

**Re:Location 1-7/Shake** is a European project spanning three years (2002-2004) and involving seven institutions from seven countries (France, Poland, Slovakia, Rumania, Luxembourg, Austria and Switzerland) with 40 artists' projects. In its initial phase, **Re:Location** consists in seven bilateral exhibitions putting artists from different countries together in each of the participating venues.

The goal of the **Re:Location** project as a whole is to experiment with and invent new forms of cooperation between European art centres; to step up and broaden artistic exchanges and contexts; and establish a shared vision of a contemporary art with a European character, taking into account the specific cultural features of each partner.

Within this programme, the Villa Arson will be putting on **Re:Location** from 15 November 2003 to 11 January 2004, with **Simona Denicolai and Ivo Provoost** (Belgium and Italy), **Fabrice Gygi** (Switzerland), **Monika Sosnowska** (Poland), and **Pierre Malphettes** (France). In their own particular ways, these artists all share in common a line of thinking about the architectural, social, cultural, political and economic context of the place in which they work.

The participants are: Le Casino, Forum d'art contemporain in Luxembourg, The International Centre for Contemporary Art in Bucharest and the ArtStudio Foundation of Cluj, Rumania, the Laznia Contemporary Art centre in Gdansk, Poland, the Jana Kontarka Gallery in Trnava, Slovakia, the Migros Museum In Zurich, Switzerland, the O.K.Centrum in Linz, Austria, and the Villa Arson--Centre national d'art contemporain, Nice, France.

The work of **Simona Denicolai and Ivo Provoost** has little to do with representation. On the contrary, they attempt to occupy the real, and focus on it in a thousand and one novel ways. By shifting objects about (installation of industrial components loaned by their manufacturers in the city of Saint-Nazaire, *Logos*, 1999; *Happy End*, an attempt to auction off all the two artists' personal effects), people (the *Caminades* series, 2001-2002) and contexts (*Building Underwood*, construction of a situation of micro-urbanism in a forest, Caudiès de Fenouillède, 2001), each work complies with a strict scenario, an immediate film, shot and screened on the surface of the real. For the Villa Arson they will produce *Fanfara di Merda d'Artista*, with companies based in the Carros industrial estate. Simona Denicolai and Ivo Provoost were born in 1972 and 1974. They live in Brussels.

"When I think of painting, I can only think of a monochrome". All **Fabrice Gygi's** work is steeped in this kind of radicalized minimalism, in terms of both form and intent. His visual works, his performances and his sculptures are all located on the edge of art, balanced on the seesaw of representation and utensilness. Fabrice Gygi's works use fences and barriers and tents, equipment earmarked for the maintenance of order, regulatory and surveillance tools, but they never linger within the chord of symbolism, or within the seasoning of signs. The violence lying in wait in his installations issues from the straightforward bareness and expectant states which appear to inform all these instruments of order, authority and coercion, suspended in their function: but for how long? Fabrice Gygi was born in 1965. He lives in Geneva and Zurich.

**Pierre Malphettes** conceives installations with the help of materials that are often intangible and transitory: lots of fans blow air (from the *Attracteurs Étranges* (sorts of Thai fans, 2000) to the plastic bags floating in enclosed space of *Dédicaces aux oiseaux*, 2000); light is also ubiquitous, especially in the domesticated version: the lighting (whether it filters between the planks of his *Light Cube House* (2002) or freezes a fly's trajectory in neon or watches avocado pears grow (*Le Jardin*, 2003). Ever questioning, as if impervious to solutions, his work is permeated by impossible transiencies, dreams or, perhaps more accurately — and to borrow the artist's own words — by a "sense of impermanence". Pierre Malphettes was born in 1970. He lives in Marseille.

The work of **Monika Sosnowska** is fuelled by architectural obviousnesses and commonplaces, the better to push them to the limit, to the point of absurdity. On closer inspection, her constructions seem endowed with an autonomous and unrealistic life, They proliferate and alter the perception of space which accommodates them, at times to the point of replacing it altogether. Inspired by Lewis Carroll, *Little Alice* (2002) proposes a succession of rooms with gradually diminishing dimensions; *Bon Voyage* (2000) is a kind of maze with accumulations of boxes, walls and plans of all sorts, fragmented, doing away with all notion of scale. Monika Sosnowska's work, which offers the onlooker no external stance, does not look at itself, it runs through itself, experiences itself, and haunts itself. Monika Sosnowska was born in 1972. She lives in Warsaw.

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RE:LOCATION



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