

20. *Week-End*, 2015
Galvanized steel, wood,
anti-gravel painting.
130 x 130 x 74 cm

Week-End is a type of furniture found in anonymous public spaces such as parking lots or service stations. This piece was inspired by a table spotted at a metal construction factory which was assembled by the workers themselves with their own tools, outside of the assembly line. It's a form of self-initiated ownership, a re-appropriation of working conditions, commandeering them to one's own benefit. While the *FYI* lamps are empty, the information engraved in the tables, which was on view in other exhibitions, empathically speaks of truths that exist in deserted public spaces where individuals are erased the most. Even if weekends are the moment associated with freedom and travel, all possible escape simultaneously dissolves because of already formatted situation – you won't get to see anything new.

21. *Healing*, 2015
Electric fitting,
found lamps
Various dimensions

Healing was first developed as the lighting system using found lights for the exhibition "Amygdala" in 2015 with Vanessa Safavi at The Breeder in Athens. The latter is located in an area where the lamps at the entrances of sex clubs became the most significant light source as the city struggled to provide maintenance and repair of the district's streetlights. The work notes how light and its diffusion in public space evolved during the crisis according to types of available employment.

22. *The Lamp of Arles*, 2016
Grow-light
40 x 50 x 5

Last summer, I was commissioned by LUMA Foundation to refurbish their artists' ateliers in Arles. Even if LUMA was the wealthiest commissioner I've ever worked with, I was encouraged to work within a restrained financial and temporal budget mirroring the cultural capital of my work. This resulted in very cheap but decent design solutions, including this bedside lamp – the cheapest and most restrictive object I've ever made.

23. *Verrière*, 2016
As Kaiser Kraft (Benjamin Valenza & Stéphane Barbier Bouvet) Light beamer
Variable dimensions

Verrière is a lighting system first used in the context of "Dating Greek and Other Beauties", a traveling show that took the encounter between classical statuary and industrial design as its subject. The piece consists of a videostream representing a white image projected onto the ceiling, creating a skylight akin to the zenithal light typical of traditional museums like the V&A Museum in London. *Verrière* stems from a previous commissioned piece called *Coca Light*, a 50-lux projected light beam developed to light up fragile works, in the manner of a framing board.

24. *Kids chair*, 2016
Leftovers, wood
40 x 29 x 29 cm

Kids chair is a little chair that can only be fabricated as a Christmas present to a child. The chair is made from leftover materials from the studio, creating an alternative, personal economy. Rather than participating in the market one must rely on what's available, including personal know-how and skills.

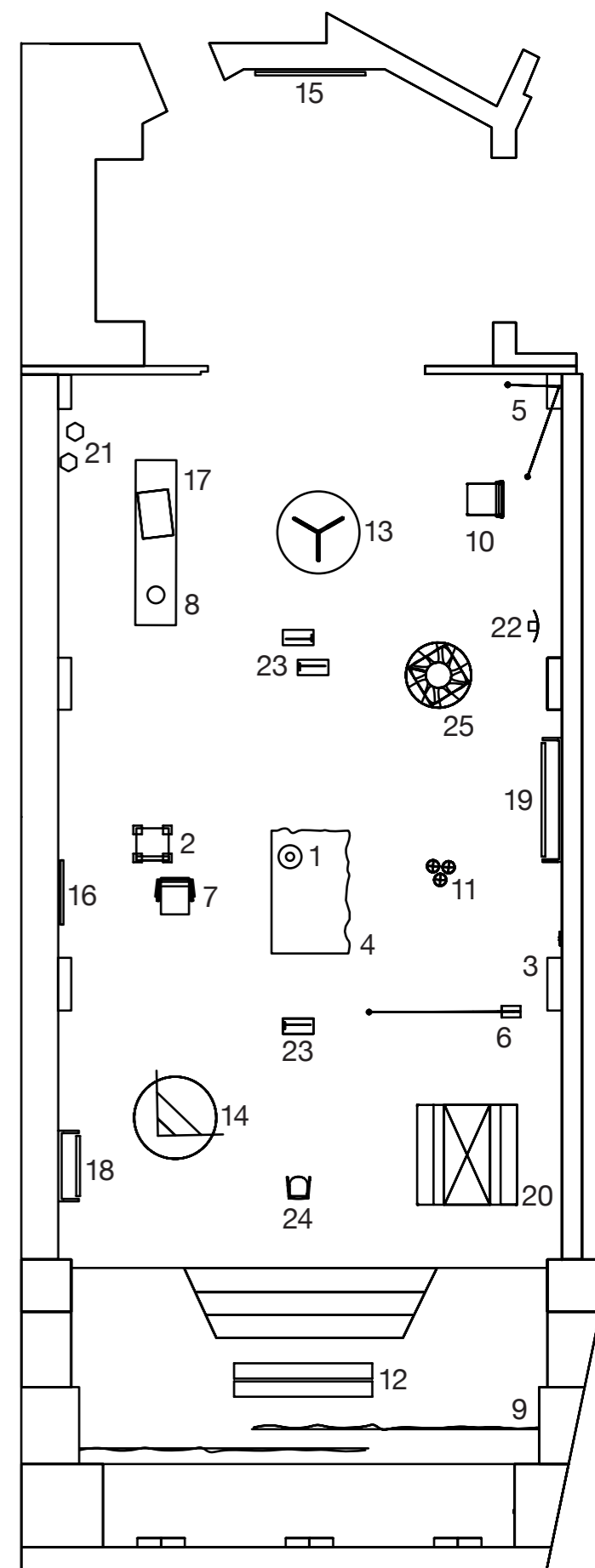
25. *Hotspot*, 2016
Concrete
Ø80 x 105

Hotspot is a concrete copy of a cocktail table that you might find at big events and receptions. The title refers to the text that accompanied the show, which evoked art world gatherings where creatives speak to each other but never quite reveal their true selves. At NICC in Brussels exhibitions often take place in the gallery vitrine, so the idea here was to break with the concept of a window display. The text appeared on screens inside and was readable from outside, through the glass, while the tables were placed on the sidewalk. Owing to its concrete material, the table is transformed into an object that can survive in a public space. Instead of a fragile piece of furniture made out of shapeless canvas, it becomes a sustainable and pronounced object. The tables were reused at the Swiss Art Awards where they were presented inside, at the centre of the room. With no information or mediation

the concrete tables, as pieces of street furniture, remained mostly unnoticed by the passers-by.

After Service

a selection of projects by Stéphane Barbier Bouvet



1. *Vase*, 2006
High density Concrete
Ø45 x 30 cm

Vase is a piece that I made when I was trying to make beautiful objects with a twist as a designer. *Vase* consists of two parts: a pot that holds the flowers and a tray designed to receive all the petals and dying elements of the flowers. It's an object that looks quite nice and naïve, extending the lifetime of the bouquet through its design.

2. *Amateur Historicity (Mendini chair)*, 2008
Wood, polycaprolacton
81 x 50 x 55 cm

The *Amateur Historicity (Mendini chair)*, is a copy of Alessandro Mendini's classic Spaziale chair. The bioplastic we used for the chair was developed at Jerszy Seymour Design workshop, where I worked as a first assistant on sustainable design techniques after my studies. The processing of the bioplastic was an open-source technique to develop projects in the framework of "amateur projects", which later became a signature for Jerszy Seymour's design objects. In the framework of the exhibition "Amateur Historicity" held at lm3 in Lausanne we remade emblematic design furniture using the plastic – the combination of the given classics and the material process allowed us to work very quickly.

3. *Stupid Bendings*, 2009 – ongoing
Chromed steel and electrical fittings
Variable dimensions

Stupid Bendings are clever in the sense that they are made from basic stainless steel tubes which have been bent to endow them with a function. Function and materials only determine the lamp's final shape.

4. *Stock (table)*, 2009
Found marble slabs
Variable dimensions

Stock (table) is primarily a display system for an exhibition, although with a strong sculptural presence. The work consists of marble blocks randomly taken from a marble stock and arranged to make different types of furniture like tables, benches and hall tables. Rather than focusing on the objects' accrued cultural and economic value, *Stock (table)* emphasises the qualities inherent to these materials. The marble slabs are used as they were found; they remain unmodified. The only joining technique used is gravity. Gravity is a freely available joining system, and holds priority over glue, nails etc.

5. *Post-War Masters (Applique murale pivotante 2 bras)*, 2010–
Stainless steel, electrical fittings
182 x 64 cm
6. *Post-War Masters (Arco)*, 2010–
Stainless steel, electrical fittings, concrete
260 x 220 x 20 cm

Post-War Masters is a series of different works which act as a variation on *Stupid Bendings* (2009 – ongoing) with an emphasis on connection details. Each piece emulates a different domestic object whose iconic design has come to express high status and good taste today. The lamps were originally made in the context of the eponymous exhibition "Post-War Masters" and were shown as a window installation during Berlin-Weekly 2010, which was the first solo show I made.

7. *Jef chair*, 2010
Found wood
47 x 44 x 79 cm

Jef chair is a design project for Emmaüs, a charity that collects, sorts, and sells donated furniture and household goods. The brief was to use the capital and the production capacity of Emmaüs to develop design objects by a community of people excluded from society. More specifically, the goal was to work with different designers to create a self-sustainable, social situation by repurposing the organization's distribution system, raw materials, workshop, and quality control. Emmaüs accepts all donated objects; they are subsequently sorted and are either sent to retail outlets or destined to be destroyed, therefore generating a huge amount of readily available materials awaiting disposal. *Jef chair* was based on a simple protocol to construct a chair that used the diversity of available materials and which could be easily produced, flat packed and then sent to various Emmaüs locations for distribution. Jef is the name of the person in charge of the production of Emmaüs in Orléans.

8. *Ashtray*, 2010
Enamel glaze
Ø35 x 5 cm

Ashtray was part of "Break", the exhibition that I conceived as a smoking area during "Present, Future" in Artissima (Turin, Italy). The visitor was invited to use the work as an ashtray. The work of art basically turns into an object littered with cigarette butts, becoming blurred like many of the works do. *Ashtray* is made from ceramic kiln elements glued together with glaze, so the material doesn't refract or crack.

9. *Circulation (Curtain)*, 2011
Cotton, merandI wood, steel
251 x 350 cm (2x1)

Circulation (Curtain) is a piece that was conceived to close off a space, namely the "Present Future" booth at Artissima (Turin, Italy) in 2011. Through two curtain rows the visitors of the fair could enter the booth, which was transformed into a smoking area where mostly gallery staff would smoke and gather. The curtain was later used to make simple separations or to hide stuff in exhibitions. The textile is haphazardly thrown over a wooden beam that is fixed into the wall.

10. *Contract (chair)*, 2011
Stainless steel
78 x 45 x 44 cm

Contract chairs are a category of seating that is made for large orders and sold in batches, although *Contract (chair)* is produced within the economy and the capacity of my own studio production. It's made from simple construction materials like stainless steel, which do not require any finish – the tubes can be simply welded together, leaving the welding marks visible. It's a resistant, sustainable and comfortable chair that can be ordered in large quantities. This is an example of how an industry can directly start in the studio. *Contract (chair)* was shown in "Standard and Poor's", a solo exhibition at Galerie Graff Mourgue d'Algue in 2012. As the title discloses, the show not only looked at the use of standard and poor materials but was also permeated by an attitude orientated by the American financial services company known for its analysis of stocks and commodities.

11. *Contract (bin)*, 2012
Stainless steel
28 x 16 x 16 cm

Contract (bin) is an attempt to make an object that fulfils the design contract market in a very contemporary way. It's a folded sheet of metal fixed with two rivets. When used in exhibitions, it plays with the general dynamics that create value. The inclusion of the bin relativises the position of the artwork, as well as the status of the artist. The bin simply remains a useful object as part of an exhibition's temporality.

12. *Roulez Jaunesse*, 2012
Steel painted in RAL 6018
44 x 180 x 44 cm

Roulez Jaunesse is a work that is part of the display and furniture commissions I developed for Graff Mourgue d'Algue gallery. The project is a yellow street bench that moves outside during opening hours and back in the show when the gallery is closed, but remains visible through the vitrine. It was a way to avoid permission to use the public space.

13. *Blue Brother*, 2013
As Kaiser Kraft (Benjamin Valenza & Stéphane Barbier Bouvet)
Welded RAL Steel tubes, glass tabletop
Ø105 x 74

Blue Brother was developed by Kaiser Kraft as part of a general service system for non-art elements in the art world. The elements were commissioned by the then newly launched gallery Graff Mourgue d'Algue to solve exhibition problems in their different shows. For group shows Kaiser Kraft were included in the list of artists and for solo shows were mentioned as a facility that supported the exhibition. *Blue Brother* consists of metal legs fixed to a central beam. The legs and beam can be made in any material, size, or shape.

14. *Hello/Goodbye 1*, 2013
Glass, wood, (money box)
Ø120 x 100 cm

Hello/Goodbye 1 is a work commissioned by Le Plateau, FRAC d'Île-de-France, as part of the group exhibition "Une Préface" in 2013. The curatorial agency Triple Candie installed their work in the reception area and *Hello/Goodbye 1* was installed in the second room in the sequence of spaces adopting the role of the new entrance of the FRAC for the duration of the exhibition. The resulting installation assembles three different table sections. Only one person is destined to 'use' the piece. Balancing between functional design and sculpture, two sections are deactivated while only one is employed.

15. *Circulation (Mirror)*, 2013
Mylar, wood, glass
77 x 157 cm

Standard industrial forms and standard canvas formats are often at play in my work. *Circulation (Mirror)* is a triptych based on an A1 poster offering a new vision of the exhibition space which is reflected at the end of the viewer's visit. While its surface mirrors the space and objects within, a framing system causes the piece to trouble perception. Initially conceived in the framework of the 2013 Prix Ricard ["La Vie Matérielle"], *Circulation (Mirror)* refers to no other subject than that of the exhibition itself. At La Loge, a new version was made, adapted to the architecture.

16. *Headlights*, 2014
Video loop on led panel
5'30"
42 x 84 cm

Headlights uses LED bulbs to generate a video recording of headlights moving back and forth. *Headlights* is not to be considered primarily as a film however; it is in the first place a light source with the purpose to illuminate other works present in the exhibition space.

17. *Stack*, 2014
215 x 53 x 36 cm and
65 x 43 x 28 cm

Stack is extracted from a kitchen system commissioned for a house in Gironde. The elements are stone volumes that mimic the way stones would be piled in marble quarries and dealers. As far as today, this design project has never made it into the exhibition space for want of a strategy allowing it to function autonomously.

18. *FYI (Mondial)*, 2015
Galvanized steel, LED lighting, power adapter
105 x 160 x 25 cm

19. *FYI (Panorama)*, 2015
Galvanized steel, LED lighting, power adapter
160 x 100 x 25 cm

FYI (Mondial) uses a standard Swiss advertising panel format. The work consists of a vertical board from where the advertisement is missing, thus revealing the object's technical apparatus. Like with *Contract (lamp)*, the methodology at play is one of cleaning up and erasing until too much is removed, in a bid to give the object a new identity. When stripped back to its skeleton, a functional object often becomes quite expressive. The cable composition points to the potential of meaning that is generated when an object enters the stratification of latent references in the exhibition space. *FYI (Mondial)* contains the suggestion that all potential readings of the piece are permissible; a form of irony, which is often present in the overall body of work exhibited.