

# le Crédac — *Press kit*

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## **Delphine Coindet** *Modes & Usages* *de l'art*

»—> **Opening on Thursday 9 April**  
**2015 from 5 to 9 P.M. — Solo show**  
**from 10 April to 28 June 2015 <—<<**

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### **Centre d'art contemporain d'Ivry - le Crédac**

La Manufacture des Œillets  
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M° line 7, Mairie d'Ivry  
RER C Ivry-sur-Seine

Open every day (except Mondays)  
from 2 to 6 PM, weekends from 2 to 7 PM  
' free admission '

Le Crédac is closed on public holidays (1<sup>st</sup>, 8, 14, 25 May 2015)

**www.credac.fr**

### **Press contact —**

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Media partners :

**code** 2.0 **cura.** **KALEIDOSCOPE** **Slash**

Member of Tram and DCA networks, Crédac enjoys the generous support of the City of Ivry-sur-Seine, the Regional Direction of Cultural Affairs of Île-de-France (the Ministry of Culture and Communications), the General Council of Val-de-Marne and the Regional Council of Île-de-France.



*Grolsch*

# Delphine Coindet — *Modes & Usages de l'art*

From 10 avril to 28 June 2015

— Opening on Thursday 9 April,  
from 5 to 7 P.M —

For some twenty years now, Delphine Coindet has been developing a sculptural language through collages and assemblages of widely varying materials and techniques, as well as arrangements of the exhibition itself, treating the display space as an open *mise en scène*. The inventiveness of her style, which generates an endless dialog with architecture and design, is articulated today around a broad palette of experimental works that includes the art exhibition itself of course, as well as theater design, performance, publically commissioned art, and the creation of radical furniture.

Crédac is proud to continue its long-term collaboration with Delphine Coindet, which goes back over a decade. This most recent project is part of an unusual work arrangement in association with CIRVA (the International Center for Research in Glass and the Plastic Arts, Marseille). In 2014 the two institutions, moved by a common desire, invited the artist to work with experienced artisanal glassblowers in a material that was entirely new to her practice, glass. The artist has come up with forms that take advantage of both the virtuosity of the craftsmen's technical expertise and chance, the accidental, leaving room for the creation of a series of variations in terms of color and texture.

The title of the show, *Modes & Usages de l'art* (Modes and Uses of Art), may come as a surprise with its didactic character in the style of a user's manual or an old-fashioned magazine. But questions concerning the function of art and its modes of production and representation lie at the heart of this exhibition project. The works presented at Crédac suggest useful objects that have been shorn of their utilitarian function and now display, for the visitor's appreciation, their purely plastic power and symbolic weight. Playing on the vacillating ambiguity between art and design, the artist questions the heritage of domestic conventions that orchestrate the interiors of our living spaces. Transitional, narcissistic, ritual, what indeed are our connections with the objects around us?

Coindet invites us to wander through three succeeding environments, slipping from public to private space in which recent and new works produced at CIRVA can be seen side by side. Analogies are created from one factory to the other, from the workshop to the art center, where Coindet's pieces, the very stuff of transparency, present a visual echo of the bay-window architecture of the industrial building that is home to Crédac.

## « Architecture and utopia »

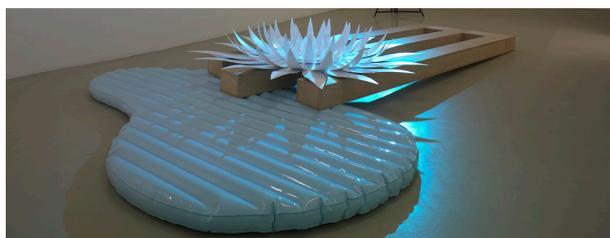
The central element of the main gallery is a glass pyramid. Fragile and unstable, the piece is made up of supernumerary modules that are arranged in an alternating head-to-tail pattern and are separated by perforated trays. Borrowing from the way craftsmen work, the experimentation here involves a series, which makes it possible to improve both gesture and the thinking going on behind a piece. On the walls the artist also displays a series of works on paper combining poems, stencils and a range of materials, all in a surrealist vein. Each of the collages is articulated



View of the exhibition *La partie continue 2* au Crédac, 2004. In the foreground, Delphine Coindet, *Pendant 1*, 2003.



View of the exhibition *Midnight Walkers* at Crédac, 2006. Saâdane Afif, Delphine Coindet, Mathieu Mercier, *Chimère*, 2006.



Delphine Coindet, *La Belle Hypothèse*, 2004.  
View of the eponymous show at Crédac. Production Le Crédac.  
Collection MAC/VAL, musée d'art contemporain du Val-de-Marne.

around a recurrent motif, namely, the fan—that womanly attribute that can hide, cool or conceal an arm—and bears the name of one of the great female figures of mythology such as Antigone, Astarte, Cassandra, Diane, Lilith, etc.

#### « Narcissus and the others »

The visit continues in the second gallery, where the artist has placed a bull's eye mirror made up of a central oculus surrounded by colored arrows. Putting one in mind of Jan van Eyck's *The Arnolfini Portrait*, the convex mirror brings together in its reflecting eye three sculptures made of turned wood, each of which has three branches that suggest biomorphic trees or coat racks. Placed there in complicity with the rest of the setting, glass-molded bowler hats seem to have escaped straight from Hans Richter's short Dadaist film *Vormittagsspuk (1927)*, in which such hats come to life and fly off. An iconic object if ever there was, the bowler hat offers multiple references, notably to the British television series *The Avengers* (known as "Bowler Hat and Leather Boots" in French), the emblematic accessory of inspectors Thomson and Thompson in Hergé's Tintin books, and especially René Magritte.

#### « Physique and spirituality »

The final space is striped with colored ropes hanging from the ceiling that give visitors the urge to climb up. Red, blue and yellow, gold, bronze and silver, the hues are imbued with a memory of modernity. The primary colors conjure up Bauhaus or De Stijl. The metallic ones could be a relic of the work that went on at the former factory, where shoe eyelets were manufactured at the turn of the twentieth century. The end of the visit boasts a monument-sculpture that seems to be suffused with the forms of the eighteenth-century rationalist architecture of Ledoux and Boullée. Made up of a sphere, in this case a Pilates exercise ball, that is bookended by two Plexiglas polygons, the piece combines geometrical shapes with staying in shape (physically), the wellbeing of the body and the mind extolled by physical culture since antiquity and extending to our yoga clubs today by way of gymnosophy (visitors will kindly limit themselves to trying out the installation in their minds only).

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For more information :  
[www.delphine-coindet.net](http://www.delphine-coindet.net)

The exhibition enjoys the generous support of the Laurent Godin Gallery, Paris and Anne Mosseri-Marlio Gallery, Basel.

**cirva**

Delphine Coindet was the recipient of a production residency at CIRVA / the International Center for Research in Glass and the Plastic Arts, Marseille.

## Events

### Two together Delphine Coindet — Angela Maria Piga *Space et genius loci*

Saturday 30 May 2015  
at 4 PM

Delphine Coindet will discuss her work with the Italian journalist, writer and art critic Angela Maria Piga. Together they will talk about the artist's career, specifically her time in Italy where the two met, and the many influences that have fed into her practice over the last three years, i.e., her stay in Rome and residence at CIRVA and its workshops in Marseille.  
Free admission \*

### *Pink Line*

Saturday 6 June 2015

From one suburb to another, from Crédac in Ivry-sur-Seine to the Aubervilliers Laboratories by way of the Jeu de Paume Museum in central Paris, the path of the Pink Line follows the Paris metro's 7 line, helping participants discover exhibitions, events and performances. With the participation of the staff of Code 2.0 magazine (Laëtitia Chauvin and Clément Dirié) and the artist Barbara Mangetti.

Info and booking

Tram : [www.tram-idf.fr](http://www.tram-idf.fr)

T. + 33 (0) 1 53 34 64 43 / [h15@tram-idf.fr](mailto:h15@tram-idf.fr)

### Closing of the exhibition *Delphine Coindet & guests*

Sunday 28 June 2015  
from 3 to 7 P.M.

More information soon [www.credac.fr](http://www.credac.fr)

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\* **Booking required** : 01 49 60 25 06 /  
[contact@credac.fr](mailto:contact@credac.fr)

# Rendez-vous !

## ***Les Éclairs***

Sunday 12 April, 10 May  
and 14 June 2015 at 4 P.M.

One Sunday per month, an exhibition tour with Julia Leclerc sheds light on featured works.  
Available, without booking.

## ***Art-Tea***

Thursday 23 April 2015  
at 4 P.M.

A guided visit of the exhibition with  
Crédac's docent Lucie Bauman followed by teatime.  
Free admission \*

## ***Crédacollation***

Thursday 28 May 2015  
from noon to 2 P.M.

Guided tour with Delphine Coindet and Claire Le Restif. The visit will be followed by lunch at the art center.

Participation : 6 € / Members : 3 € \*

## ***Studio-Snack***

Sunday 21 June 2015  
from 3:30 to 5 P.M.

During these "workshop-afternoon treats," children from 6 to 12 years of age lead their families on a tour through the show. Families are then invited to enjoy an afternoon snack and a practical workshop that extends the exhibition visit in a sensitive and playful way.  
Free admission \*

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# Delphine Coindet

## Selective biography

Born in 1969 in Albertville, Delphine Coindet is represented by Laurent Godin gallery, Paris and Anne Mosseri-Marlio gallery, Basel.

### SOLO SHOWS

#### 2014

*Calendrier Anarchiste*, Atelier TCHIKEBE, Marseille,  
*Solo project*, Galerie Laurent Godin, artgenève, Genève

#### 2012

*Brève histoire à la hache*, Galerie Laurent Godin, Paris  
*Périmètre étendu*, Galerie Art & Essai, Rennes

#### 2011

*Les contours farouches*, Galerie Evergreene, Genève  
*Le partage des pouvoirs*, Galerie Anne Mosseri, Zürich

#### 2009

*Solitario*, Galerie Laurent Godin, Paris

#### 2008

*Chausses-Trappes*, Fri-art Centre d'art contemporain, Fribourg (CH)  
*Polyamid Spirit*, Galerie Evergreene, Genève  
*Encore une fois*, Domaine de Chamarande, Chamarande  
*Miroir-miroir*, Le Creux de l'Enfer, Centre d'art Contemporain, Thiers

#### 2007

*Erotique Ether*, Galerie Laurent Godin, Paris

#### 2005

Open for play, Zoo Galerie, Nantes  
*Rock Hard*, Chapelle Jeanne d'Arc, Thouars

#### 2005

*La Belle Hypothèse*, Centre d'art contemporain d'Ivry - le Crédac

#### 2003

*New Barocco*, Synagogue de Delme

#### 2000

*Scientifique Mécanique Synthétique*, Abbaye Saint-André, Meymac

## GROUP SHOWS

**2014**

*#48*, CIRCUIT Centre d'art contemporain, Lausanne  
*Expérience n°8. Entre-temps*, Musée des Beaux-Arts de  
Tours

**2013**

*Cosmos* / accrochage des nouvelles acquisitions,  
Collections contemporaines, Musée d'art  
moderne de la ville de Paris  
*Une Exposition parlée*, curated by Mathieu Copeland,  
Jeu de Paume, Paris  
*Le Jour d'avant*, Frac des Pays de la Loire

**2012**

*Time* – Galerie Anne-Mosseri, Zurich  
*Atlas* – Forde, Genève  
*Vivement Demain*, MAC/VAL, Vitry-sur-Seine

**2011**

*Carte blanche à John M Armleder / All of the above* –  
Palais de Tokyo  
*Les mille rêves de Stellavista*, Synagogue de Delme  
*Théâtre des Expositions*, Villa Medici, Rome  
*Electro Géo*, FRAC Limousin, Limoges  
*Apartés*, Musée d'Art Moderne de la Ville de Paris /  
ARC, Paris

**2010**

*Avant il n'y avait rien, après on va pouvoir faire mieux*,  
Circuit, Lausanne  
*Le Carillon de Big Ben*, Centre d'art contemporain  
d'Ivry – le Crédac  
*Paysages Artificiels*, Palais Delphinal / IAC  
Villeurbanne, Saint-Donat sur l'Herbasse

**2009**

*Formes Féminines*, Triangle France, La Friche Belle de  
Mai, Marseille  
*Aufgeräumte Zimmer*, Kunstmuseum, Thun  
Thun, Suisse

**2008**

*Antidote 4*, Galerie des galeries, Galeries Lafayette,  
Paris, France  
*La chute d'eau*, CIRCUIT, Association d'art contempo-  
rain, Lausanne  
*Half Square / Half Crazy*, Villa Arson, Nice  
*The Freak Show*, MAC, Lyon

**2006**

*KIT O'PARTS*, CAN, Neuchâtel  
*Surfaces Polyphoniques*, CRAC, Sète  
*Midnight walkers*, Kunsthaus Baselland, Basel

**2005**

*La Partie Continue 2*, Centre d'art contemporain d'Ivry  
– le Crédac

## STAGE DESIGN

**2013**

*Froufrou*, choreographic piece by Marie-Caroline  
Hominal (on tour)

## CURATING

**2007**

*Sweet and Extra Dry* (Mélodie Mousset, Elodie Amet,  
Lili Reynaud Dewar, Sylvie Auvray, Stéphane Dafflon,  
Simon Jaffrot) Circuit, Lausanne

**2009**

*Scintille* (Alessandro Mendini et Vincent Beaurin)  
Circuit, Lausanne.

**2010**

*Tempodrome* (Christophe Berdaguer & Marie Péjus)  
Circuit, Lausanne

## MONOGRAPHS

**2013**

*Périmètre étendu*, Musée d'application, Rennes  
(Diffusion : Les Presses du Réel)

**2006**

*Delphine Coindet*, collection La salle de bains pour  
Les Presses du Réel, textes : Xavier Douroux, Julien  
Fronsacq et Michel Gauthier

**2005**

*Rock-Hard* (poster) Chapelle Jeanne-d'Arc Thouars,

**2001**

*Scientifique/Mécanique/Synthétique*, Abbaye Saint-  
André, Meymac, texte : Judicaël Lavrador

**2000**

*Delphine Coindet*, Frac Haute-Normandie ; CCC, Tours,  
textes : Elvan Zabunyan et Philippe Régnier

**1998**

*Delphine Coindet*, La Box, Bourges, texte : Philippe  
Régnier



Delphine Coindet, workshop view at CIRVA, 2014 © CIRVA.



Delphine Coindet, workshop view at CIRVA, 2014 © Christelle Notelet / CIRVA.

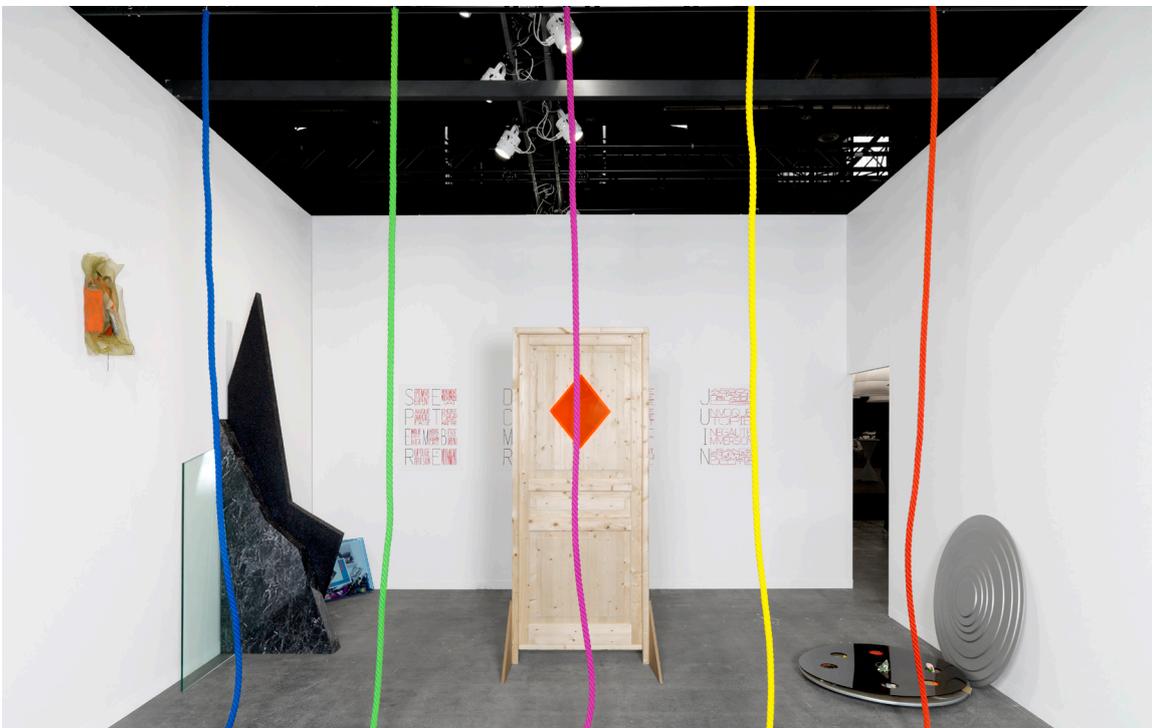
**Images available upon request to Léna Patier, Head of communication**

>>-> [lpatier.credac@ivry94.fr](mailto:lpatier.credac@ivry94.fr) / +33(0) 1 72 04 64 47

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Delphine Coindet, *Diane*, 2011 © Galerie Anne Mosseri-Marlio.



Delphine Coindet, Art Genève, Galerie Laurent Godin, 2014 © Annik Wetter

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