

GOLDBARRGOROD **NICOLAS MOULIN**

Nicolas Moulin's universe is in essence an in-between zone where any trace of humanity seems to have vanished, leaving only landscapes and architectural spaces conducive to stories and fantasies. This spatial and temporal disorientation is usually obtained by changes in scale, or by playing with false symmetries or real metamorphoses in such a way as to unsettle our perception. The result is a body of work marked by illusion, where identifiable elements are only a pretence, meant to accentuate the feeling that we have lost our bearings.

This feeling of illusion and loss is one of the features of the gigantic sculpture exhibited in the Galerie carrée of the art centre of the Villa Arson. *GOLDBARRGOROD* is made of a great many metal carcasses from computers. Its size is impressive, and its construction delicate. Its design, as well as its obviously radical aspect, remind us of the "brutalist" style of architecture which inspired the building of the Villa Arson itself in the sixties. But *GOLDBARRGOROD* also makes us think of a disused military camp, a ghostly minimalist sculpture, or a giant Meccano devoid of anything playful. However, the strangest thing about the sculpture is the way it functions simultaneously as vestige and monument, exemplifying with remarkably restricted means the ever increasing obsolescence of the computers that we are constantly creating and using – and thus of memory and transmission.

For the last fifteen years, Nicolas Moulin has been developing poetics of disuse, a world where everything that has just been built is already perceived as a remnant of our history. Its share of entropy can be measured by the degree of ideological hypnosis that aesthetic or political utopias have deliberately maintained throughout the twentieth century. In this sense, his work pertains to science fiction, notably to the work of writer Philip K. Dick, known for having broached the issues of uchronia (how to visit the future while questioning the past) and ubiquity (multiplying a presence in several spaces at once).

Translation : Claire Bernstein

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.

Nicolas Moulin is in residency at the
Villa Arson from April to June 2010
with the support of the Conseil Général
des Alpes-Maritimes.

The artist resident program of the Villa Arson
is supported by the
Conseil Général des Alpes-Maritimes
and the French minister of Culture
and Communication - Drac PACA

Curator : Éric Mangion

True to his research on sound, Nicolas Moulin will inaugurate on this occasion a musical label (*GRAUTAG RECORDS*) whose first album is realized by Fred Bigot, Vincent Epplay and Arnaud Maguet. The album was recorded in Berlin last March.

A concert will be given in the garden of the Villa Arson on opening night, July 1st 2010.

Nicolas Moulin was born in 1970.
He lives and works in Berlin.
He is represented by Chez Valentin gallery in Paris
www.galeriechezvalentin.com



Nicolas Moulin, view of the exhibition *Goldbarrgorod*, 2008
(in a first version)
Courtesy Galerie Chez Valentin (Paris).

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 7 pm
 in July and August,
 and from 2 to 6 pm
 in September and October.
 Closed on Tuesdays.

Free admission.

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La Villa Arson is a public administrative
 establishment under the aegis of the
 Ministry of Culture and Communication.
 It is supported by the Région Provence-Alpes
 Côte d'Azur, the Conseil Général des Alpes-
 Maritimes and the City of Nice.

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.

View of the Galerie carrée of the Art center in Villa Arson
 Photo : Jean Brasille / Villa Arson
 Nicolas Moulin, *Goldbarrgorod*, 2008 (details)
 Courtesy Galerie Chez Valentin (Paris).

