

From 6 November 2004 to 6 February 2005, the Villa Arson will be putting on three solo shows with new and specific projects specially made for the site: an exhibition of **Jason Dodge**, former Villa Arson resident, an exhibition of **Jaroslav Flicinski**, and an exhibition of **Petra Mrzyk and Jean-François Moriceau**, both likewise former Villa Arson residents.

**Opening: 5 november 2004 at 6 pm.**

**Jason Dodge's** installations combine images and objects which look a bit like phonily familiar readymades in complex and often enigmatic presentations. A fictional logic, whose challenge is not displayed a priori, seems to connect the situated elements and aligns narrative sequences which have no time frame. This logic works under the phoney mask of established fact. Spreading over varied time scales, from the private moment to the historical era, Jason Dodge's works actually suggest that something has taken place; the ashtrays, the fragments, the debris, a whole grammar of abandonment, all attest to this; the logos, packaging and posters all underpin it. But the information and facts imparted remain gloomy as long as you fail to see that Jason Dodge's project goes well beyond the exercise of mystification. Between these not very talkative objects, in the gaps in their re-composed styles, the whole truth of the artist's work is propagated: challenging the collective representations which convert the formal propositions of capitalism into something universal.

Jason Dodge was born in 1969.

**Jaroslav Flicinski** is a graduate of the architectural department of the Technological University of Gdansk, and also has a degree from the School of Fine Art. He has been having exhibitions since the 1980s. He has worked a great deal on serial painting. His research has led him to create painted environments which dialogue as much with the architecture and the exhibition venues accommodating them as with the light and his other works. His work is situated on the borderline of «non-representative» art; the artist often paints circles, lines and motifs in series, such as rose windows and stars. Together, all these elements form the structures of his painting. His large format canvases, where motifs with vibrant colours are regularly used, cover whole walls and fill the spaces

housing them. The smooth and colourful surfaces of Flicinski's painting are abstract, like sounds, and have rhythm and intensity as their own tempo. Jaroslav Flicinski will also participate the group show *Avant-garde polonaise, hier et aujourd'hui* at l'Espace de l'Art Concret, Mouans-Sartoux (31/10/2004 to 02/01/2005) Jaroslav Flicinski was born in 1965.

The drawings of **Petra Mrzyk and Jean-François Moriceau** are funny and weird, and often caustic; made with black ink on paper, or directly on walls, or animated, they spread in every direction and on every kind of surface. This pair of artists, heirs as much to a non-dogmatic surrealism as to the radical experiments of the avant-garde comic strip, casts an off-kilter eye on both the real world and the practice of drawing itself. Their works decline precise images, with a huddled effect: characters with faces like chicken buttocks, dogs, pottery and ghosts with sexy legs, bearded curators, every manner of clone, a forest filled with trees with half-hewn trunks... But there is little point trying to describe these images, for the work of Petra Mrzyk and Jean-François Moriceau is not reliant on any process or method, it is not an exercise in illustration, nothing in it is fixed--their world is forever expanding. *Unheimlichkeit* (their uncanniness) comes into being in this work as much from the contortions undergone by the thing depicted as from alterations in the very way of depicting them.

Petra Mrzyk and Jean-François Moriceau were born in 1973 and 1974 respectively.

These exhibitions are the seventh and last instalment of the **Re:Location 1-7** exchange and residence programme which receives support from the EU *Culture 2000* programme.

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