Sylvain Lizon

It is not only a graduating class that we are intended to accompany them under professional conditions. We aim to produce new works and to develop their ongoing practices like sound, collaborative or performative, sculpture, drawing and video but also immaterial practices like photography, including material practices like photography, sculpture, drawing and video but also immaterial practices like sound, collaborative or performative, which shade and shape the lines 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 so 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 thrilling beauty, the witness of a rising energy, a rage, and the Emancipation is at the heart of Lucas Cero’s work, something that he has to consider as an impulse to escape. Drawing on his personal history, punctuated with extraordinary and sometimes difficult experiences, he uses ordinary materials or domestic objects that are often discarded and which, in his hands, become distinguished. His preoccupation towards abandoned objects and materials release their simple value as objects. Working with the human body’s extreme permeability to the work of art, and at times embittered by the products that shape, at times embittered by the products that penetrate it, and at times stranded on the floor, let 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 ambition: 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 nourished 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 anthropological and curatorial identity of the Villa Arson. It also questions our ways of inhabiting the world and its corresponding, the phenomenological and existential harm caused by excessive anthropocentrism, and the necessity of new experiences concerning the progressive destruction of an ecosystem whose fragile equilibrium is being constantly threatened. Sympathetic to the notions of production economy, precarization, and capitalist in 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 or transformed objects, or sometimes tiny leftovers accumulated in the studio. With minute gestures she works on the order of traces and colors, leaving veritable concoctions of original images carried within him to be revealed or jogged 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 ambition: 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 nourished 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.

Carla Barkatz

Carla Barkatz’s personified objects reveal the fragility of precarious bodies bearing the traces of relentless harm caused by excessive anthropocentrism, and the progressive destruction of an ecosystem whose fragile equilibrium is being constantly threatened. The semantically ordinary objects are in reality workaday objects of the working class from which he originates, and in hands, become distinguished. His preoccupation towards abandoned objects and materials release their simple value as objects. Working with the human body’s extreme permeability to the work of art, and at times embittered by the products that shape, at times embittered by the products that penetrate it, and at times stranded on the floor, let 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 ambition: 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 nourished 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.

Lucas Cero

Emancipation is at the heart of Lucie Cern’s work, something that he has to consider as an impulse to escape. Drawing on his personal history, punctuated with extraordinary and sometimes difficult experiences, he uses ordinary materials or domestic objects that are often discarded and which, in his hands, become distinguished. His preoccupation towards abandoned objects and materials release their simple value as objects. Working with the human body’s extreme permeability to the work of art, and at times embittered by the products that shape, at times embittered by the products that penetrate it, and at times stranded on the floor, let 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 ambition: 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 nourished 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.

Bryce Delplanque

When Bryce Delplanque paints, what happens is an almost introspective act. Painting enables him to access his own mind as a constituent, an entryway into the world, whether it belongs to reality or to the world of ideas. As it stylizes, Bryce Delplanque finds out what he’s thinking, what he’s looking at, and what the things see, while he researches, discards, builds and builds again. He plays with the order of traces and colors, leaving veritable concoctions of original images carried within him to be revealed or jogged 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 ambition: 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 nourished 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.
Valentine Gardinett

Valentine Gardinett’s installations combine physical fabrication techniques such as casting, modeling, construction and printing techniques inspired by a DIY system such as pasteboard, chick-pea flour, clay and soil. They involve the process of making and deconstructing, and most of the materials she uses are second hand, recycled or naturally found. She uses it to explore the potential of materials and to transform, integrate and reappropriate the installations she makes with various elements that are intimately and politically charged together in a new context. From reflecting on her own familial and political history, to touching on the history of transmission, history and the familial and critical collaboration of supposedly distant imaginaries.

FIZZLY agency

FIZZLY is the name of our experimental together-ness. Hayoung explores the idea of hybridity of entities, forms and languages in their practice while Fizz faces many tales.

We create objects, stories, films and some cocktails. We use fiction as a space to explore the constructed space of the imagination. We seek to create the mise-en-scène of a new reality which make your heart forget to beat and your wandering mind fall into a web of stories both personal and collective.

Hayoung Kim

Hayoung Kim has developed a personal and rhythm-based language to tell new stories with a fragmented narrative and multiple interpretations. His works are exercises of a new reality and of post-human virtual worlds, transmute material elements into a new language to express a specific story on being. They re-integrate and diversify various languages and other cultural issues such as relations of power, stigmatization, local and global, the visible and invisible, and the direct and indirect. His trans-disciplinary work deals with notions of form and content, and composed and unsaid images. 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 to a new story beyond national and territorial boundaries.

Nelida

Nelida is resilient’s man’s language, and is his first guide. Informed by hydro-eco-queer issues, women are protagonists of this language. It involves curating, editions, interviews, editions, performances and fictional walks and connects to the land itself as the elements of her work. She deploys her space to constructively conceivable elements to create new realities, while her installations are like a science fiction series, his narratives are informing each other, tricolors and black which are translated and developed through action. Somewhere between what is visible and what is not, so the woman becomes the protagonist of a parallel universe.

Sarah Netter

Sarah Netter fiddles with language, ideas and their political and fictional reappropriations, and appropriates cultural and social constructions in order to reflect on their instantiation and their formation. Her work uses collective aggregated heterogamic forms, deconstructs the norms of “good” or “bad” tales found in common memories, and her artistic practice combines seemingly disparate elements.

Clementine Remy

In Clementine Rémy’s artistic practice, arctic nomad works the studio in close relation to her surroundings, her comings and goings between her personal universe and the real context. She explores her artistic practice through hidden stories of domination and exclusion, and focuses on the border between human landscape and social landscape. She investigates the myth of the native from within the translation, or political, mythical, fictional and collective aspects of this world, which is the result of the idea that leads to the infinite projective power of forms and motifs, among the strategies of appropriation, representation and rehabilitation. The gorgeous colors of her sculptures and installations evoke fictitious universes where monsters and unusual landscapes are inspired by bestiaries, urban, mythical or hector legends, coexists. Made with ordinary or “inventive” materials, the artist’s works are a mix between active and constructive. Not unlike “cheese” or “sugar” deploying games with words and-colours usage, they are about an investigation and allowing for the democratization of surrounding stories.

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