

EVENTS

■ Saturday 15 Jan. ■ 4pm OPENING
Launch and publication *Bote-tchu & Sèllatte* co-edition
ABCDEFHIJKLMNOPQRSTUVWXYZ (Charles Mazé & Coline Sunier) and art&fiction.

■ Sunday 30 Jan. ■ 4pm ■ Free admission* TALK
With Tony Côme (Ph.D. in art history, associate professor of applied arts, specialist in the history of architecture and design) who will shed light on the work of Simon Boudvin.

■ Sunday 13 Feb. ■ 4pm ■ Free admission* TALK
With Fabienne Lauret, trade unionist, former employee at Renault Flins, and author of *L'Envers de Flins. Une féministe révolutionnaire à l'atelier* (ed. Syllepse, 2018)

■ Tuesday 15 Feb. ■ 7pm ■ Free access APÉRO CULTUREL
Simon Boudvin will talk about his artistic universe through the prism of his literary and cinematographic inspirations and through the editions he has produced.
Press room of the Médiathèque du centre-ville : 152 Avenue Danièle Casanova, 94200 Ivry-sur-Seine

■ Saturday 12 March ■ 3pm ■ Free admission* WALK
Commune communiste, a stroll through the common spaces of the city of Ivry with Simon Boudvin, following the artist's research residency at Crédac in 2019-2020.

■ Saturday 19 March ■ 4pm ■ Free admission* TALK
Between Claire Le Restif and Simon Boudvin on the artistic collaborations that have marked the artist's practice in recent years.

BUREAU DES PUBLICS' EVENTS

■ Sundays 23 Jan. and 20 March ■ 4pm-5pm ■ Free admission* ATELIER-GÔÛTER
Young and less young discover the exhibition together. Families then participate in a practical workshop that extends the visit in a sensitive and playful way around a snack**. Designed for children aged 6 to 12, the workshop is nevertheless open to all.

■ Thursday 17 Feb. ■ 12-2pm CRÉDACANTINE
Visit of *GRAIN* by the Crédac team, followed by a lunch at the art center (depending on the health situation, lunch could be replaced by a coffee).
Participation 7 € / Members 4 €.

■ Wednesday 23, Thursday 24 and Friday 25 Feb. ATELIER-VACANCES
■ 3pm-5pm ■ Free admission*
Creative workshops designed for 6 to 12 year olds during the school vacations.

■ Thursday 10 March ■ 4pm-5pm ■ Free admission* ART-THE
Guided tour of the exhibition by Lucia Zapparoli (Credac) and Clément Vacqué (Médiathèque d'Ivry), followed by a time of exchange around cultural references.
Tea, coffee and pastries are offered**.

■ Sunday 13 March ■ 4pm-5pm ■ Free admission* BLIND DATE
Tactile and sensory discovery of the exhibition open to all.

* Free events. Reservations required: 01 49 60 25 06 / contact@credac.fr.
** Subject to the evolution of the health situation.

CENTRE D'ART CONTEMPORAIN
D'IVRY — LE CRÉDAC
La Manufacture des Ceillets 1, place
Pierre Gosnat 94200 Ivry-sur-Seine
France +33 (0)1 49 60 25 06
www.credac.fr / contact@credac.fr

Free admission

From Wednesday to Fridays: 2-6pm
On week-ends: 2-7pm
Closed on holidays
Métro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine

CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL Member of the
TRAM and d.c.a networks, Crédac
receives the support of the City of
Ivry-sur-Seine, the Ministère de la
Culture - Direction Régionale des
Affaires Culturelles d'Île-de-France, the
Conseil départemental du Val-de-Marne
and the Conseil Régional d'Île-de-
France.

The exhibition was realized thanks to the
support and the collaboration of: the
bermuda workshops, the Academy of
France in Rome — Villa Médicis, the
"programme des résidences d'artistes" of
the Région Île-de-France, the Municipal
Garage of the City of Ivry.

LE CRÉDAC

IN PARALLEL

■ From 15 Jan. LAUNCH
Publication of the edition *Le livre des tables*, catalog of the exhibition *La vie des tables* (20.09.2020 - 19.03.2021). Graphic design Studio Kiösk. Published by Crédac, distributed by Les Presses du Réel.
Price 20 euros.

■ Saturday 22 Jan. ■ 3pm-7pm ■ Free admission* RESIDENCY
Tiphaine Calmettes, in residency at Crédac for the year 2021-2022 opens the doors of her studio to the public. Free entrance.

■ Sunday 6 Feb. ■ 3pm-5pm ■ Free admission* WORKSHOP
What do unicorns eat? Initiated as part of the exhibition "Derek Jarman - Dead Souls Whisper (1986 - 1993)" (25.09 - 19.12.2021), the artist Benoît Piéron is conducting a second workshop to make capsules filled with seeds from an imaginary garden: he has herbed the tapestry *La Chasse à la licorne (The Hunt for Unicorn)* (1495-1505) and proposes to take the plant out of the decorative frame to disseminate it in reality.

■ Saturday 12 Feb. ■ 3pm ■ Free access CONCERT
As part of the Sons d'Hiver Jazz Festival in partnership with the Théâtre Antoine Vitez, Joëlle Léandre (double bass), Keir Neuringer (saxophonist) and Luke Stewart (double bass) will play in the exhibition. Free concert. Duration 1 hour.

UPCOMING EXHIBITIONS

■ From 9 April until July 10 2022
■ Opening on 9 April from 4pm-8pm
Two solo exhibitions: Ethan Assouline and Juliette Green
A group exhibition: Bureau d'études (Cassandra Langlois & Flora Bouteille)

PARTNERSHIPS & ACKNOWLEDGMENTS

The book *Bote-tchu & Sèllatte* received the publishing support of the Centre National des arts plastiques (Cnap), the bermuda workshops, the Crédac, the canton of Neuchâtel, the city of Lausanne and the city of Saint-Imier.

The video *Trois carrés, la lune, et quelques fruits de canarium (Hanoi)* was produced by the "Résidences Hors les murs" of the Institut français.

The exhibition was made possible thanks to the support and collaboration of the bermuda workshops, the French Academy in Rome - Villa Medici, the "programme des résidences d'artistes" of the Île-de-France Region, the Municipal Garage of the City of Ivry.

The artist also thanks : Juliette Ayrault, Bénédicte Canivet, Koenraad Dedobbeleer, Stéphane Dupont, Benjamin Lafore, Fabienne Lauret, Nguyen Phuung Kieu Anh, Yanarthan & Varathan Sellar (John auto).

VILLA MÉDICIS
ACADÉMIE DE FRANCE
À ROME

Région
Île de France

IVRY
S/ SEINE

15.01. — 20.03.2022

GRAIN

Simon Boudvin

"Undoing is just as much a democratic right as doing," said Gordon Matta-Clark (1943-1978).¹ This American "anarchitect" is one of Simon Boudvin's references, along with the French philosopher Gilbert Simondon (1924-1989).²

As so often for his shows, Boudvin has chosen a short and sonorous title that resonates beyond its literal meaning. It evokes the graininess of photographs, the texture of the world and the variations between apparently similar objects that make up an environment.

The foundations of Boudvin's work, closely linked to the history of shapes, are both analytic and political. He is always interested in his surroundings. He treats the question of motifs in exactly the same way, whether addressing design, mechanics or architecture.

Basic geometric structures and their variations constitute the vocabulary of his multiple combinations and reflections. Each experiment leads to an exploration, because he never works above ground level, and each involves personal contact with the people behind these objects.

While until now Boudvin has limited himself to a single form in each of his solo shows (for example, a set of ladders in one exhibition, and of fuel-oil tanks in another,³ for *GRAIN* he assembled, in one space, varied series of objects and subjects. What they have in common is his method of analysis. They are all variations on forms, each rooted in a situation and linked to a specific history, activity and territory that enables us to distinguish between them.

Boudvin applies his "appropriationist" method to a number of different procedures: analysis by means of disassembly (the Twingo), the interpretation of a system and the production of different models based on this system (stools), and taking a sample of an element or motif and recording its imprint or form

(Duralux glasses, window bars in Hanoi filmed or restored as minimalist drawings). Another example of this latter strategy are his photographic inventories and urban surveys (his series of photos of door handles of housing projects (estates) in Ivry-sur-Seine during his residence at the Crédac).

While Boudvin has a penchant for culturally and sociologically established forms in general, what could be called objects that are signifiers of social class, he particularly prefers those with which he has an aesthetic affinity.

The Twingo, a car whose design alone, he says, makes people smile, was, for his generation, an almost endlessly repeated motif that became a standard component of the French cityscape, in the same way that Duralux drinking glasses came to signify cafés and cafeterias.

Consequently, the items assembled for this exhibition can be considered documentary or social sculptures.

There is a certain mischievousness in the way this exhibition works. As visitors move from room to room, they repeatedly encounter similar elements in the same way they would experience a city as they walk from block to block. Visitors process this string of repetitions through their faculties of vision and memory. But because the artist avoids an excess of analytic formalism, the result is not the collation of typologically-organized objects it otherwise could have been.

The effect of this urban stroll is accentuated by the restoration of the "natural" grey colour of the walls of this venue.

Similarly, the shelving holding the parts from the dismantled Twingo, standing in every room, look as though they had always been there since the days when the Manufacture des Ceillets was still a factory.

This museographic modality tells us a story about the people who designed each of these objects and the workers who by performing endless repetitive motions made and assembled all these parts until they constituted a car.

A former student at the Paris École des Beaux-arts, Boudvin studied with the Italian artist Giuseppe Penone (born 1947). The latter's studio was dedicated to revealing forms rather than inventing them. Since then, like some other artists of his generation, Boudvin has been attentive to the political and cultural histories transmitted by objects.

While Penone remains a reference from Boudvin's training years, the real spectre haunting this exhibition, he says, is the German artist Charlotte Posenenske (1930-85, active 1959-68). Posenenske made multiple series of minimalist structures to pursue her interest in the condition of the working class. Eventually, she abandoned art-making for sociology, which she considered a more effective tool for bringing about political change. In her new career she specialized in industrial work practices, particularly assembly-line production.

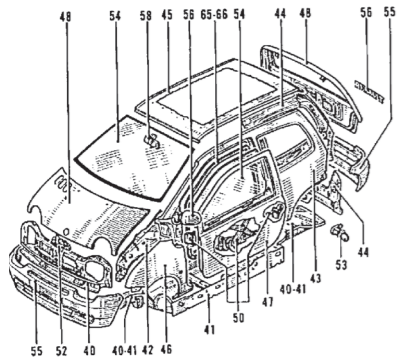
While what we see in this exhibition are objects, Boudvin is above all concerned with human beings. He highlights their labour, the work of their hands that made these things and gave them their functionality and their beauty - qualities that Boudvin brings out as well. These objects are as honest and true as the grain of wood.

Claire Le Restif

- 1 Gordon Matta-Clark: *Anarchitect*, Yale University Press, 2017.
- 2 A specialist in information theory and the philosophy of technology, Gilbert Simondon is the author of *On the Modes of Existence of Technical Objects*, University of Minnesota Press, 2017.
- 3 Legs, Galerie Jean Broly, Paris, 16.02. - 16.03.2013; *Ubac (Col de l'échelle)*, Les Capucins, Centre d'art contemporain d'Embrun, 13.09. - 03.11.2018.

NOTICES

Twingo (Flins), 2022
Dismantled automobile parts



"In our minds, Flins isn't a town; it's a factory. An industrial complex spanning 230 hectares on the banks of Seine, with vast expanses of roofs and assembly lines. Opened in 1952, the architect Bernard Zehruss planned the earliest workshops decked out with the yellow and green lines and the Renault company's diamond-shaped logo designed by Victor Vasarely. Today, above the main entrance can be read the words, in black on white, RENAULT USINE DE FLINS (Flins Renault factory). Outside the factory's gates, beside the parking lot, temporary modular structures are arranged in a U around an empty gravel lot. The grey containers are used for union offices. Each bears its particular union's initials on a sticker over the door: CGT, CFE CGC, UNSA, FO, CFDT." Simon Boudvin

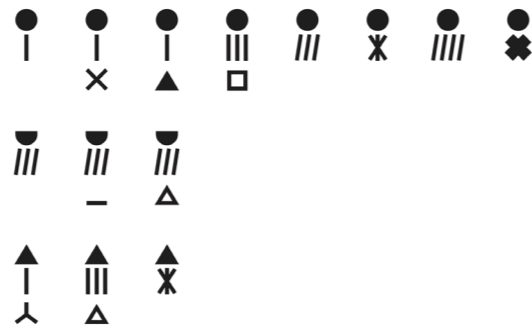
In 1992, the carmaker Renault launched a new compact, entry-level city car, the Twingo. Manufactured in the company's Flins plant, it attained instant popularity. Its adaptability, funny name (a contraction of the dances Twist, Swing and Tango), its charming round headlight and its many innovative features made it

adaptable to the needs and desires of buyers of all ages and social classes. Advertised with the slogan "à vous d'inventer la vie qui va avec" (it's up to you to invent the lifestyle that goes along with it), this small car was a part of the identity of a whole generation. The 2.6 million units manufactured made it the standard family auto, thanks, lest we forget, to the repetitive motions of the men and women who worked the three daily shifts on the Flins assembly lines.

The various parts of a dismantled Twingo saved from its junkyard fate after years of service for the Ivry municipal government are displayed as if they were fragments of a skeleton on view at the Museum of Natural History. A rear-view mirror, a pair of shock absorbers, seats and less recognizable mechanical pieces are presented on the floor and wall, and on shelves.

Bote-tchu & Sèllatte (le Vallon), 2022

Group of stools and copies of the book *Bote-tchu et Sèllatte*, a coedition by ABCDEFGHIJKLMNOPQRSTUVWXYZ (Charles Mazé and Coline Sunier) and art&fiction, Lausanne, 368 pages



"In the Jura mountains north of Lake Neuchâtel, from west to east and from Locle to Bienne, following the Suze River after Chaux-de-Fonds, you come upon the towns of Sonvilier and Saint-Imier. Located on the flat floor of the valley are factories with large windows, a clockmaker urbanism that inspired modernist architecture. Above the valley, in Le Chasseral and the Neuchâtel mountains, are tenant farms with cows on every floor. This Jura region, with its rudimentary farms and small precision parts and watch-polishing workshops, was the birthplace of the first farming cooperatives and later the first anarchist federations. The men and women workers linked arms and chanted, 'Neither god nor master and no husband either!'" S.B.

The so-called "kick-ass" stool (or "bote-tchu" in the Jura dialect) is a one-legged seat particularly useful when milking cows. Users secure it to their haunches so that they can move from cow to cow while keeping their hands free. The stool is designed to allow it to be balanced on the often irregular stable floors. Boudvin photographed this peasant furniture in its native habitat, the Saint Imier valley, birthplace of Swiss anarchism. This model appears among his photographic documentation of various kinds of stools found on the farms and in the workshops of this region so powerfully marked by the watchmaking industry and libertarian emancipation.

Comprised of a round seat and a single leg, this specimen represents the beginning of a whole typology. Boudvin's research took the form of a book. He worked with the graphic artists Charles Mazé and Coline Sunier, who developed a typography that synthesizes the components of such stools and all their possible combinations. An historical text by Marianne Enckell recounts the beginnings of the Jura Federation. Copies of the resulting book, *Bote-tchu & Sèllatte*, can be consulted in the exhibition rooms where they have been placed on stools that readers are invited to sit on. After the exhibition the books presented and sold at the Crédac will be delivered to bookstores and the stools will be sent to the bermuda collective art studios in Sergy, located in the Jura foothills.

Grilles (Grids) (Hanoi), 2016

Laserprints on coloured paper

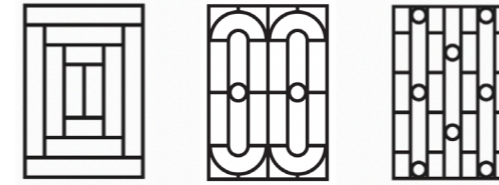
Interpreter: Nguyen Phuong Kieu Anh

Locksmith: Xuong Co Khi Truong Hung

Trois carrés, la lune, et quelques fruits de canarium (Three squares, the moon and a few canarium fruits) (Hanoi), 2016

Colour video, sound, 20 min. Courtesy of the artist.

Sound editor: Pierre-Philippe Toufektchan



"Phúc Xá, Phúc Tân and Bách Đàng are working-class neighbourhoods east of Hanoi's old town, between the dike and the Red River, in other words, on a flood plain. This area, with its stores, workshops and houses, is very lively. The buildings face an uncertain future and their unsophisticated adornments reflect the absence of wealth? They alleys are so narrow that the building facades touch each other on their upper floors, but there's still room for simple decorative motifs." S.B.

The posters dispersed on the Crédac's walls add up to a graphic arts gallery: drawings of an ensemble of window burglar bars Boudvin first saw in the streets of Hanoi in 2016, and later further discovered through correspondence with a Vietnamese locksmith. The craftsmen who made these metal fixtures created compositions that represent endless variations while respecting and developing the same aesthetics. Some of these formal compositions can be seen in the video shown at the Crédacino, the Crédac's projection room, *Trois carrés, la lune, et quelques fruits de canarium (Hanoi)*, an inventory of these motifs adorning homes in the working-class district of Bách Đàng. These geometrical variations constitute an elementary language of which each building has its own unique interpretation, each part of a continuous urban backdrop to the busy but calm daily lives of neighbourhood residents.

Duralex (San Calisto, Rome), 2021

Photograms of a glass.



"In the Trastevere neighbourhood on the west bank of the Tiber River that cuts through Rome, not far from the Santa Maria cathedral, facing a small church and its monastery into whose well Pope Calixtus I (217-222) is said to have been thrown, is the famous watering hole named after this martyr, the Bar San Calisto. Tourists and Romans, students and pensioners, all flock to enjoy a gelato or a tramezzino, and sip a caffè corretto or a Peroni. The neon 'Bar' sign hanging on the ochre-coloured wall, with its curly B and a slightly drunk r, lights up the night." S.B.

During his 2020-21 residency at the Villa Médici in Rome, whenever Covid regulations permitted, Boudvin liked to frequent the Bar San Calisto. Located in Rome's Trastevere district, known for its lively nightlife, for more than fifty years it has been one of the dis-

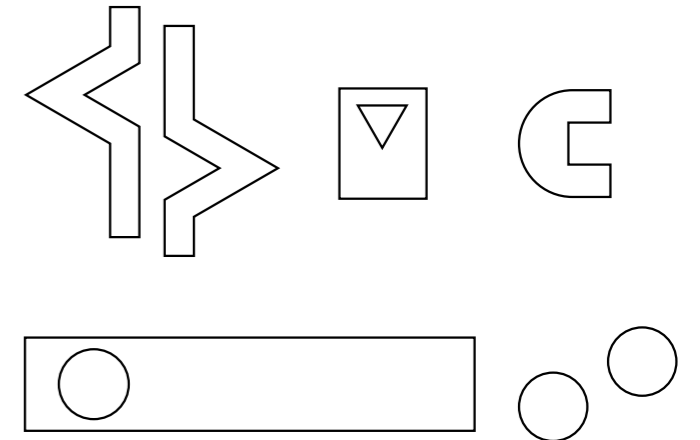
trict's most popular bars, serving cheap beer and soda in the Unie model glasses made by Duralex.

This French glassware manufacturer was founded in a suburb of Orleans in 1927 and its brand remains as popular as ever. It is known for its tempered glass tableware and kitchenware products that are both highly impact-resistant and inexpensive. Its Gigogne glasses and Picardie tumblers have been dear to whole generations who spent their school cafeteria lunch periods playing "How old are you" by reading the number stamped on the bottom of a glass corresponding to one of the 48 moulds used in manufacturing these items.

On display in the *GRAIN* exhibition rooms are different photographs of the same Duralex tumbler acquired from the iconic Roman bar. Photograms are images made by placing an object directly on photosensitive paper and exposing it to light. These photos, developed in the old Académie darkroom, document the outlines of an object taken from Roman daily life. The choice of this single glass, whose imprint is recorded over and over in the exact same way and yet yields a different photo every time, recalls the sameness of each experience at the same venue, nevertheless endlessly renewed and always unique.

Portes et poignées (Doors and doorknobs) (Ivry-sur-Seine), 2022

Offset print on paper



"As part of its urban renewal campaign, Ivry, a communist town, tried to eliminate the fragmentation of private property and turn the city's ground surfaces and rooftops into public spaces. It witnessed the emergence of 'walks' criss-crossing through, under and over its buildings, terraces and collective gardens. In many buildings, meeting areas and public rooms were created on every floor. The buildings' communities are free to share their activities in these facilities. These spaces, some still occupied and others now abandoned, interrogate our ability to imagine our lives outside of the context of the nuclear family home and to occupy spaces that do not belong to us, a middle ground between domestic and public spaces." S.B.

Boudvin's ten-month residency in 2019-20 was the Crédac's first. His studio on the second floor of the Manufacture des Œillettes became a base camp for urban photographic expeditions throughout the town of Ivry-sur-Seine combining his interests in architecture, urban ecology and political history. This photographic survey, guided by discussions with local actors, was complemented by maps of the city's commons and the housing estates run by the Ivry public housing authority (OPH).

A kind of a preview of an upcoming book, the poster given to visitors to the *GRAIN* exhibition offers a selection of photos of doors and doorknobs of 14 Ivry housing projects built between 1928 and 1987. They document not only the variations of shapes, motifs and colours, but also the social history of the territories Boudvin explored.