

HIC L'EXPOSITION DE LA FORME DES IDÉES

HIC is an exhibition featuring research. HIC exhibits two years of research conducted by a group called *La Forme des Idées* (*The Form of Ideas*), on the subject of "Localizations". The group includes people from the Villa Arson and from the art schools of Lyon and Montpellier: students, alumni, teachers and outsiders collaborating on the project. The exhibition is called HIC because HIC means HERE in Latin (ICI in French) (the French mostly use the expression "hic et nunc" to mean "here and now"), thus referring to localization, the subject of these two years of research; HIC can also mean that there is a problem (what we call a "hic" in French) concerning the meaning of the word "here" ("ici"), and this is a good thing, because if we don't have a problem, then we don't have research either. It is this "hic" that the exhibition now strives to share, exhibiting the research, but also including the exhibition itself in the process of research. With all due excitement, but without the related hic-cups.

"Localizations" ("Des localisations" in French) refers of course to "delocalization", in an era where globalization also means many companies delocalizing to places where exploiting man is more easily done; but the grammatical plural and indefinite forms primarily indicate that the ways in which we localize ourselves and localize things have changed to the point that we can no longer refer to a single localization technique, or to a simple local situation compared to a global one. In truth, today we use mental tools to situate ourselves (representations of here in relation to there, spatialization techniques, imaginary views of space) that are very different from the ones we used before digital technology, satellites or internet. HIC strives to review the consequences of what localization is becoming, along with their necessary breaking points and increasing lack of definition.

Not only does the notion of localization apply naturally to the field of technology (think of how popular GPS systems have become), but it can also apply to the fields of geometry and of various social sciences; however the challenge of *La forme des Idées* is to confront a philosophical view of these problems with artistic practices; not in order to apply these ideas (thus creating a situation where artists would have to illustrate the ideas suggested by philosophers), nor in order to comment (creating a situation where philosophers would be interpreting pre-existing works of art): the idea is rather to collaborate in such a way that ideas belong neither to one side nor the other, but give rise to an exchange, and evolve in the context of seminars and workshops reuniting artists and theorists, students and people with professional experience.

From its inception, *La Forme des Idées* divided into four distinct groups, each with their own objectives and viewpoints: HORLA, NEXUS, SPATIUM and GYPSY.

HORLA (directed by Joseph Mouton and hosted by Julien Bouillon and Amel Nafti) investigated what an additional dimension to a given space could possibly mean today (an "hors" (outside) for the "là" (there), as Maupassant most probably meant when he wrote his famous short story *Le Horla*), or in other words a sort of spatial transcendence.

NEXUS (directed by Patrice Maniglier, Grégory Niel, Laetitia Delafontaine and Gianni Gastaldi) started with a detailed analysis of *Elephant*, the film by Gus Van Sant, and then concentrated on the issue of connective spaces, meaning spaces formed only by the connecting trajectories of various mobiles and/or subjects.

SPATIUM (directed by Bastien Gallet with the support of Christophe Hanna) first worked on the story of *Human Bomb* such as it was related afterwards by the various people involved (excepting of course the hostage taker of the kindergarten in Neuilly,

Research program
La Forme des Idées
involve the École nationale supérieure
d'art de la Villa Arson in Nice,
the École nationale des beaux-arts in Lyon
and the École supérieure des beaux-arts
in Montpellier.

It is supported by the
Ministry of Culture and Communication
- General direction of artistic creation

www.laformedesidees.net

Information in the exhibition :
students of Villa Arson's Art school
are involved in informing
and training the public in
contemporary art by
welcoming independent visitors.

An informative booklet
is given to each visitor.

**Concert / performance
on the night of the opening**

Around the exhibition :
meetings, conferences,
poets-performers appointment, ...
Program on www.villa-arson.org

who was killed during the action), before enlarging the field of study to the event space.

GYPSY (fomented by Massimiliano Simbula) created itself by adding two Y's to the acronym GPS, in order to inscribe unreliable coordinates (without an X), and even more so in order to confuse localization by police in siding with the nomads. The goal is then for this group to disappear from the radar screens of the other groups, and to create interference by cracking in vivo into their signals.

If this were a classic exhibition, we would just say that the curator for HIC was Julien Bouillon; but as the exhibition concerns research (and as the research also questions the exhibition), we will rather say that Julien Bouillon serves as curator: he merely directs the encampment of the research in the exhibition space, occasionally adding a touch of his own.

Traduction : Claire Bernstein

With works signed by :

Fayçal Baghriche, Frédéric Bauchet, Jean-Pierre Bertrand, Burkard Bluemlein, Zoé Bornot, Sophie Bueno-Boutellier, Daniel Buren, Vincent Céraudo, Marielle Chabal, Étienne Chambaud, Lorraine Châteaux, Nicolas Clair, Benjamin Collet, Esméralda Costa, Alexandra Czml, Lætitia Delafontaine & Grégory Niel, Nicolas Despax, Noël Dolla, Jessica Dupuis, Lisa Duroux, Pierre Fisher, Pierre Gaignard, Nicolas Gimbert, Noé Grenier, Yasmina Hatem & Sandra Lorenzi, Benjamin Hugard, Nicolas Kozerawski, Nicolas Lebrun, Maud Maffei, Zora Mann, Émilie Marc & Lucille Uhlich, Quentin Maussang, Nicolas Muller, Roman Ondák, Marion Orel, Élodie Petit, Pascal Poulain, Maxime Rizard, Ludovic Sauvage, Emmanuelle Segura, Antoine Sylvain, Nicolas Témieau, Rémi Vacherot.

Curator : Julien Bouillon, artist and teacher at the Villa Arson

PRACTICAL INFORMATIONS

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Press materials to podcast
on www.villa-arson.org
(Espace presse)

The Centre national d'art contemporain
is open daily from 2 to 6 pm
Closed on Tuesdays.

Closed on december 24-25 and 31th
and january the 1st
Free admission.

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La Villa Arson is a member of
BOTOX[S] - www.botoxs.fr
and dca association française
de développement des
centres d'art - www.dca-art.com.



Julien Bouillon, HIC, visual of the exhibition.
Courtesy from the artist.