

# **SELF- GUIDING BOOKLET**

**ENGLISH VERSION**



**GRAND LARGE — HAUTS-DE-FRANCE**



**FROM THE PAST,  
THE PRESENT AND  
I HOPE, THE FUTURE**

# FROM THE PAST, THE PRESENT AND I HOPE, THE FUTURE

1989 is the year of the first “Elèves à l’œuvre” (Students at Work). This programme contributed to the success of the main mission of the Regional Contemporary Art Structures (FRAC - Fonds Regional d’Art Contemporain), in essence to popularize Contemporary Art by diffusing the collections located in every region of France. The durability of this project has allowed the FRAC to navigate towards more demanding and ambitious projects. After 30 years of existence and 180 000 visitors, it is a real success.

*FROM THE PAST, THE PRESENT AND I HOPE, THE FUTURE* questions our view of the world through three different angles formed from three different works. Each work is attributed to a selection of other pieces, echoing the fundamental theme and allowing for a wider viewpoint. The first angle shows how art can express time, specifically that of memories. The second angle endeavours to express our connection to objects. Omnipresent in our modern society, designers have been pushed in the last 60 years to try to respond to the many challenges that we have to tackle in our day-to-day lives.

The last proposal sheds the light on the way artists play with the contrast between attractive and repulsive, two contradictory values. At the heart of the exhibition are works created by the students: Junior High School students from the Collège Gaspard Malo (Dunkerque), and students from Primary School George Brassens (Coudequerke-Branche). Acting as a reflection of the FRAC collection, these pieces embody the notion that transmitting ideas through art can feed reasoning and empower the expression of a genuine sensitivity.

*« Elèves à l’œuvre » is a partnership between the Frac Grand Large — Hauts-de-France, Commission académique d’action culturelle du Rectorat de Lille et la Délégation Académique aux Arts et à la Culture (DAAC).*

# **OLGA BOLDYREFF**

1957, France

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## **WALKING-DRAWING**

2001

Three drawings on paper, pyrography, 30x130cm each.

Collection Frac Grand Large — Hauts-de-France / Acquisition 2002

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During her residency in Dunkerque, the artist gave a fresh look at an urban space that was new to her. She walked around the city as a stranger would, dissecting this new space at a slow pace, while physically experiencing time and chance meetings.

The artist recorded words and took photos, and sketched what left an impression on her.

During her wanderings, she collected many memories without feeling the need to sort through them.

Back in her studio, Olga Boldyreff used the pyrography technique to make drawings from these memories. The combination of the medium and the tool demanded that her gestures be quick, in order to avoid burning the paper. Therefore, the artist imposed a specific rhythm and time constraint. As a result, her drawings only depict what is crucial.

# DECTOR & DUPUY

Michel Dector (1951, France) - Michel Dupuy (1949, France)

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## PONDICHERY CHAIR

2015

Teak Chair 58 x 50 x 40 cm, framed postcard 10 x 15 cm, white wood stand 20 x 60 x 60 cm

Collection Frac Grand Large — Hauts-de-France

Gift from the artists in 2017

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Michel Dector and Michel Dupuy are an artistic duo that take walking to the status of artistic expression. Their eyes are particularly drawn to abandoned objects found in the streets. In repurposing them into artworks, these fragments of daily life force us to look differently at our surroundings.

*La Chaise de Pondichéry (Pondicherry Chair)* is in keeping with the long list of objects rescued from oversight by the duo.

In *Pondicherry*, the duo discovered this ragged plastic garden chair, which was still being used by its owners. Swapped for a brand new one, they took the worn object to a local carpenter. His mission was to reproduce three identical replicates made of precious wood. Through this action, the symbolic aspect of the object has been altered: it has become a recipient of memories and shared moments.

# ROBERT DOISNEAU

1912-1994, France

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## MADAME LUCIENNE'S FIREPLACE, 20<sup>E</sup>

1953

Black and White Photograph, 60,7 x 50,5 cm

Collection Frac Grand Large — Hauts-de-France / Acquisition 1985

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Robert Doisneau is one of the most celebrated French photographers in the world, having contributed to the development of a new aesthetic in photography: poetic realism.

La *Cheminée de Madame Lucienne, Paris 20<sup>e</sup>* is one of many pictures documenting Parisian daily life. In the concierge's living room, we enter the couple's intimacy through a *mise en abîme*\*.

The foreground features the couple's wedding photograph, metaphor of the passing of their youth. Inside the frame, the old couple's reflection shows them going about their daily tasks.

The realism of the scene actually conceals a clever staging by Doisneau. More than the banality of routine, the photographer tells the story of a lifetime spent together.

*\*Technical process showing an image inside an image.*

# CHARLES KAISIN

1972, Belgium

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## EXTENDABLE BENCH

2002

Polypropylene Bench, alveolus structure

Collection Frac Grand Large — Hauts-de-France / Acquisition 2002

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Charles Kaisin is a Belgian designer that puts modernity at the heart of his creative process. He created *Extendable Bench* after travelling to Japan. This bench is discrete and adjustable according to one's needs, mirroring traditional Japanese architecture where minimalist spaces can be reorganised at will.

*Extendable Bench* is a modular polypropylene piece that can also be transported. The accordion-shape and alveolus structure enable the user to fold and open the piece according to their needs.

This piece breaks with the traditional heavy and bulky structure of a bench. Measuring up to three meters long, the *Extendable Bench* offers an original solution for contemporary living.

# JOE COLOMBO

1930-1971, Italy

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## TUBO

1969

Seat made out of four polypropylene tubes, each with a different diameter. Polyurethane foam seat and leather cover, 47,7 x 60,9 cm. Manufactured by Flexform.

Collection Frac Grand Large — Hauts-de-France / Acquisition 2004

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Joe Colombo is the figurehead of 1960's Italian design.

His success is due to his innovative and radical proposals, such as the use of new materials that enhance futuristic forms, at a time when public attention was focused on the exploration of space.

*Tubo* embodies Colombo's research in this area. The designer creates a printing-press-roller shaped seat, with interchangeable rollers, using plastic to its full potential.

The aesthetic of this piece refers to the metamorphosis of domestic space. The seat is easy to store in its bag, making it an ideal feature for smaller modern housing.

*Tubo* paved the way for domestic design innovation thanks to the technical prowess of its structure. *Tubo* is Joe Colombo's manifesto for modernity.



# HANNU KÄHÖNEN

1948, Finland

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## TRICE CHAIR

1987

Glass fiber and nylon cloth, 80 x 64 x 55 cm

Collection Frac Grand Large — Hauts-de-France / Acquisition 1990

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Hannu Kähönen is a Finnish industrial designer who manufactures the major part of his pieces with Moform Oy.

*Trice Chair*, also known as *Moform Chair* is a key piece of the artist. The piece shows the artist's interest in objects that can be adapted to smaller housing. It is also foldable, therefore easy to move and tidy.

The aluminium seat is defined as an independent or complementary piece to the triangular tables also made by the artist. This design piece was very successful at the time of its release thanks to its modern shape. *Trice Chair* contributed to the success of a new design standard: the camping chair.

# GIANCARLO PIRETTI

1940, Italy

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## PLIA

1969

Chrome plated chair, aluminum, transparent cellidor, 75 x 47 x 50 cm  
Collection Frac Grand Large — Hauts-de-France / Acquisition 1989

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Designer Giancarlo Piretti belongs to the new wave of designers who helped redefine the seat through new technological processes during the 1960's.

*Plia* is the designer's bestseller and is considered an iconic chair in the history of Design. Produced in 1969, *Plia* is a supplementary chair, which fits into the new standards of urban living: the need to maximize space by storing furniture.

*Plia* had an impact on a generation by its lightness, minimalism, refinement and obviously, the most ingenious feature of the chair, its foldability.

With more than 6 million chairs sold, *Plia* symbolizes a major revolution and contributes to a shift in domestic living.

# MATALI CRASSET

1965, France

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## WHEN JIM COMES TO PARIS

1995-2002

Double bed, foldable, hosting column: 4 versions with a clock and a lamp, wood, cardboard, felt, metal, 190 x 34 x 34 cm.

Upright column dimensions (accessories excluded ): 10 x 190 x 130 cm

Collection Frac Grand Large — Hauts-de-France / Acquisition 2004

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French designer matali crasset works on furniture in a specific manner by adding a dimension of storytelling in each object. She injects life into her pieces. This concept allows a majority of her pieces to be modified at will in order to fit one's needs.

Quand *Jim monte à Paris*, nicknamed « Colonne d'hospitalité » (*Hosting Column*) is a perfect illustration of this concept: it is a miniature guest bedroom.

Once open, the column offers every necessary item of a guest bedroom: mattress, lamp and clock. Beyond the notion of usage, the designer offers a shared life experience.

# THOMAS HEATHERWICK

1970, United Kingdom

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## PLANK

2000

Furniture with variable functions: stool, coffee table..., ashwood with oil polish, 40 x 55 x 69 cm.

Unfolded: 188 cm long.

Collection Frac Grand Large — Hauts-de-France / Acquisition 2002

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Thomas Heatherwick is a British architect and designer whose practice goes beyond standards and ranges from architecture to urbanism to the design of public spaces and daily objects.

*Plank*, perfectly answers the demands put upon furniture for the domestic space with its original and minimalist aesthetic.

Made out of a simple plank of wood held by four hinges, *Plank* seems to slither between sculpture and design.

The modularity allows it to be used as a supplementary table or stool, according to one's needs. It is also possible to return it to one long plank of wood – its primal and essential state – in an attempt to open the user's imagination.

# FRONT DESIGN

Stockholm based Designer Collective created in 2002:  
Sofia Lagerkvist (1976), Charlotte von der Lancken 1978),  
Anna Lindgren (1977), Katja Sävström (1976)

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## INSECT TABLE

2003

Red painted coffee table, 50 x 100 x 100 cm. From Series : Design By Animals. Unique piece.  
Collection Frac Grand Large — Hauts-de-France / Acquisition 2004

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The four designers at the root of Front Design question our relationship to objects by creating original works that flirt with art and design.

*Insect Table* is part of a wider project entitled *Designed by Animals*, where animals collaborate in making furniture pieces. Rats produce patterns by eating wallpaper, a fly's trajectory becomes lampshade and a snake makes a coat-hanger by applying pressure on a clay cylinder.

*Insect Table* celebrates wood eating insects (xylophages). The furrows left by their passage through the material is captured in a mould, then used as a pattern for table tops. The damage done by the insects seems so sophisticated and decorative that it becomes attractive.

# THIERRY VERBEKE

1970, France

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## FUTURE

2015

Plexiglass sign on wood, natural patina, 60,5 x 400 x 6 cm

Movie *Future is Ours (L'avenir nous appartient)*, 8'35"

Collection Frac Grand Large — Hauts-de-France / Acquisition 2018

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Thierry Verbeke is interested in contemporary social and economic issues as consequences of the capitalist system. In repurposing words and signs used in a consumerist society, the artist exposes the system's contradictions.

*L'Avenir* is the result of a work undertaken in Dunkerque at what used to be the Harbour & Dockers Trade Union (Syndicat CGT Portuaires et Dockers). The "Avenir" (Future) sign at the entrance was old and shabby, contrasting distinctly with the once optimistic idea of the locale.

By making an exact reproduction of the old sign and replacing the original one – now a piece in the collection – with the new one, the artist reflects on disappointed hopes without giving up on dreams for the future.

# GABRIEL SIERRA

1975, Colombia

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## HANG IT ALL

2006

Metal structure with four units, fresh fruit, 36 x 51 x 14 cm

Collection Frac Grand Large — Hauts-de-France / Acquisition 2010

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Gabriel Sierra shares her own take on an iconic 20<sup>th</sup> century piece, *Hang It All* by Charles & Ray Eames, by replacing the famous brightly coloured wooden balls by fresh fruit. The fruit decays in the exhibition space. The piece *Hang it All*, designed by the Eames in 1953, is impregnated with scientific principles that dominated artistic creations of the time.

The metal structure is an example of precision and brings to mind the structure of atoms and molecules.

By adding fruits in an incongruous manner, the rigorous structure appears unbalanced and abstract. Thus, Sierra sheds some light on society's relationship with nature.