

21.04. – 02.07.2023

Éric Baudart

RALENTIR LE VENT

Room 01 & 02

Nefeli Papadimouli

ÉTOILES

PARTIELLES

Room 03

A TRIBUTE TO
RENÉE
GAILHOUSTET
Crédakino

CENTRE D'ART CONTEMPORAIN
D'IVRY – LE CRÉDAC
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Free admission

Wednesday to Friday : 14:00-18:00
Week-end : 14:00-19:00
Closed on public holidays
Métro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine
Vélib', station n°42021 Raspail -
Manufacture des Œillets

CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL Member of the
TRAM networks and d.c.a, the 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.

DIRECTOR'S STATEMENT

Every spring now, the Crédac offers visitors a chance to experience some of the universes that make up today's art cosmos.

In the first and second exhibition rooms, Éric Baudart shares his sense of amazement at the lowly objects he discovers on the streets. His is a post-urban aesthetic infused with ontological obsessions. *Ralentir le vent (Slow down the wind)* is the title he chose for this deaccelerationist manifesto. The sculptural presence of these objects oscillates between poetry and the ravages of time, as if they were on the verge of collapse without, however, ever giving way.

As part of our off-site exhibition programme, at the invitation of curator Carine Bienfait, founder of the mini-art space *Entre deux portes*, Baudart's work will be featured in its three display windows looking out on rue de Namur in Brussels.

Nefeli Papadimouli, selected by Ana Mendoza Aldana and myself at the *la Bourse Révélation Emerige 2022*, presents *Étoiles partielles* in room 3. As I noted about her work at the Paris École des Beaux-Arts in 2016 and the Prix Dauphine in 2019 when I served on the jury, the inversion and displacement of objects is central to her practice, along with the political role of collectivity, brought out through the making of sculptural garments that her accomplices wear during performances or while strolling around in public spaces. This street-level sharing is important to her because it goes beyond the boundaries of art. Trained as an architect, urbanism is a primary field of research for Papadimouli, who takes visitors on a tour of outstanding buildings in Ivry designed by Renée Gailhoustet and Jean Renaudie.

We joined with Christian Merlihot to pay homage to the pioneering architect Gailhoustet, passed away in January 2023. For the duration of the exhibition, the Crédakino cinema will feature a looped showing of *Promenée*, one of Merlihot's first films, a documentary examining her work.

These visual, filmic and performative languages are offered up in all their diversity, accompanied by gatherings and shared narratives.

Claire Le Restif

Éric Baudart

RALENTIR LE VENT

Room 01 & 02

For this piece, the walls of the Crédac's first room have been covered with mattress springs (*multispîres*, 2023), disrupting our visual apprehension of the venue. On view are *Papier millimétré* (2023), a piece of silver graph paper meticulously sliced up with a box cutter, and a stack of wall posters the artist found on street walls and covered with paint (*conCav extra blanc*, 2023). Perhaps this is a new way of measuring time by means of the accumulation and repetition of certain acts? The inner mechanism of a bird-shaped children's toy (*L'oiseau 1 and 2*, 2023) also suggests the presence of a hand to start its slow and delicate movements. A broken armchair outfitted with a dim LED light (*Stephen Hawking*, 2018) and a seat partly covered with plastic and bird droppings (*Sans-abri [Homeless]*, 2023) seem to refer to the materiality of damaged or marginalized bodies.

In the second room, *Épis (Cornstalks)*, 2023) allows the artist to mark the space all the better to appropriate it by showing what's normally hidden in our walls. Facing this piece an impressive set of car radiators serving as a picture-hanging system flickers and plays with the ambient light (*OTS*, 2023), while a large, worn and dirty fan languidly rotates (*Le général*, 2023). *BIC* (2022) transforms a set of ballpoint pens into an optical game, and a recycled restaurant awning displays the traces of time and bad weather (*Tableau 2*, 2018). Maybe this could be a nod to the heritage of Minimalist painting?

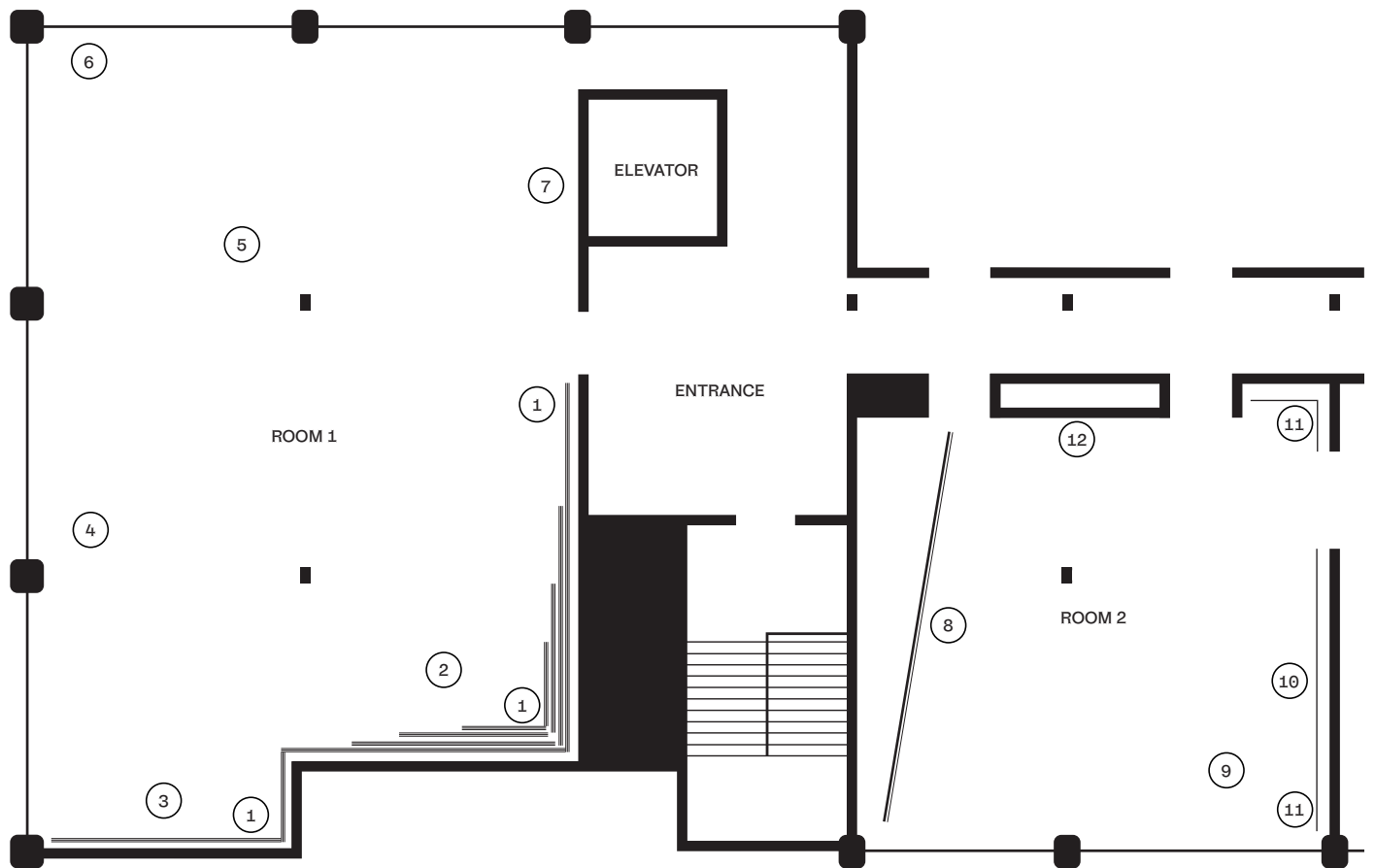
With just a bit of sleight of hand, Baudart reveals the aesthetic and poetic potential of elements subverted by stripping them of their practical function. Once these items are extracted from a consumer society where productivism demands the acceleration of all the links in a constantly speeding-up assembly line, they invite us to see them with re-enchanted eyes.

An extension of *Ralentir le vent* is on view at 64 rue de Namur in Brussels, 19 April-24 June 2023, with *A length without a width*, a solo show of Baudart's work at the art space Entre deux portes at the invitation of the group JAP (Jeunesse & Arts plastiques).

Éric Baudart was born in 1972, and lives and works in Paris. He has had solo shows at the Centre d'art contemporain Les Tanne-ries in Amilly, the Christophe Gaillard (2022) and Valentin galleries in Paris (2019 and 2017), the Édouard Malingue gallery in Hong Kong and Shanghai (2018 and 2017), the Fondation d'Entreprise Ricard (2011), and La Verrière, Fondation d'Entreprise Hermès in Brussels (2008).

His recent groups shows include *Les métamorphoses urbaines* as part of the Lille 3000 - Utopia festival in 2022, *Sur les cendres de l'hacienda* at the Printemps de Septembre festival in Toulouse (2021), *Dans l'œil de Daniel Pommereulle* at the galerie Christophe Gaillard (2021), and *La vie des tables* at the Crédac (2020-21).

Éric Baudart, RALENTIR LE VENT — ROOM 01 & 02



- 1 *multispires*, 2023
Installation. Mattress springs (metal).
- 2 *Stephen Hawking*, 2018
Plastic, steel, wood, fiberglass, paint, LED lamp.
- 3 *conCav extra blanc*, 2023
Paper, paint, sealant, aluminum structure.
- 4 *L'oiseau (1)*, 2023
Wood and métal.
- 5 *L'oiseau (2)*, 2023
Wood and métal.
- 6 *Sans-abri*, 2023
Plastic, steel, wood, fiberglass, paint.
- 7 *Papier millimétré*, 2023
Wood, aluminum, paper, paint.
- 8 *OTS*, 2023
Aluminum, steel.
- 9 *Le général*, 2023
Metal, cage, steel tube, cylinders, motor.
- 10 *Tableau 2*, 2018
Polyester, aluminum, wood.
- 11 *Épis*, 2023
Drywall, wood.
- 12 *BIC*, 2022
Ballpoint pens, glue.

Nefeli Papadimouli

ÉTOILES PARTIELLES

Room 03

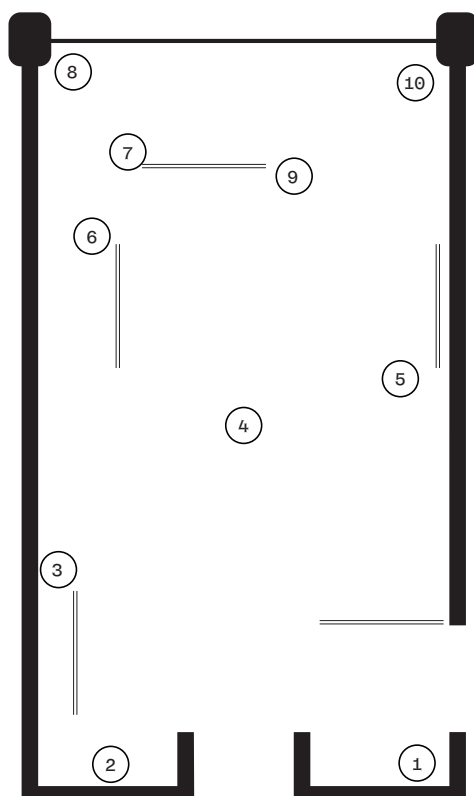
Performance and participatory action in public spaces are at the heart of Nefeli Papadimouli's practice. Inspired by phenomenology, proxemics, feminism and contemporary political theories, she uses a proto-architectural approach to reveal that spatial configurations of distance are the essential element of social equilibrium.

In line with her recent works, *Étoiles partielles* is an activatable cloth structure, a tribute to the utopian architects who worked in the town of Ivry-sur-Seine during the 1970s. The suspended sculpture references the layout of the Étoiles housing complex in Ivry, as well as other iconic projects designed by Renée Gailhoustet and Jean Renaudie (the Liécat and Spinoza complexes, the Lenin Tower, etc.), and oscillate between a plan and a cutaway. Unactivated - "on strike", as Papadimouli puts it - this sculpture awaits the bodies of the ten performers and inhabitants of Ivry who will wear and interact with it.

For the upcoming Nuit Blanche all-night arts festival, at 7 pm on Saturday 3 June 2023 at Ivry's Place Voltaire a joyous promenade will take place among the city centre's unique buildings, highlighting their fragmented common spaces and accumulations of open-work and accessible spaces on the hillside, making possible new forms of urban cohabitation.

Nefeli Papadimouli, born in 1988 in Athens, lives and works in Paris. A graduate of the architectural school of the Athens Polytechnical University (Metsovio) in 2013 and awarded an honours diploma by the Paris École Nationale Supérieure de Beaux-Arts in 2016, she won the jury prize at the Prix Dauphine d'Art Contemporain in 2019 and the ARTWORKS prize by the Stavros Niarchos Foundation (2018). She was short-listed for the Révélation Emerige in 2022 and that same year won the Prix Matsutani given by the Shoen Foundation.

Her work has been shown at the M Leuven (2021), the FRAC Grand Large (2021), the Palais de Beaux-Arts de Paris (2022), the pal project (2021), the Familistère de Guise (2021), the Atopos CVC (2021), the Salon de Montrouge (2019), the Stavros Niarchos Foundation Cultural Centre (2019), the MOMus - Museum Alex Mylona (2018), the Festival d'Histoire de l'Art - Château de Fontainebleau (2018) and La Panacée (2018), among other venues.



Étoiles Partielles, 2023

Installation and sculptures to be activated composed of ten costumes and 110 modular elements. Cotton, wood, haberdashery.

1 *Mouvement d'une colline, 2023*
Cotton, haberdashery.

2 *Lénine, 2023*
Cotton, haberdashery.

3 *Boogie W, 2023*
Cotton, haberdashery.

4 *Liégat, 2023*
Cotton, haberdashery.

5 *Cité Spinoza, 2023*
Cotton, haberdashery.

6 *Les étoiles pliées, 2023*
Cotton, ping-pong balls, haberdashery.

7 *Maison Étoile, 2023*
Cotton, haberdashery.

8 *JH, 2023*
Cotton, haberdashery.

9 *Plan Urbain, 2023*
Cotton, haberdashery.

10 *Les creux de la façade, 2023*
Cotton, haberdashery.

Christian Merlhiot, *Promenée* A TRIBUTE TO RENÉE GAILHOUSTET Crédakino

Renée Gailhoustet, who died in January 2023 in her apartment in the Liégat housing estate, was one of the few women of her generation to establish a firm carrying her own name. Born in 1929 in Oran (then French Algeria), after studying philosophy she enrolled in the École Nationale des Beaux-Arts de Paris. A communist activist, she graduated in 1961, with a focus on social housing. Her work was to centre on this issue for more than four decades. One of the most famous examples was the renovation of the Ivry-sur-Seine city centre, a project for which she became the chief architect in 1969. At that time, she asked Jean Renaudie to come work with her.

Gailhoustet's spaces integrate apartments and their individual stepped terraces with stores and public facilities, public spaces and promenades. Her goal was to facilitate the social exchanges and individual well-being of the residents.

Among her most important projects were the Lenin, Raspail, Danielle Casanova and Jeanne Hachette towers, and complexes such as Le Liégat, Spinoza and Marat in Ivry-sur-Seine, La Maladrerie in Aubervilliers, L'Îlot 8 in the Zone Basilique of Saint-Denis, and 35 social housing units in Villejuif. In 2022, she received the Royal Academy Architecture Award for her pioneering work in public housing.

In her honour, the Crédac is continuously screening *Promenée* (1988), a documentary by the artist Christian Merlhiot retracing her career by means of an imaginary walking tour among the buildings she designed, where the interior and exterior spaces fluidly interconnect.

Born in 1963 in Niort, Christian Merlhiot began his studies at the École nationale des Beaux-arts de Bourges and graduated from the NYU Tisch School of the Arts. He was awarded a residence at the Villa Médicis in Rome in 1995. He has taught cinema and critical image analysis at art and architecture schools in Angoulême, Nancy, Bourges and at the École Camondo before becoming the educational director of the Pavillon art laboratory at the Palais de Tokyo in Paris. Merlhiot founded the pointligneplan group (1998-2018) and has made several feature films, including *Les Semeurs de peste*. In 2014-17 he lived in Japan, where he headed the Villa Kujoyama. He was director of the École supérieure d'art d'Aix-en-Provence in 2018-22. Today his practice focuses on documentary writing.

EVENTS

■ Thursday 20 April ■ 5-9pm **OPENING**

■ Friday 21st April ■ 6:30-8pm **OFFSITE OPENING**

Éric Baudart, solo show *A length without a width* at «Entre deux portes».

With the aim of strengthening the ties between French art centres and the Belgian art ecosystem, the French embassy in Belgium and the JAP (Youth and arts non-profit organization) gave the Crédac and its director Claire Le Restif carte blanche to mount a display in the JAP art space Entre deux portes on the occasion of the Art Brussels art fair.

The JAP uses these display windows as an experimental site for artists, as part of the group's mission: to introduce contemporary art to the broadest possible public.

Exhibition from 19.04 until 24.06.2023

64 rue de Namur 1000 Bruxelles

Open from Thursday to Sunday, from 11am until 6pm.

Fridays from 11am until 8:30pm

■ Sunday 23rd April ■ 4pm **TALK**

Éric Baudart discusses his artistic practice with Michel Gauthier (curator at the Musée national d'art moderne - Centre Pompidou). Free admission.

■ Saturday 3rd June ■ 5pm **TALK**

Sébastien Martinez-Barat, Benjamin Lafore (MBL architects), and Christian Merlhiot discuss the architectural legacy of Renée Gailhoustet. The Crédac is exceptionally open until 9 pm. Free admission.

■ Saturday 3rd June ■ 7pm **TALK**

As part of the Nuit Blanche 2023, Nefeli Papadimouli proposes a parade / stroll in downtown Ivry. Meeting point Place Voltaire. Crédac is exceptionally open until 9pm.

ACKNOWLEDGMENTS

Éric Baudart : « A big shout-out to Philippe Journo, who made the impossible possible. I'd also like to thank Agnès Rein for her indefatigable support. I'm grateful to Claire Le Restif for her invitation, and the whole Crédac team that made me feel like I had wings. Thanks to Michel Gauthier for having accepting my invitation, and Christophe Gaillard and Anne-Laure Mino for their contribution to the exhibition. I also want to express my gratitude to Gérard Malavais & François Miche, and David Fleiss. Finally, I thank Thu Van Tran for her patience and dedication. »

Nefeli Papadimouli thanks Vincent Ceraudo, Violette Morisseau, Joseph Vincent, Bianca Longoni, Julie Morusier and Rosine Mouque for their support during the production of this new piece, the Bourse Révélation Emerige team (Gaël Charbau, Jeanne Holsteyn, Josephine Dupuy-Chavanat and Paula Aisemberg) and the entire Crédac team for their confidence and valuable support.

The Crédac thanks Romain Grateau, Pablo Réol, Josselin Vidalenc and Christian Giordano.

BUREAU DES PUBLICS

■ Sundays 30 April & 25 June ■ 4pm **SUNDAY VISIT**
Guided tour of the exhibitions. Free admission.

■ 3, 4 & 5 May* ■ 3-5pm* **ATELIERS-VACANCES**
Creative workshops designed for children from 6 to 12 years old during school vacations.

■ Thursday 11 May* ■ 5-7pm* **TEACHER'S VISIT**
Teachers discover the exhibitions with the team of the Office of the Public, then book a visit and a workshop for their group.

■ Thursday 25 May* ■ 12-2pm* **CRÉDACANTINE**
Guided tour of the exhibitions by the artists and the Crédac team, followed by lunch. Participation in the meal 8 € / members 5 €.

■ Sunday 11 June* ■ 3-5pm* **ATELIER-GOÛTER**
Young and old discover the exhibitions together. The 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 and their families.

■ Thursday 15 June* ■ 4-5:30pm* **ART-THE**
Guided tour of the exhibitions, followed by a time of exchange around the resources of the Ivry media library. Tea and pastries are offered.

* Events are free unless otherwise indicated. Reservations required:
01 49 60 25 06 / contact@credac.fr

PARTNERSHIPS

The exhibition "Ralentir le vent" by Éric Baudart at Crédac is organized with the support of the Christophe Gaillard gallery, Paris, and the Compagnie de Phalsbourg.



The exhibition "A length without a width" by Éric Baudart at "Entre deux portes" is realized with the support of the French Embassy in Belgium and the French Institute within the framework of EXTRA, a program to support French contemporary creation.



Nefeli Papadimouli's exhibition is realized in partnership with the Bourse Révélation Emerige. The Nuit Blanche event is realized with the support of the Métropole du Grand Paris in partnership with TRAM Réseau art contemporain Paris / Île-de-France.



LE CRÉDAC