, and the turning of a corner alongside with them. This is what is at stake. Bold or discrete, they are taking on a stance after school. Each one of them offers forms, installations, moments of listening and of speech, texts, readings and performances. Formal propositions as well as thoughts are sketched out and invented. On the frame of this exhibition, I am accompanying a generation of artists to show many contours and promising approaches.

Marie de Gaulejac

For the first time the Villa Arson is welcoming the works of the recently graduated artists in its exhibition galleries. Over 1000 square metres will be dedicated to presenting the new developments in their work since their graduation in 2020. In this way we hope to accompany them under professional conditions. During their post graduation year they were able to produce new works and to develop their ongoing projects.

It is not only a graduating class that we are exhibiting, but an entire generation with its thoughts, materials, and its own commitments. We aim to put the spotlight on a generation which, in the words of curator Marie de Gaulejac, offers us a "thrashing beauty".

Sylvain Lizon



# your intended buildings

Graduation exhibition  
of the class of 2020

16.10 –  
30.12.21

### Silina Syan

Silina Syan's artistic practice arises from her question- ing of cultural hybridity. Having the feeling of being in between. Her practice is transdisciplinary, and oscillates between portraiture, fashion photography, photojournalism, documentary and video. In an autobiographical relation to her own multiple origins, and while questioning herself on her link with these communities, she evokes childhood memories, and re-appropriates a specific history as well as traditional gestures and family stories. Using aestheticism as well as poor quality, spontaneous capturing of reality as well as deliberate staging, and using elements of kitsch and of popular culture such as motifs, over- loading, excess and dense colors, her works re-create a fantasy, a story, a tale or an almost mythological link with a new land, the land of migrations and of the cultural in between created by exile.

### Alexandre Vilvandre

The object, forms and paintings created by Alexandre Vilvandre explore our relation to functionalism by refusing any utilitarian categorization, and explore the opposition between functional structures and dys- functional surfaces. These silent works, which avoid the traditional aspect of painting and of a confined pictorial composition, claim nothing more than what one can see, which is only themselves. Their spare and colorful aesthetic is inspired by the artistic scene of Southern California embodied by the group “Finish Fetish” with its reflections on the industrial world, the finishing stage of objects or the perfection of shapes; but it is also inspired by the nuances and gradation of colors of the skies in Nice, which can be found in some of his works, and which he considers to be “confessed forms of uselessness” shot through with vacuity.

### Lucie Postel

Lucie Postel develops various techniques such as painting, video, linoleum etching, writing or installation. Through the narrations that they weave, these practices fold and unfold, creating a dialogue where each element participates in the construction of another, in a constant show of a wide range of colors, materials, and of the fictions emerging from her works. The pieces created answer one another and take on meaning when they are placed in space, their communication giving rise to new fictions inspired by the universe of storytelling. Each work can be seen as an independent micro-story or as being part of a whole, penetrated by thoughts as intimate as the relation to the body and to femininity, as the relation to others, to the world, to melancholy or loneliness. Creating a sometimes dark atmosphere where desolate characters and landscapes are orchestrated, Lucie Postel’s works reveal a world in between, and cultivates an ambiguity where reality and fiction become blurred.

### Clémentine Remy

In Clémentine Remy's artistic practice, aimless roaming precedes the work in the studio. In close relation to her surroundings, her comings and goings between intimate spaces and the outdoor spaces of a damaged world reveal a universe rife both with brutality and sensitivity. She is attentive to the various forms of life on earth and to their way of cohabitating, and to the mutations that they stand witness to. While using frugal means and natural materials which she transforms, installation, drawing, video and sculpture enable the artist to examine the traces left by our daily lives, our bodies and their actions on both urban and rural, public and private environments.

### Renée-Claire Reumaux

Renée-Claire Reumaux creates environments where images give strength to sounds, and where sound compositions, somewhere in between sound landscapes and physical and vocal performances, inhabit luminous climates. Often her installations become the stage for performances or concerts which she creates off the cuff, improvising true emotions. She collects images which are used as luminous back- grounds to her installations, sometimes going so far as altering our senses, for instance when they reenact the effect of the sun burning the eyes. Sometimes the images come from personal archives created while traveling to the Philippines, revealing emotionally charged personal histories. In her works, sound, color and light oppose one another, converse and echo one another in a synesthetic atmosphere where memories, identity, transmission, culture and ecology linger about.

### Coline-Lou Ramonet Bonis

The numerous photographs, screenshots and theories popularized by Coline-Lou Ramonet Bonis, which she inventories and classifies in digital files, stand witness to her deep curiosity for the elements which surround her. These data banks of shapes, textures and motifs are her inspiration for composing drawings, imagining sculptures and creating installa- tions, which are riWfe with poetry, and seem to have escaped from reality. Conceived as reserves of fiction, her works hold an ambiguous position at the frontier between reality and virtuality, science and magic. Their encounter and confrontation within the same space create a decor from which worlds telling new stories can emerge. She awakens the public's imagination and reveals an itinerant narration unfolding under the influence of these environments made of illusions and pixels.

### Sarah Netter

Sarah Netter fiddles with language, takes apart their political and fictional reappropriations, and dismantles cultural and social constructions in order to extract their stereotype and their formation. Her work unsettles collective hegemonic fictions, deconstructs the norms of “good” or “bad” taste found in common meanings, and diverts the symbols and usages of connoted and determined elements. It sheds light on hidden stories of domination and exclusion, and formulates new theoretical and political tools through translation, or political, mythical, fictional, collective and inclusive re-writing. Her practice tends to explore the inherent projective power of forms and motifs, through a triple dynamics of recuperation, appro- priation and rehabilitation. The gaudy colors of her sculptures and installations evoke fictitious universes where monsters and unusual creatures inspired by bestiaries, urban, mythological or fantasy legends, coexist. Made with “ordinary” or “everyday” materials, they repeatedly use motifs considered as “cheap” or “vulgar”, deploying games with words and collages used as “critical tactics” providing empowerment, and allowing for the denaturalization of surrounding motifs, heteroglossies\* and glocalizations\*\*.

<sup>[1]</sup> \* according to Mikhail Bakhtine “another discourse in another language, used to express the author’s intentions but in a refracted way.”

<sup>[2]</sup> \*\* a contraction of the words “globalization” and “localization”

### Neloid

Matter is Neloid’s main language, and desire is his first guide. Informed by hydro-eco-queer issues, his work includes installations, micro *in situ* inter- ventions, editions, performances and fiction-walks where new collective practices are thought out and developed through action. Somewhere between reality and fiction, Neloid’s semi-parallel universes are like laboratories where fragments of hybrid organisms, moving existences and changing identities – bodies ceaselessly made and unmade – confront and traverse each other. His works, which constantly dialogue with the surrounding space, are based on investigations exploring the mythologies of each place he is involved with. His work is a space for experi- mentation at the heart of which appear, are invented and coexist at the margins, new rituals, collective fictions, nonlinear stories where the liberating power of fiction and the concrete alternatives that are glimpsed can be deployed.

### Carmen Panfiloff

During those walks from which her works are inspired, Carmen Panfiloff observes, gleanes, collects and inquires into the elements composing the environments around her. On the lookout for what landscape has to say to us, her attention to details present in nature lead her to extract samples of reality or to intervene in a specific territory, while carefully contextualizing her projects geographically and socially. By mixing what already exists and what is created, she generates encounters between human and natural production. Invasive plants thus become the privileged witnesses to the migratory dynamics of a city, the installation of a lace mat in a waterfall unveils the fabrication process of a rock, and hostile elements of architecture are transformed into urban minerals. The balance between her works, what they allow us to see and the specific characteristics of a territory, question our way of being in the world and our relation with it, as much as they give rise to issues that are sometimes social and political.

### Patati Patata

Our research revolves around the notions of trans- forming, transmitting and translating forms and languages. The potato was our starting point, an edible and cultural product that hybridizes meanings through its history, various expressions and uses. We passed hot potatoes (in a “sexy” way) to one another, in the form of videos, sculptures, drawings and poems.

### Valentine Gardiennet

Valentine Gardiennet’s installations combine physical fabrication techniques such as casting, modeling, ceramics and improvised techniques of fabrication inspired by a DIY system such as pasteboard, chick-enwire or silicone. As she plays with scale by enlarging and shrinking, drawings from her sketchbook are transposed into three-dimensional objects, mischie- vously diverting the elements from our daily reality. She deploys into space a universally comprehensible vocabulary by the means of short sketches which refer to popular culture from television series, comics trips and tales. Conceived as journeys offered to the visitor’s gaze, her installations can be activated by the gaze of the viewer who is encouraged to imagine micro-narrations through an open and partic- ipatory narrative device. This invitation to penetrate spaces at the margins of reality, of drawing and of its manufactured reproduction, is also an invitation to go beyond the symbolic authority of the works, by means of the multiple meanings they offer, while weaving a web of stories both personal and collective.

### Hayoung Kim

Hayoung Kim has developed a personal and hybrid language to tell new stories with a fragmented narration and multiple interpretations. His works, which blur the boundaries between real and virtual worlds, transpose material elements into a digital world, while raising metaphysical questions on being. They re-interpret and divert various languages and cultures, creating gaps and questioning issues such as relations of power, stigmatization, lon liness and melancholy, identity labels or systems of control. His transdisciplinary work deals with notions of displacement, and composed and unusual identities. Inspired by the Internet culture, his installations, performances, videos and drawings are saturated with images and provoke a feeling of overdose which allows language to extend into a culture beyond national and territorial boundaries.

### Nèle Lavant

Nèle Lavant is both a painter and a dancer. Her artistic practice, weaving together visual gestures and choreographic language, is influenced by the hybrid forms which exist in all forms of dance. Inspired by Andalusian culture and flamenco as well as by Guinean dance or Japanese avant-garde and butoh, she creates and develops her own vocabulary where the body holds a central and privileged place, becoming the main element of her works. Her performances arise from impulsions, explore the relation between painting and dance and probe the gravity of bodies. Materials and colors echo one another in a balance between strength and fragility, and play together in a search where color embodies gesture, and gesture embodies color in an expressive choreography of varied rhythms.

### Karima El Karmoudi

Pages from newspapers and magazines, old posters, photograms from films, postcards, slides, photographs, stories and tales transmitted orally by her family, are the fragments of reality that Karima el Karmoudi gleanes and archives. Mixing fiction, mythology and reality, the critical stories that she imagines from her collection of visual and sound materials constitute new rituals, and her artistic and theoretical practice echoes the anti-colonial ideals of a generation. Manipulated, transformed, and integrated within installations, photographs or drawings, these elements which are intimately and politically charged bring together missing memories from childhood, amazigh culture, transmission, history and the familial and critical collaboration of a supposedly exotic imagination.

#### FIZZLUV agency

Nelo Gevers et Hayoung Kim

FIZZLUV is the name of our experimental togeth- erness. Hayoung explores the idea of hybridity of entities, forms and languages in their practice whilst Nelo loves muddy tales.

We create objects, stories, films and some cocktails. We use fiction as a space to explore freely our contemporary interests and observations regarding love, desires, transience and all things which make (y)our hearts go fizzy.

We are creating a wedding planning agency for marginalised alliances and kinships. Based on (y)our stories, we search into various traditions, laws and social projections.

### Émile Foucault

Émile Foucault gives birth to characters gravitating between reality and imaginary worlds, appearing or disappearing at the discretion of his works. Not unlike a science fiction series, his installations are like chapters unfolding stories of initiatory journeys, free from the constraints of a linear narration and of formal norms. Each installation deploys a universe which broaches on the fantastical and is accompanied by an edition of posters, which enable the fiction and the work to move and to prolong itself in space and time. Émile Foucault is inspired by science fiction – comic strips or films – as well as by the ficti- tious universe of music bands such as Stupeflip, or the set designs of directors like Philippe Quesne.

Texts written by Camille RamanaRaharj

Except the text about the work of Silina Syan,

written in elaboration with Sophie Oriando

and except the texts about Fizzluv agency,

Patati Patata written by the artists.

Carla Barkatz, Lucas Cero, Camille Chastang, Bryce Delplanque, Léa Dousière, Karima El Karmoudi, FIZZLUV, Emile Foucault, Valentine Gardiennet, Hayoung Kim, Nèle Lavant, Neloid, Sarah Netter, Carmen Panfiloff, Patati Patata, Lucie Postel, Coline-Lou Ramonet Bonis, Clémentine Remy, Renée-Claire Reumaux, Silina Syan, Alexandre Vilvandre

With curator Marie de Gaullejac