Following the now yearly tradition, the Villa Arson is presenting an exhibition of its previous class of graduates. As well as establishing an educational and artistic continuity, it aims at providing these young artists with professional conditions as they organize together what is certainly their first show outside the school.

The exhibition What Obligates Us is complemented by two texts. The first was written by curator Sophie Lapalu, the second by Oxanna Bertrand, one of the artists from the graduating class of 22: "It's a reinterpretation of Sophie's theoretical analysis, seen through our concrete experience as former students and future artists. For this text I based myself on conversations I had with people from my class. Which is why I use the word 'we', because I tried to write a text that reflects our collective views as closely as possible."

Curator
Sophie Lapalu

Alysse
Léna Aboukrat
Fabien Adel
Alessandra Allioli
Hugo Andrade
Alexandre Ansel
César Audebert
Suska Bastian
Oxanna Bertrand
& Andréa Jankovic
Fabienne Bois
Annika Boll
Léa Bouton
Léonore Chastagner
Tom Clop
Théophile Dcx
Kévin Delpech
Nicole Demichelis
Agathe Groleau
Malo Huguet
Constantin Ilaoenko
Sarah Illouz
& Marius Escande
Pavlos Ioannides
Emika Lannelongue
Ibrahim Mélité Sikely
Daniel Miron
Samuel Nguyen
Thomas Parigi
Aurore Party
Bernie Poikane
Nicolas Pussey
Lassana Sarre
Sébastien Staels
Juliette Trucchia
Because of the crisis we are facing, we find ourselves obligated. We are obliged to use the arts as an apparatus of protest, of resistance, and in order to honest about our dissatisfaction and its consequences. As artists and actors of the art world, we are forced to declare an emergency on our lifestyle, and on the way we produce our works of art. To question the systemic violence staged by our institutions, to reflect upon our privileges, and to work towards a more just environment. We are obligated by a future which is getting nearer, by a time which is hurtling forward.

The Villa Arson's 2022 graduates, whose works are shown here, have this in common: they depend on each other, on the school, as a system, on the art world in which they will act within a globalized economy which we all have to face. In 1988 Howard Becker noted that artists are an integral part of the art world in which they will act within a globalized economy which we all have to face. In 1988 Howard Becker, in his book "What Obligates Us," defined a program of performances and concerts, while gardens or patio also house some of the works. The exhibition is organized according to the affinities between the issues broached. Firstly, it interrogates the future: how can it be thought out, sketched out? Whether dystopian or utopian, projections are necessary, and need to be asked. Secondly, it offers a retrospective gaze: some of the works are critical of an economy which was built from the neocolonial model of an "affluent society", unequal, while other works play with the codes of ultra consumerism.

Lastly, what are the possible alternatives? How can we invent commons, and imagine collective in order to work together? As we walk through the exhibition the answers are never fixed, and attempts sometimes fail, but every artist has sketched chains of cooperation in an art world in full transformation, lighting a bonfire on the ruins of the old world.

Sophie Lapalu

The Villa Arson has been a incubator for our respective artistic practices, a place where we were able to emerge, to confront and influence each other, to blossom and assert ourselves. We form a single generation of artists coming from a single context, we are linked to one another by a collective apprenticeship. Our works are deeply interdependent in spite of the variety of themes, the unique and producing together unavoidable, and forcibly demands that we take good care of the home which is receiving us. Thus the exhibition aims to be an exercise in "ecologization" (Bruno Latour), taking associations into account, and mixing together that which was not a priori. For each work connections to that of another artist have been showcased, in an attempt to create porosity and positive contamination. Because it is held in an art school, What Obligates Us also addresses future graduates; a space is dedicated to the consultation of editions, dissertations, books, specialized films. Some of the works have escaped from the walls of the art center; opening day welcomes a program of performances and concerts, while gardens or patio also house some of the works. The exhibition also is organized according to the affinities between the issues broached. Firstly, it interrogates the future: how can it be thought out, sketched out? Whether dystopian or utopian, projections are necessary, and need to be asked. Secondly, it offers a retrospective gaze: some of the works are critical of an economy which was built from the neocolonial model of an "affluent society", unequal, while other works play with the codes of ultra consumerism.

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Sophie Lapalu