

09.04. – 10.07.2022

TOGETHER UNTIL ___ (what)*?

Salle 01

TOUT DANS LE CABINET MENTAL

Ethan Assouline

Salle 02

2024

Juliette Green

Salle 03

LE GOÛT DES MOTS

Alice Dusapin (cur.)

Crédakino

WOLFGANG STOERCHLE

CENTRE D'ART CONTEMPORAIN
D'IVRY – LE CRÉDAC
La Manufacture des Œillets 1, place
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Entrée gratuite

Du mercredi au vendredi : 14:00-18:00
Le week-end : 14:00-19:00
Fermé les jours fériés
Métro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine
Velib', station n°42021 Raspail -
Manufacture des Œillets

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et du Conseil Régional d'Île-de-France.

EDITORIAL

During the spring of 2022, the Crédac's three exhibition rooms and the *Crédakino* projection space have become platforms for dynamic collaborations combining the talents of artists, filmmakers and curators.

In March 2021, during the period when the pandemic forced the art center to close, we hosted the performative practices research unit TOGETHER UNTIL_ __ (what)* ?, a project launched by the curator Cassandre Langlois and the artist Flora Bou-teille for a "friendly occupation" of the premises. We pursued this dialog with Tout dans le cabinet mental in the Crédac's main exhibition hall, an evolving, experimental performance art project.

Work by Ethan Assouline, whom we invited to take part in the group show *La vie des tables* (09.20.2020-03.19.2021), is on view in the second room.

The exhibition *2024*, curated by Sébastien Martins, presents architectures/sculptures interrogating urban life in a world dominated by financial speculation and free-market fundamentalism. This is his first solo exhibition in a French public venue, which is also the case for Juliette Green, whose work is on view in the third room

Ana Mendoza Aldana and I first saw Green's work at the Bourse Révélations Emerige 2021, where she was awarded a grant. Here she presents *Le goût des mots*, new drawings that present a variety of fictional narratives about food and its history.

Finally, the *Crédakino* features videos by Wolfgang Stoerchle (1944-76), an influential but not widely known 1970s Los Angeles art scene figure. They are presented by the publisher Alice Dusapin, who recently wrote a monograph about his work.

The four events at the Crédac embody its mission of mentoring artists, supporting artistic experimentation and encouraging art history rediscoveries, roles that are essential to the definition of an art center.

Claire Le Restif

TOUT DANS LE CABINET MENTAL

Avec : Pierre Bal-Blanc et Marianne Marić, Virginie Bobin, Flora Bouteille, Katya Ev, Dora García, Vir Andrés Hera, Myriam Lefkowitz et Julie Laporte, Marine Leleu, Apo Nikkanen, Alevtyna Kakhidze et Sasha Pevak, Cally Spooner, Nora Sternfeld, Sabine Teyssonneyre, Victor Villafagne, Victor Yudaev.

Contributions et entretiens : Oliver Marchart et autres à venir.

Une exposition de TOGETHER UNTIL _ _ _ (what)*?.

Commissariat : Cassandre Langlois.

Tout dans le cabinet mental est une exposition conçue dans le cadre des activités du bureau d'études en performances TOGETHER UNTIL _ _ _ (what)*?. Elle fait écho à une première session de travail accueillie en mars 2021 par le Crédac. Elle a donné place à des expérimentations scénographiques, des répétitions-performances — dont le scénario s'est construit autour de la notion de contrôle — étendues sur plusieurs journées, à la réalisation d'entretiens avec Virginie Bobin, Pierre Bal-Blanc, Lenio Kaklea, Sasha Pevak et Nora Sternfeld. Cette occupation amicale portait, plus spécifiquement, sur la dimension prospective de la performance ainsi que sur la conceptualisation d'un plateau — espace scénique, de travail et studio de production — à venir.

Cette nouvelle étape opère, aujourd'hui, tel un cabinet des pratiques de la performance ouvert au public. Un plateau, inspiré des grilles de représentation de l'espace-temps, prend en compte la relation du corps au lieu tout en favorisant l'articulation entre pièces fixes, temps discursifs, éléments de recherches théoriques et documentation exposés. Au fil des semaines, les unes après les autres, ces pratiques invitées adviennent. Elles y agissent et interagissent selon différents paradigmes. Pour les unes, au-delà de certaines rationalités normatives. Pour les autres, à l'encontre de la dimension spectaculaire qui leur est parfois rattachée. Certaines embrassent la question du rôle social sous l'angle du scénique. Certaines encore promettent des fictions de corps et d'espaces. Ensemble, elles permettent de (re)penser l'environnement institutionnel, économique, archivistique et de médiation pour un art de la performance viable.

Dans le même temps, le bureau poursuit sa réflexion autour de la notion de *pre-enactment* qui correspond, selon Oliver Marchart, à « l'anticipation artistique d'un événement politique ». Le philosophe autrichien précise que ce moment politique ne peut être que celui d'un antagonisme. Comme tout autre champ social, il considère que l'art peut se transformer en terrain d'entraînement. À petite échelle, le cabinet est envisagé comme une zone active, accueillant au fur et à mesure des « matières nouvelles », qui s'interroge sur ce qu'un lieu serait en mesure de fabriquer aujourd'hui. Il se développe ainsi — en filigrane — sous la forme d'un lieu dans le lieu où des pratiques alliées, issues de la performance, de la recherche universitaire ou de l'action curatoriale, s'exercent. Là, elles émettent des projections pour le futur d'un lieu de l'art.

TOGETHER UNTIL _ _ _ (what)*? est un bureau d'études créé en 2020 par Flora Bouteille (artiste) et Cassandre Langlois (chercheuse et curatrice indépendante). Cette initiative — d'abord amicale et solidaire — se déploie autour de temps de recherches et de créations lors desquels des invitations sont adressées. Elle se dédie à l'expérimentation de dispositifs et à la production de connaissances sur la performance, envisagée ici à travers ses différents enjeux politiques et sociaux. Elle s'interroge également sur les potentialités performatives de la rencontre entre l'habitat institutionnel et les pratiques scéniques - performance, danse, théâtre, conférence, assemblée, débat — qu'il héberge.

Une feuille de salle de l'exposition, dessinée par Sabine Teyssonneyre, est à disposition dans la salle 01.

PROGRAMMATION

PERFORMANCES

■ 9 avril ■ 16:00 ■ 2h30

Flora Bouteille, *en continu*.

■ 18:30 ■ 1h

Victor Villafagne, performance sonore.

Avec le soutien de la Drac Occitanie.

■ 16 avril ■ 16:30 ■ 45 min

Nora Sternfeld, performance co-écrite avec TOGETHER UNTIL _ _ _ (what)*?

■ 22, 23, 24 avril ■ 16:00 ■ 45 min

Dora García, *Révolution*,
avec Geoffrey Carey.

■ 21 mai ■ 17:30 ■ 45 min

Vir Andrés Hera et Clovis Maillet, *Les amitiés spirituelles*.

■ 22 mai ■ 14:00 - 15:00 et 17:00 - 18:00

Flora Bouteille.**

■ 27 mai ■ 14:00 - 17:00

■ 28, 29 mai ■ 14:00 - 18:00

■ Plusieurs séances de 30 min

Myriam Lefkowitz et Julie Laporte, *Remote Dances***

■ 11 juin ■ 14:00 - 17:00 ■ 3h

Aapo Nikkanen, *Intimacy***

PERMANENCES

■ 28 avril, 19 mai, 16 juin ■ 14:00 - 18:00

Flora Bouteille et Cassandre Langlois.

ATELIER

■ 21 mai ■ 14:00 ■ 3h

Virginie Bobin, *Les invisibles (titre de travail)***

RESTITUTION

■ 17 juin ■ 14:00

Présentation du travail mené avec les étudiant-e-s de l'ENSAD dans le cadre du studio de performance *para-normal activity* de Flora Bouteille.

HORS LES MURS

■ 10 avril ■ 12:00 - 14:00 ■ 56 min

Discussion et projection du film de Pierre Bal-Blanc, *I GOT UP AT 8.59 AM. OCTOBER 19. 2021*. Plus d'infos : www.luminor-hoteldeville.com

** Sur réservation : www.credac.fr

Consultez l'ensemble de la programmation sur notre site internet.

2024

"I'm walking. There is a totally gray place where words are written: community, difference, wellbeing, employment, identity, future, quality, happiness, cohesion, experience, success... There is also the violence of the white lie... / an ironic, self-destructive whiteness, already filthy and falling apart, the blank page on which they want to write the history of their world, a future world that's already going bad / And there are these early 21st-century objects, absurd fantasy decorations, just industrial waste, the neo-free market fundamentalist trinkets that makes it seem as though life could be beautiful and luxurious for everyone, that if we decorate our homes with these knick-knacks all will be well.

"And this date, 2024, as the context for all that. The official lies about false collective desires to transform everything.

"And then there is this space where I try to understand what it means to be in today's life and today's city, our relationship with objects, money, time... and to see what can still last other than these future urban architectural megaprojects that are already obsolete even as they spring up overnight."

E.A.

Ethan Assouline depicts an almost disembodied urban landscape where he might seem to have regained confidence in modernism, judging by his reappropriation of its industrial lines, its signature architecture and its furniture, whether in offices and other public spaces or at home. This landscape is punctuated by decorative elements that give the illusion that life can be beautiful and luxurious if we buy the right stuff.

His restricted palette - slightly old-fashioned white, light or silvery gray, transparency and a bit of black - help give the ensemble a dry, generic look. Assouline heightens these characteristics by applying a flat white tint to some of his objects, deliberately giving them a veiled appearance, to produce a fake air of homogeneity and harmony.

This vision of modernity deliberately recalls the smooth aesthetics of the early 2000s promising a radiant future, thus ironically emphasizing the gap between the promise and its actualization.

The title 2024 could be considered a utopian reference, but the date's imminence precludes such possibilities because that future is already written. The title serves as both a deadline and a symbol. It refers to the preparations for the upcoming Paris Olympics, particularly in terms of the places appropriated for that purpose, with intentions that remain offscreen yet determine the transformations, territorial reorganization, competition and adaptations.

The cityscape is so small that it looks like an architectural scale model through which visitors can stroll. He shows us a space undergoing transformation, as always a game of power and domination that he transposes onto a more human, manageable scale, without, however, offering any solutions.

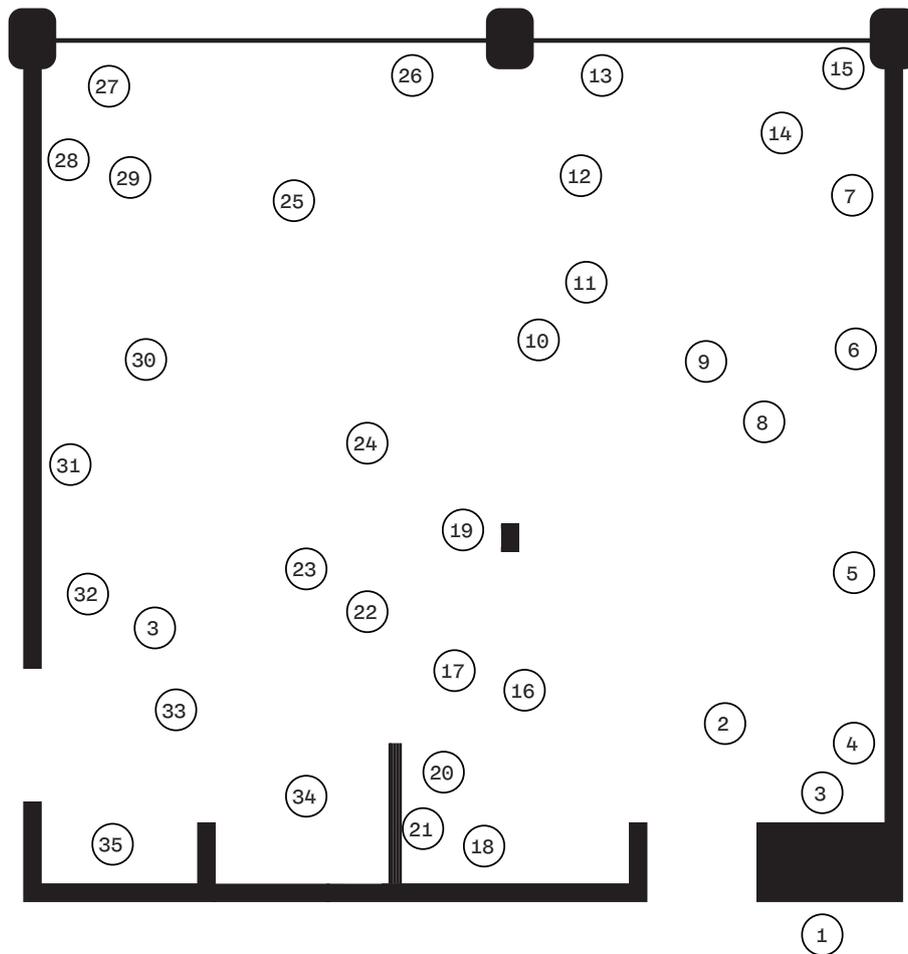
The stance Assouline adopts in interrogating and confronting social and political contexts brings out the violence and tensions infusing the contemporary city. It evinces a strategy of infiltration and imitation insofar as he reappropriates the concepts, values and symbols that, he believes, constitute a simulacrum of an idealized society overlaid on a sterile reality, and reverses the two so as to emphasize their antagonistic character in formal terms. In choosing objects considered trash, he brings out the absurdity of their production in the first place. He makes them so white to thwart our expectations by revealing their chips and stains, their planned obsolescence and decrepitude, like the dark side of their promise and a prophecy of their abandonment.

By composing this desolate landscape and taking great care in making these decorative objects he reenacts the absurdity and crudeness of their context and shows that these attributes are two sides of the same coin. Deliberately positioned as precariously as possible and fully displaying the defects of their materials and assembly, these sculptures are meant to make us feel a "queasy incertitude." They are placed at the margins of any system of evaluation so as to test their capacity to be seen and understood, to "try to make things hold up / a little while longer / while everything else is falling apart."

The vulnerability of these sculptures implicitly transposes and underscores the latent violence reigning in our society. There is a certain delicacy in the attention he gives to these things that can be understood as a way of reacting against the context Assouline is critiquing. In the face of "the horrible poetry of everyday life (...) saturated with advertising, work life, official politics, money and administration," he brings back affect, especially through his writing, to complement his sculpture. His fanzine conjoins his texts and drawings to produce a subjective voice, an indirect presence that inhabits this cityscape. It's part of his effort to create a new way of talking about the city and its spaces so as to bring forward autonomy.

Sébastien Martins, exhibition curator.

ROOM 02



2024, 2022
Installation, mixed media

- | | |
|---------------------|--|
| 1 | <i>Vitrines (Canapés), 2021</i> |
| 2 | <i>La Défense, 2022</i> |
| 3 | <i>Disparaître (hors série 2024, 2022, 800 editions)</i> |
| 4 | <i>33 rue de la roquette, Bâtiment A 75011 Paris, 2022</i> |
| 5, 6, 7, 13, 17, 20 | <i>Plans pour demain (autonomie) (contradictions), 2021-2022</i> |
| 8, 12, 15, 24 | <i>ma spéculation, 2022</i> |
| 9 | <i>Pleyel, 2024</i> |
| 10 | <i>Non (que faut-il vous dire), 2021-2022</i> |
| 11, 29 | <i>Treize, 2021</i> |
| 14 | <i>Porte de Paris (sexe), 2021</i> |
| 16 | <i>pauv' pomme, 2021</i> |
| 18 | <i>Joe Colombo, 1992</i> |
| 19 | <i>Ensemble, 1992</i> |
| 21 | <i>t'm</i> |
| 22 | <i>Mouton Blanc/Cristal Bar/le relais(...), 2022</i> |
| 23 | <i>Tour Duo, 2022</i> |
| 25 | <i>la fatigue, 2022</i> |
| 26 | <i>Porte de la Chapelle 75018, 2022</i> |
| 27 | <i>Bob</i> |
| 28 | <i>24/7 (fanny)</i> |
| 30 | <i>Autoportrait (Autonomie), 2021-2022</i> |
| 31 | <i>(Experience), 2021-2022</i> |
| 32 | <i>tu mens, 2022</i> |
| 33 | <i>(...), 2022</i> |
| 34 | <i>Autonomie, 2021</i> |
| 35 | <i>2032, 2022</i> |

LE GOÛT DES MOTS

The minute we start looking at the work of Juliette Green, we need to read. Rooted in the long tradition of visual arts incorporating writing, with this show's title the artist herself announces her "taste for words."

Her starting point is a simple and apparently innocent question, the kind of thought that might occur while daydreaming, and which, taken literally (since in French the title means both a taste for words and the taste of words), here gives rise to a narrative. Language first appears in diagrams and pictograms, and then spreads over the surface of paintings, panels, brown wrapping paper, cloth, blackboards, walls, windows and all kinds of objects and media, addressing visitors directly.

Yet while Green poses questions and formulates a series of answers that at first seems exhaustive, she leaves much to the imagination.

The genealogy of her often-humorous work can be traced back to the "industrial poems" on road signs of Marcel Broodthaers (1924-76) and the work of Ben (born 1935). Like them, Green takes over a particular visual communications system and its tools, meant for a specific purpose, and then subverts it.

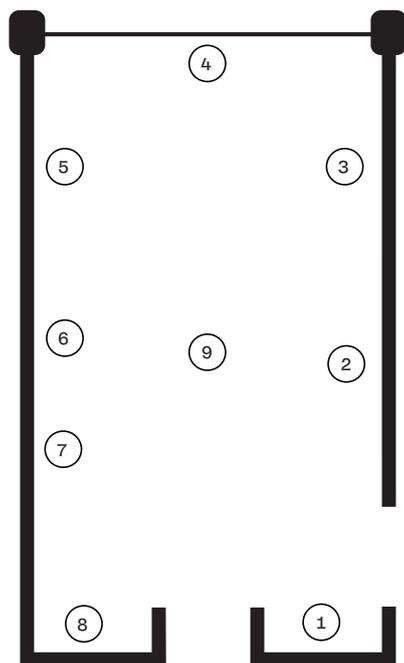
While diagrams are usually used to structure and simplify information, here the narrative content is fictional, even though it is inspired by her research into real facts.

This disjunct between a visual language normally employed in economics and finance, or the sciences, and another usage produced largely by wandering thoughts, reveals a mode of apprehending the world where the components of her art - texts, images and mental structures - are impossible to untangle.

These subversions of certain kinds of visual communication and the subsequent shifts in meaning can open up space for other dimensions - poetic, political and dreamlike.

Claire Le Restif and Ana Mendoza Aldana

ROOM 03



- 1 *How many people make a sandwich? , 2022. Acrylics on paper.*
- 2 *Que promettent les emballages alimentaires ? [What do food wrappers promise ?], 2022. Acrylics on wood*
- 3 *Que penseraient nos ancêtres si on leur faisait goûter la nourriture du XXI^e siècle ? [What would our ancestors think if they tasted 21st century food?], 2022 Acrylique sur bois.*
- 4 *Si le ciel était comestible, quelle saveur aurait-il ? [If you could eat the sky, what would it taste like?], 2022 Acrylics on glass.*
- 5 *Qu'est-ce que les adultes conservent de l'éducation alimentaire reçue pendant leur enfance ? [What do adults retain from the education about food they received during their childhood ?], 2022 Acrylics on fabric..*
- 6 *Comment une recette traverse-t-elle le temps ? [How do recipes time travel?], 2022 Acrylic on paper.*
- 7 *Qu'est-ce qui changerait au quotidien si nous n'avions plus besoin de manger ? [How our daily lives change if we didn't have to eat anymore?], 2022 Acrylics on canvas.*
- 8 *Qu'est-ce que les gens ont dans le ventre ? [What do people have in their bellies?], 2022 Acrylics on blackboard.*
- 9 *Can we taste all the fruits in the world?, 2022 Acrylics on wood.*

PROGRAMME

READING FOLLOWED BY HYPNOSIS SESSION ■ 19 June ■ 4pm et ■ 5pm

Aurélia Declercq will read excerpts from her first book, *RIKIKI*, a strange, claustrophobic tale that takes place in a bird's caw. Pierre Alferi will read excerpts from *Panacée* in the form of a "therapeutic hypnotic session".

WOLFGANG STOERCHLE

Wolfgang Stoerchle was a little-known artist who worked in Southern California during the 1970s. His life story, or at least the many rumors about it, have given the reception of his work a particular aura. Born in Baden Baden, Germany, in 1944, Stoerchle moved to Canada in 1959. Three years later he crossed the U.S. on horseback until reaching Los Angeles. He studied at the University of Oklahoma and then UC Santa Barbara, and became the first professor of video art at the California Institute of the Arts (CalArts) in 1970. His teaching left a deep mark on his students, among them David Salle, Paul McCarthy, Matt Mullican and James Welling. He did some of his most emblematic performances during this period, and made a series of videos showing him in his studio. In October 1975, he did his last performance in John Baldessari's studio. He died in a car accident a few months later, at the age of 32.

On the occasion of the publication of the first monograph devoted to him, *Wolfgang Stoerchle, Success in Failure*, written by Alice Dusapin, the *Crédakino* is presenting a selection of videos he made in 1970-72 using a Portapak camera, as well as his last video, *Sue Turning*, shot in a film studio in 1973.

SHOWN ON A MONITOR

<i>Dodging, 1972</i>	black&white sound video, 3 min 24 s
<i>Lunch, 1972</i>	black&white sound video, 3 min 46 s
<i>Jumping in the Air, c. 1970-1972</i>	black&white sound video, 3 min 28 s

In the summer of 1970, just after Stoerchle graduated from the University of Santa Barbara (USCB), Allan Kaprow invited him to join the newly constituted CalArts faculty. He taught video and performance there until 1972. Among the many tools the school put at his disposition, Stoerchle was particularly interested in the Portapak, a new light and easy-to-use video camera made by Sony. With it he made several dozen short videos in his studio, with himself as the only actor, moving around in front of a stationary camera hooked up to a monitor so that he could watch himself in real time and adjust his actions accordingly - running in darkness, jumping, undressing while crawling, waiting, rolling around, eating lunch, etc. He wanted to use as body as a simple tool with no psychological dimension while trying, sometimes unsuccessfully, to perform basic acts.

SCREENING

<i>Sue Turning, 1973</i>	Vidéo, noir et blanc, son, 12 min 10 s
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During the summer of 1973, Stoerchle took part in a "Dance/Television" workshop involving dancers and video artists at the American Dance Festival organized by the choreographer Allegra Fuller Snyder. Finally given a film crew and access to an editing studio, he made *Sue Turning*, a video whose production values and structure represented a rupture with his previous work. It was to be his last. Instead of foregrounding his own body, this time he featured Carolyn Pfaffl, a dancer also known as Sue, who stood on a revolving platform while three stationary cameras filmed her from head to foot. The sound track consists of Stoerchle's voice in the background as he gives instructions to the technicians and tells Sue what postures to adopt and motions to make. The result is a kind of deep dive into the artist's mind as we see and hear him direct this dance that, ironically, involves very little motion. The process of the production of this video becomes its real subject.

PHOTO

Self-portrait (levitating), c. 1970
Photography, Santa Barbara.

PROGRAMME

TALK

■ 15 May ■ 4pm

By Alice Dusapin presenting the work of Wolfgang Stoerchle.

PUBLIC EVENTS

TEACHER-STUDENTS VISIT

■ Thursday 14 April ■ 5-7pm ■ Free entry*

Teachers tour the exhibition with the docent team and then make a reservation for a visit and workshop with their class.

CRÉDACANTINE

■ Thursday 21 April ■ 12-2pm

Tour of the exhibition guided by the artists and the entire Crédac team, followed by lunch.**

Participation 7 € / for members only.*

ATELIERS-VACANCES

■ 27, 28, 29 April ■ 3-5pm ■ Free entry*

Creative workshops with the artist Ethan Assouline for teenagers and children ages 9 and up.

ATELIER-GOÛTER

■ Sunday 22 May et 3 July ■ 3-5pm ■ Free entry*

Kids visit the exhibition together. After that, families take part in a hands-on workshop, ending the visit with some fun and a snack.**

The workshop was conceived for 6-12 year-olds, but it's open to everyone.

ART-THÉ

■ Thursday 02 June ■ 3-5:30pm ■ Free entry*

Guided visit of the exhibition with Lucia Zapparoli (Credac) and Clément Vacqué (Médiathèque d'Ivry), followed by a collective discussion using the media archives' resources.

Tea and pastry included at no charge.**

*Reservation mandatory:

01 49 60 25 06 / contact@credac.fr

**Depending on the evolution of the Covid-19 pandemic situation

UPCOMING EXHIBITION

La Fugitive, a group show with Chantal Akerman, Mélissa Boucher, Pauline Boudry / Renate Lorenz, Cécile Bouffard, Anne Bourse, Marc Camille Chaimowicz, Jean de Sagazan, Marcel Devillers, Tirdad Hashemi & Soufia Erfanian, G.B. Jones, Ana Jotta, Marie Laurencin, Zoe Leonard, Autumn Ramsey, Lena Vandrey, Zoe Williams*

Organized by Ana Mendoza Aldana in collaboration with Claire Le Restif, du 17 septembre au 18 décembre 2022.

A coproduction with the Festival d'Automne à Paris.

*the list of artists may be subject to change

EN PARALLÈLE

FESTIVAL BARBACANE CLASSICS

■ Tuesday 12 et Thursday 14 April ■ 9am - 4pm

The theme of this second festival in Ivry-sur-Seine is Magellan's voyage, and the inspiration it gave musicians. Young people circulate between the Crédac, the Théâtre des Quartiers d'Ivry and the Médiathèque to listen to and watch various ensembles. At the Crédac, students from preschool through high school hear the accordionist Frédéric Daverio interpret 16th-century Spanish and Portuguese songs.

More info : www.festival-barbacane-classics.com

WORKSHOP WITH BENOÎT PIÉRON

■ Dimanche 24 avril et 26 juin ■ 15:00 - 17:00 ■ Gratuit*

During the Crédac's 2021-22 exhibition year, Benoît Piéron will salute the four seasons successively by leading workshops focused on seasonal plants.

This spring, the public is invited to reconstitute Durer's 1503 painting *Large Clumps of Grass* by growing real grass themselves.

For the last workshop at the beginning of the summer, visitors will be encouraged to put mystery plants into capsules.

Workshop open to all. More info and reservations on www.credac.fr

PARTNERSHIPS & ACKNOWLEDGEMENTS

The exhibition *Tout dans le cabinet mental* received support from the Soutien à un projet artistique of the CNAP, l'Aide à la captation et aux diffusions alternatives pour le secteur des arts visuels from the Direction régionale des affaires culturelles d'Île-de-France, and also support from the Forum culturel autrichien.

Flora Bouteille and Cassandre Langlois thank Ana Bordenave, Esther Bouligand, Alexia Caamano, Sylvie Louche, Aneta Petrovska, Théo Pézeril, Maya Vidgrain.

Ethan Assouline thanks Sébastien, Lucille, Murielle, Olga, Guillaume, Grichka, Garance, Claire, Jean-Denis, Lucia, Ana, Julia, Clotilde, Agata, François, Lucas, Fanny, Benjamin, Louis, Josselin, Julien, Delphine, Marl, Zeld, Clément.

The exhibition *Le goût des mots* is co-produced with the Bourse Révélation Emerige.

Juliette Green thanks Laurent Dumas, Paula Aisemberg, Jeanne Holsteyn, Joséphine Dupuy-Chavanat, Gaël Charbau, Guy Boyer, Willy Guéné, Guitemie Maldonado, and David Gallardo studio.

For all of her work Alice Dusapin has received support from the CNAP, and the Jan Michalski Foundation for Writing and Literature. She is the recipient of a research grant from the Getty Research Institute, the Terra Foundation for American Art, and is a resident at the Académie de France in Rome - Villa Médicis in 2020-2021.



forum culturel autrichien^{PAR}



LE CRÉDAC