

21.09. – 14.12.2025

ROSE Traction June Crespo

The work of the Spanish artist June Crespo is immersed in the tradition of contemporary Basque sculpture. She has mastered its signature techniques of aluminium and steel casting, which she combines with materials such as concrete and textiles.

Her work is a continuation of a line of women sculptors featured in solo exhibitions at the Crédac, from the Canadian artist Liz Magor (2016) to the German Alexandra Bircken (2017). Like them, Crespo draws on the memory of objects, the body and the skin. Added to this is her relationship with nature, a major concern for her artistic generation. Nature is evoked here by oversized cast flowers, displayed horizontally, suspended from the wall or presented vertically on steel shelving. The human scale chosen by the artist blurs the lines of representation and renders the forms almost abstract.

Crespo's exhibition layout at the Crédac highlights the industrial characteristics of the venue, brought out by the situating of her sculptures in its spaces. Her work also infiltrates the interstices of its architecture, inhabiting it. By inserting the sculpture *No Osso (Occipital)* inside the building's viscera, it opens the structure to the viewer's gaze. This is typical of an artist whose aim is to reveal the solids and hollows of objects, including the most unusual, discreet or even invisible.

Claire Le Restif

Curator of the exhibition and director of Le Crédac

CENTRE D'ART CONTEMPORAIN
D'IVRY — LE CRÉDAC
La Manufacture des Éilletts 1, place
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Free admission

Wednesday to Friday: 2pm to 6pm
Saturday and Sunday: 2pm to 7pm
Closed for public holidays
Metro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine
Velib', station n° 42021 Raspail —
Manufacture des Éilletts

CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL

Member of the TRAM networks, DCA
and BLAI, the Crédac is supported by
the city of Ivry-sur-Seine, the ministère
de la Culture — Direction Régionale
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du Val-de-Marne and.

"I think that my work can be included within this stream in which sensuality, corporality and metabolic processes, organicness and abjection, formlessness and chance, discarded elements, precariousness and contingency are often thrown into relief by industrial and structural components."

Trained at the Fine Arts Department of the University of the Basque Country, known for its long tradition of teaching sculpture, June Crespo (Pamplona, 1982, lives and works in Bilbao) explores the expressive possibilities of materials and their combinations. In works that are often look as sturdy as they are monumental, delicate gestures are unveiled that blur the line between the industrial and the organic. Sometimes anthropomorphic, sometimes minimal and abstract, in both formal and symbolic terms her chimerical sculptures converse with and explore the body, while anything but explicit.

Through a complex and poetic process of construction in her studio, Crespo's makes pieces out of everyday items and collected materials that seem to have been awaiting her and with which she weaves emotional ties.

"I don't know where my fixation with using pre-existing objects comes from, but I do know that my interest is not so much in what they bring with them as in the new forms I can create through them."

She begins by making moulds from forms she perceives intuitively by means of a highly developed sensitivity. But she is not interested in faithfully reproducing these things. They are matrices that she strips of all function, use or meaning. In order to transform this original form, Crespo adds materials (clay, silicone, stone or cement), exploiting their intrinsic properties, their flexibility and rigidity.

She introduces organic materials such as flowers to generate surface effects and new forms. *VASCULAR* (3) ① and *Vieron su casa hacerse campo* (4) ② take as their starting point *strelitzia*, commonly known as the "bird of paradise flower," while the *Traction* series ⑧ ⑨ ⑩ is based on irises. Crespo subjects their three-dimensional measurements to a spectacular change of scale, and each stage moves away from the original forms towards more visceral ones.

The original motif dissolves into irregularities and crevices; the forms that emerge become the channels, tubes or shells that constitute the formal vocabulary and strata of her sculptures. For *Molar I* and *Molar II* she made a cast of the pommel and padding of a riding saddle, which she melted down into stainless-steel multiples. In their superimpositions, one can discern the castings of plant stems, while the hollows sometimes shelter scraps of clothing.

June Crespo treats printed objects as sculptural and architectural materials that she places in dialogue with the exhibition space, taken not as a constraint but as a partner to the work. The installation *Rose Traction* ⑪ is comprised of a large-format, high-definition print of a scan of one of her T-shirts covered with lipstick marks. The artist cultivates a taste for oxymorons: galvanised steel ventilation ducts are veiled with parachute fabric trimmed with lace.

Gestures of tenderness are at the heart of this process, reflected in her way of arranging elements and juxtaposing opposites. *Parentescos* ⑥ is a casting of a familiar, personally-significant object, the artist's grandmother's travel bag. She is interested in the plasticity of the object: made of soft leather, it can be filled and emptied, expanded and contracted, as if alive, breathing in and out.

"I translate a number of sensations and affects in elements that have nothing to do directly with the body. There are arrangements and articulations of materials that speak of the body without mentioning it literally. Perhaps the body is implicitly more involved in materialness, in the form of falling or rising, in the weight or in the flexibility of abstract elements or functional objects which I reproduce and modify."

She combines and superimposes materials in the same way as the body is made up of layers of tissue, bone and skin. The artist explores qualities like tension (*Their weft, the grass* ⑤), sensuality and sexuality. Some of the hollow pieces resemble orifices that allow the circulation of vital fluids and secretions, like (*No Osso* (*Occipital*) ⑦).

But such content is absent; the bodies, sometimes monstrous, unstable and transitory, are empty, open to new possibilities.

The quotations are taken from *Cross Body. A Conversation between June Crespo and Susana González*, published by HELMETS, Fundación María José Jove, 2020. The entire interview is available on the artist's website: www.junecrespo.com.

Born in Pamplona, Spain, in 1982, June Crespo studied in Leioa at the Fine Arts Department of the University of the Basque Country (UPV/EHU), renowned for its long tradition of teaching sculpture. She lives and works in Bilbao, Spain.

Her work was noticed very early on in the Spanish contemporary art scene, and she has received the Gure Artea Prize (2013), the Botín Foundation Visual Arts Grant (2018), the Ojo Crítico de Artes Plásticas Prize (2018) and the 7th María José Jove Foundation International Art Prize (2019). She has participated in numerous solo and group exhibitions and is one of the artists featured in the exhibition "The Milk of Dreams" organised for the 59th Venice Biennale (2022) by curator Cecilia Alemani.

The exhibition has been produced with the support of Galería CarrerasMugica, Bilbao; P420 Gallery, Bologna; and Galería Ehrhardt Flórez, Madrid.

Recently, her sculptures have been the subject of two major solo exhibitions: "Vieron su casa hacerse campo" (2023) at the Centro de Arte Dos de Mayo in Madrid, followed by "VASCULAR" (2024) at the Guggenheim Museum in Bilbao.

Elsewhere in Europe, her work has been the subject of a solo exhibition at the 1646 art centre in The Hague (Netherlands) and is showing at Secession in Vienna (Austria) from September to November 2025. In France, her sculptures were part of the group exhibition "L'ECORCE" (2023), with Mathilde Rosier and Ana Vaz at the CRAC Alsace, as well as "Fata Morgana" at the Jeu de Paume in 2022.



AC/E
ACCION CULTURAL
ESPAÑOLA

ROOM 1

- 1 *VASCULAR (3)*, 2024.
Bronze, textile, steel support and structure.
Courtesy of the artist and the gallery CarrerasMugica, Bilbao
- 2 *Vieron su casa hacerse campo (4)*, 2023.
Aluminum cast, ceramic coating and lashing straps.
40 × 198 × 60 cm.
Allegra Arts, S.L. (Mario Losantos), Madrid
- 3 *Molar (I)*, 2025. Stainless steel, ceramic coat, textile,
73 × 44 × 44 cm. Private collection.
Courtesy of the artist and the gallery CarrerasMugica, Bilbao
- 4 *Molar (II)*, 2025. Stainless steel, ceramic coat, textile,
120 × 44 × 44 cm.
Courtesy of the artist and the gallery P420, Bologna
- 5 *Their weft, the grass*, 2025. Metal cans, textile.
290 × 600 × 32 cm and 290 × 500 × 60 cm.
Courtesy of the artist. Production: le Crédac
- 6 *Parentescos*, 2025. Cement, graphite.
Courtesy of the artist

ROOM 2

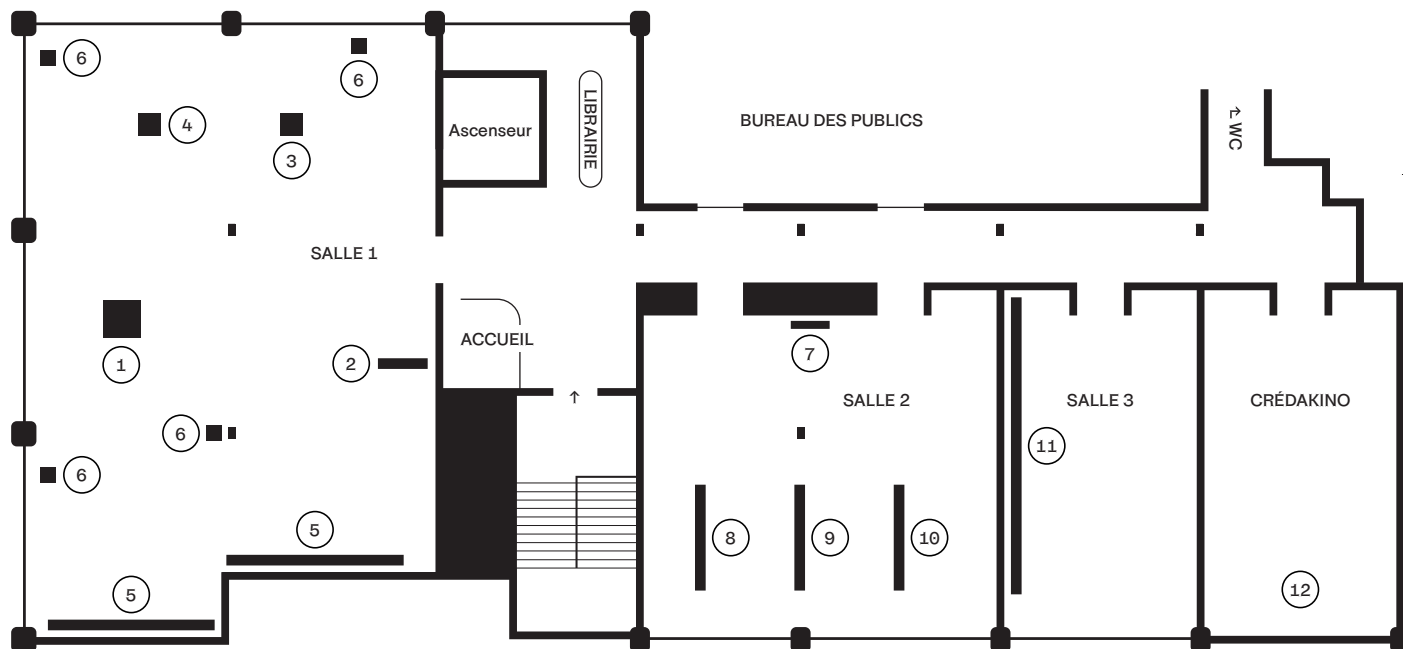
- 7 *No Osso (Occipital)*, 2023.
Acrylic resin, clay, plasticine, textile, 48 × 143 × 43 cm.
Courtesy of the artist and the gallery CarrerasMugica, Bilbao
- 8 *Traction 3*, 2025. Concrete and steel structure on construction easels, 154 × 301 × 80 cm.
Courtesy of the artist and the gallery P420, Bologna
- 9 *Traction 2*, 2025.
Casted aluminium on construction easels
140 × 260 × 99,5 cm.
Courtesy of the artist and the gallery CarrerasMugica, Bilbao
- 10 *Traction 1*, 2025.
Concrete and steel structure on construction easels,
150 × 313 × 75 cm.
Courtesy of the artist and the gallery Ehrhardt Flórez, Madrid

ROOM 3

- 11 *Rose Traction*, 2025.
Wall printing, ventilation pipes, textiles, wood.
300 × 700 × 71 cm. Courtesy of the artist

CRÉDAKINO

- 12 June Crespo and Maddi Barber, *CORE*, 2022.
Colour video, 21 min, played on a loop.



RENDEZ-VOUS

EVENTS

MEETING

Béatrice Gross

■ Saturday, October 11th ■ 4pm

Discussion on the work of June Crespo with Béatrice Gross, art critic and independent exhibition curator.

In 2022, as part of the inaugural edition of the Jeu de Paume's multidisciplinary festival entitled "Fata Morgana", Béatrice Gross, together with Katinka Bock, presented several of the artist's works for the first time in France.

PERFORMANCES*

■ Saturday, November 29th ■ from 4pm

No Anger, *Dans le jardin de nos voix*

Who is your confidant? Who listens to your fears and your enthusiasms? Is it a place or a person? Do you talk? Do you whisper? Do you write? Do you think the other person could steal what you have already given them? Do you think you could take back the secrets you have already confided?

Artist and researcher No Anger invites you to share your secrets in a collective setting.

Clovis Maillet & Flor Paichard, *Le livre des mortes*

Medieval historian and artist Clovis Maillet invites you to a sung ritual for the dead, victims of femicide and transicide, with the voice of Flor Paichard, performer and lyrical vocal artist. This performance is part of research into the intertwining of private and collective mourning and the activist ceremonies that have emerged to demand justice: 20 November for the remembrance of trans people and 25 November for the elimination of violence against women and gender minorities.

Clovis Maillet was a resident at the Villa Medicis in 2024-2025.

RÉSIDENCE

OPEN HOUSE

L'activation du monde,

Noémie Sauve & Meredith Root-Bernstein

■ Saturday, September 27th ■ 3pm-7pm

■ Studio on the 2nd floor
of the Manufacture
des Œillets

Le Crédac opens the doors of the studio that artist the Noémie Sauve and the scientist Meredith Root-Bernstein shared last season for their research and experimentation residency combining art and science. Adopting a new interpretation of standard scientific tools and protocols, they explore the origins of life from the creation of the Earth to observations of the environments around us.

This open house is an opportunity to meet and talk with the residents and discover *En résidence n°4*, a free publication summarising their year of research, designed with the graphic design duo Kiösk.

This session is conducted in collaboration with the Direction des affaires culturelles de la Ville d'Ivry, scientific and technical culture mission.

With the support of the City of Ivry-sur-Seine and the Ministère de la Culture - Direction régionale des affaires culturelles d'Île-de-France.

BUREAU DES PUBLICS

JOURNÉES DU PATRIMOINE

■ Sunday, September 21st ■ 2:30pm-4pm and 4:30pm-6pm

Presentation of the history and architecture of the Manufacture des Œillets illustrated with archive material, followed by a guided tour of the exhibition.

Please meet at the Crédac reception desk.

VISITE LOISIRS & ENSEIGNANTE*

■ Thursday, September 25th ■ 2:30pm-4pm and 5pm-7pm

The *Visite Loisirs* at 2:30pm is intended for nursery and primary school leisure centre teams.

The *Visite Enseignante* at 5pm is intended for primary and secondary school teachers.

After exploring the exhibition, group leaders can book a workshop tour for their group.

SUNDAY TOUR

■ Every sundays ■ 4pm-5pm

(except December 7)

On Sunday afternoons, Crédac invites you to a guided tour of the exhibition, enriched with artistic and cultural references.

For adults. Free, no booking required.

CRÉDACANTINE*

■ Thursday, October 9th ■ 12pm-2pm

Guided tour of the exhibition with curator Claire Le Restif.

A moment of conviviality and sharing that continues over lunch.

Free tour. Lunch: €8 / members: €5.

Limited number of places. Reservations required before 12 noon on 6 October.

WORKSHOPS-HOLIDAYS*

■ 28, 29, 30 October ■ 3pm-5pm

After a guided tour of the exhibition, children take part in a creative workshop that extends this moment of artistic discovery through hands-on activities.

Created for children aged 6 to 12, without adults.

ART-THÉ*

■ Thursday, November 13th ■ 4pm-5:30pm

Guided tour of the exhibition followed by discussions over tea and biscuits. This event is accompanied by a selection of cultural resources.

Tea and biscuits are provided.

ATELIER-GOÛTER*

■ Sunday, December 7th ■ 3pm-5pm

After a guided tour of the exhibition, families take part in a creative workshop that extends the visit in a meaningful way. A convivial afternoon tea concludes the day.

Created for children aged 6 to 12 and their families.

All events are free and open to the public unless otherwise stated.

* Booking required: contact@credac.fr / 033 1 49 60 25 06

LE CRÉDAC