

## PRACTICAL INFORMATIONS

From February 8 to May 26.2019

Open every day except Tuesday from 2 to 6 PM  
Closed on May 1<sup>st</sup>  
Open on May 8

### FREE ADMISSION

VILLA ARSON  
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### Social network

#expoFloraMoscovici&LindaSanchez  
#dérobéesvillaarson

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# dérobées

GALERIE CARRÉE

## Flora Moscovici

*Sept notes,*  
2019

pigments acrylic vinyl binder

Villa Arson Nice production

## Linda Sanchez

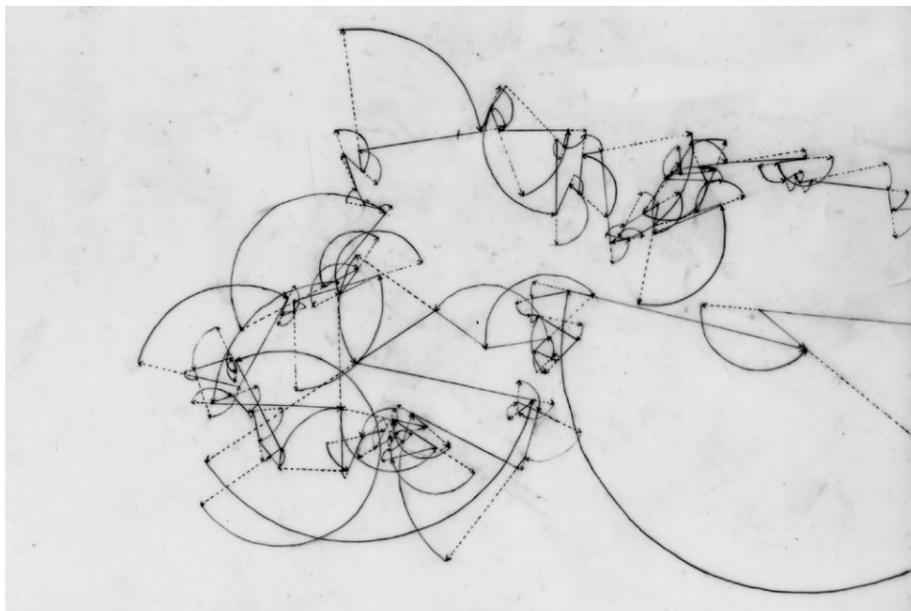
*La détente II,*  
2015-2019

clay tarpaulin ropes pulleys

variable duration and dimensions

Villa Arson Nice production  
Courtesy Galerie Papillon, Paris

# en



Linda Sanchez, *F2*, from the series *14628.jpg*, 2012  
*14628.jpg*, Adera editions, in collaboration with Coline Sunier and Philippe Vasseux

Linda Sanchez was born in 1983.  
She lives and works in Marseille.

A graduate of the school of art in Annecy, she has been featured in many exhibitions in France and abroad. She has collaborated in several projects with researchers, writers and artists (Tim Ingold, Nicolas Tixier, Philippe Vasset & Coline Sunier, Baptiste Croze).

Somewhere between sculpture and installation, she builds recording systems whose techniques are part of the materials or movements transcribed. Often inseparable from the space and the moment in which they are perceived, these forms are the result of an interweaving between a physical phenomenon and the architectural, social and cultural space in which it is activated. Her works testify to a negotiation between the strict operations and rigorous geometry of a score, and the sensitive aspect of an event or a furtive moment.

She has won the prizes Révélations Emerige in 2017 and Découverte des amis du Palais de Tokyo in 2018.

Linda Sanchez is represented by Galerie Papillon, Paris.

[http://www.dda-ra.org/fr/oeuvres/Sanchez\\_Linda](http://www.dda-ra.org/fr/oeuvres/Sanchez_Linda)



Flora Moscovici, *Jusqu'à un endroit où l'eau ne s'était pas écoulée* [Up to a place where the water didn't run]

Pigments and acrylic binder on partitions

*Le Génie du Lieu* [The Spirit of the Place], group show, Le Creux de l'Enfer, 2018

Flora Moscovici was born in 1985.

She lives and works in Douarnenez and Paris.

She holds a degree from the national school of art of Paris-Cergy. Her works have been shown in various art centers, galleries and artist-run spaces in France, Europe and Canada. In 2018 she received a commission from the National Center for Visual Arts as part of *La nouvelle adresse* in Pantin and from the Abbey of Daoulas. Her work has been recently shown at the Creux de l'enfer, the Vitrine du Frac Île-de-France, the Galerie des Multiples, 22,48m2, Triple V, DOC, BF15, the Maison Salvan and during a residency at the contemporary art center La Criée in Rennes.

She approaches painting by using the wide array of possibilities offered by this medium, including at its margins. Her interventions modify the perception of space and bring forth various temporalities, that of the pictorial gesture, the memory of the place, and the history of painting somewhere between the sacred and the vernacular.

She also works in collaboration with Yoan Sorin under the name Mobilier Peint, in a domestic practice at the crossroads between painting and sculpture.

[www.floramoscovici.com](http://www.floramoscovici.com)

<http://ddab.org/fr/oeuvres/Moscovici/>

The exhibition stems from the meeting between Flora Moscovici and Linda Sanchez during their residency. For the occasion they have imagined the intersection of their practices — their use of light, color and materials — in a common perception of their environment at the Villa Arson for the production of an *in situ* installation in the art center's Galerie Carrée.

Curator: **Éric Mangion**

ÉRIC MANGION  
FLORA MOSCOVICI  
LINDA SANCHEZ

INTERVIEW

JANUARY 2019

**EM** I brought you together because you both have an inclination for working with raw materials (pigments, stone, clay...) and often *in situ*. And also because of what I considered as another common element, the fact that you work « by hand ». But you weren't in agreement with this.

**FM** Perhaps this expression didn't work as a common definition of our practices. The relation to the hand is very important to me, even if this does not always manifest itself in the same way. I sometimes work with small brushes, sometimes with big spalters, with a paint gun or a paint sprayer designed for large worksites. Some techniques like high-pressure spraying lead me to produce a very quick gesture. On the contrary, with a brush I have a tendency to work more slowly, in layers. The scale also influences my gesture, its breadth as well as its speed. And beyond the relation between the hand and the tool, I enjoy the sensitivity of a gesture, the brushstrokes and the rings made by the spray paint, gestures that are not merely technical, that don't aim at virtuosity or at the spectacular, but instead exist with their awkwardness and the emotions which show through.

**LS** Yes, I feel like I've always tried to remove any trace of the hand in my works. The hand which expresses itself, the hand which crafts, the signature, the personal style... somewhat repel me. The shapes are generated and determined more by the materials, how they behave, how they move, the scale of the space, the relief of the floor, the systems and devices used. My work is more in this setting up of a situation. In a recent project entitled *The Other*, where I reproduced sequences of gestures in space, I began to accept this presence, even though it's only visible between the lines, as a consequence of collateral accidents and of the formal mechanisms injected by the gestures.

**EM** During our exchanges you wrote that you both use “various techniques without hierarchy and in a composite way, with a free relation, volatile and liquid, to materials”. What does this mean exactly?

**FM** Linda, I'll let you answer this.

**LS** I had mentioned the “non-authoritarian relation to material” which seems to me to be present in Flora's work as well as mine. A sensitivity to what is imposed by the quality or property of a material, of a surface, without exactly forcing it but by adapting the breadth of a gesture, by adjusting the scale of a support, or by channeling a characteristic which is already present in the space. The trajectory of something liquid, how a certain mixture can impregnate, the opacity of a surface, the volatility of a cloud of dust or particles... we juggle, we adjust and adapt various gestures and techniques together, without needing to control absolutely everything.

**EM** Can one use the word protocol to refer to your respective work processes?

**FM** Not as far as I'm concerned, I might even say that I work in a rather intuitive way, that leaves room for changing as I go. As time passes I think I allow myself more freedom. My practice has never used protocol but perhaps I aimed at a sort of radicalness by being closer to a sort of logic, and today this seems less important. I even like the feeling of being overwhelmed, I'm almost always startled and surprised when I finish a piece. Even if the result is not far from my original idea, I realize then that I had never imagined it in a concrete way. It's more about choosing a path and seeing where it leads. Like when you take a walk in a direction that you know, you are still surprised when you discover a viewpoint.

**LS** I prefer to use the word score. The word protocol reminds me of something more strict, an instruction whose interpretation and its potential variability cannot reactivate the rules originally stated.

Sometimes the rules themselves go wrong, or the operating processes go awry, to the point of absurdity even, as in the series of sketches *14628.jpg*. In sculpture as well, there is always ambivalence between the strictness of precise and literal operations, and the chaotic aspect of a sensitive or phenomenological element. The rules and systems organize themselves at the same time as they generate the experience. For instance, in the film *11752 mètres et des poussières...*, it is the shooting itself (the tools, the devices, the camera) that produce the movement of the drop of water, which is the very subject of the film.

**EM** When I invited you to do this exhibition, I suggested taking into account the environment of the Villa Arson, Michel Marot's labyrinthine architecture of exposed concrete, the gardens, as well as the shape and color of the old Genovese mansion. What exactly did you extract from this?

**FM** It's difficult to answer this question before creating the works. I don't know how visible this impregnation will be, but I have the feeling that the context is a strong element in what we are about to produce. The hardness of the architecture, its geometry, the texture of the concrete, but also the relation to the landscapes, the changing colors, sometimes bright, the ochers of the niçois buildings, the skies seen from the terrace, all these aspects which we observed were part of our exchanges and will influence our production.

**LS** The sugary contrasts of the aloe, the repeated motifs, the cones, the pyramid like florets and spiral crowns that we can see on various scales in the building as well as in the endemic species in the garden, the pointillistic camouflage of the pebbles and the ivy... but also in the city, an artifice representing the South, the azure blue sun shields on the balconies, the street lamps textured like palm trees, the trompe l'oeil on the façades, the structural and ornamental composition, which is natural and exotic.

Concerning the Villa, I really like the arabesque shape of the roof, which at a distance looks like a two-dimensional painted decor but up close shows itself to be made of thick concrete elements.

**EM** The Galerie Carrée in the art center is a commanding space, because of its very shape, a large impressive 17m x 17m white cube which imposes itself. Very early on you chose not to use the walls nor (almost) the floor. But your most surprising choice stems from your common desire to make the exhibition come alive with only natural light, which means that the perception of the space will differ according to the time of day, but also according to the season, from February to May; at the end of the day the exhibition will even be in semidarkness. How was this choice made?

**FM** I'm not aware of a hierarchy of spaces. I never feel that one place is more imposing than another. And in fact, for me this commanding aspect was talked of much more than it was felt. Our desire to concentrate on the ceiling and the floor was a way of returning to the fundamental parts of the space, those that have always been there. At the moment the walls are covered by partitions, so that we don't have access to the “real” walls. In a certain way they become the least interesting elements in the space, the plainest, even if they're usually the main support for the works. Concerning the natural light, we felt that it made the volumes stand out, that it gave a certain softness but also created contrasts. It's also a way of making the space come alive by accepting something uneven, unstable in the light, something on which we do not have a hold.

**LS** When we met for the second time at the Villa Arson and when we discovered the space, Flora suggested to use the ceilings. An audacious and legitimate idea, to implicitly maintain the sides of the space while highlighting these huge spaces and textured surfaces. The lights in the room, which happened to be oriented towards the ceiling, would have canceled the inherent quality of the architecture shown here in its raw aspect. My work *La détente* also uses the topography of the floor, the unexpected verticality of the space, and it reflects the ceiling's geometry. Simultaneously, the movement (that of a fall) resonates with the constantly changing aspect of the light we chose. When we take apart the architecture in this way, and use its own raw qualities, we also both take a sidestep in relation to the traditional supports and spaces that we were expected to use.

**EM** Both of you are being confronted with technical problems in creating your projects.

**Flora:** it seems like working in tiny alcoves 5 meters from the floor is no little thing.

**Linda:** you plan to install a large suspended tarpaulin covered with clay (*La détente*). Producing and installing this floating sculpture will not be easy either. Can we call these challenges, or are these proposals fearlessly considered before hand?

**FM** At first, it's a fearlessly considered proposal. Then, as the project moves forward and becomes concrete, technical problems appear and then it becomes a challenge.

My pictorial technique is defined according to the space, its constraints, for a specific context which of course is always new. The idea is not to put into practice a specific know-how but to constantly adapt a process.

Here the alcoves are more than 7 meters high and it takes a specific organization to paint them. The tools that I use and how I proceed come from the material aspect of the support, its dimensions, its orientation, its obstacles. This requires flexibility and reactivity because the thinking process occurs *in situ* in a limited time span. This constant renewal is uncomfortable but also very exciting.

**LS** Creating a hanging system, bringing back the counterweights, raising the tarpaulin, all required solving solid technical problems, but I would not want the visitor to see this as a challenge. What is going to be difficult is the curved shape, which I'm trying here for the first time.

The work has to be built on the same scale as the space. Its movement is imprinted on the topography of the floor and so each time it's a real adaptation to the characteristics and size of the exhibition space.

**EM** You chose the title *Dérobées* for the exhibition.

How do you see this subtraction or concealment?

**FM** I don't think it's about hiding or concealing. On the contrary, I think here it's more about removing superfluous elements – artificial light, partitions – in order to concentrate on what seems to us to be essential.

**LS** *Dérobées* also makes me think of “échappées” (which has escaped), something that dashes off, slides away, escapes, in an acrobatic and adventurous way.



FLORA MOSCOVICI

*Do You Love Me Now that I Can Dance ?*

Commissioned by the Cnap  
for La nouvelle adresse, Pantin, 2018

Acrylic spray paint on walls,  
pillars, floor and paving stones  
(© Aurélien Mole)



LINDA SANCHEZ

*L'autre* [The Other], 2018

Mixed media  
variable dimensions  
Courtesy Galerie Papillon, Paris

View of the exhibition Otium #3  
Contemporary Art Institute of  
Villeurbanne  
(© Blaise Adilon)