



PRESS KIT
JUNE 2019

GIGANTISME

4 MAI 2019 - 5 JANV. 2020
PÔLE D'ART CONTEMPORAIN
DE DUNKERQUE



ART & INDUSTRIE

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GIGANTISME — ART & INDUSTRIE
*merges a visionary outlook, a taste for
aesthetic structures, and risk-taking for
out-of-the-ordinary adventures. By its
originality and excessiveness, GIGANTISME
is sure to surprise. It moves mountains and
occasionally stumbles, or bears the brunt
of economic transformations, ecological
transitions and their social consequences.
The remaining stories, projects and diversely
scaled productions testify to its creative
and constructive folly. GIGANTISME —
ART & INDUSTRIE is an outsized triennial,
a spirited, future-looking festival of infinite
forms.*

GIGANTISME THE ARTISTS

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Nicolas MESSENGER
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Bernard AUBERTIN
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Heidi et Carl BUCHER
Angela BULLOCH
Michel BUFFET
Carlos BUNGA
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René-Jean CAILLETTE
Antonio CALDERARA
Livio CASTIGLIONI
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Shirley JAFFE
Michel JOURNIAC
Donald JUDD
Kosta KARAHALIOS
William KLEIN
Yves KLEIN
Piotr KOWALSKI
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Joan MIRÓ
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Vera MOLNAR
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Giancarlo PIRETTI
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Guy de ROUGEMONT
Claude RUTAUULT
Roland SABATIER
Niki de SAINT PHALLE
Jean-Michel SANEJOUAND
Patrick SAYTOUR
Antonio SCACCABAROZZI
Nicolas SCHÖFFER
Jan SCHOONHOVEN
Daniel SPOERRI
Peter STÄMPFLI
Antoine STINCO
STUDIO 65
SUPERSTUDIO
TAKIS
Roger TALLON
Hervé TÉLÉMAQUE
Jean TINGUELY
Niele TORONI
Tatiana TROUVÉ
Richard TUTTLE
UNGLEE
Günther UECKER
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Paul VAN HOEYDONCK
Victor VASARELY
Bernar VENET
Jef VERHEYEN
Claude VIALLAT
Jacques VILLEGLÉ
Gerhart VON GRAEVENITZ
Jean WIDMER
Gil Joseph WOLMAN

GIGANTISME THE PROJECT

GIGANTISME — ART & INDUSTRIE is a one-of-a-kind collective initiative for the Hauts-de-France region, based in Dunkirk: the creation of a new art and design triennial in Europe.

Starting **4 May 2019**, an exhibition of out-sized installations, specially created for the occasion, of *in situ* works, of sculptures, paintings, films and performances will embody encounters and minglings between artists and engineers, designers and architects. The event will occupy a variety of exhibition spaces, as well as urban and port sites. A unique artistic exploration investing the Dunkirk landscape, straddling living heritage and contemporary creation, to reconsider the history of European modernity, from 1947 to the present day.

GIGANTISME — ART & INDUSTRIE will occupy several emblematic sites of the Dunkirk Contemporary Art Hub:

- The Halle AP2 industrial wasteland, the FRAC Grand Large – Hauts-de-France regional collection of contemporary art and the LAAC contemporary art museum.
- Nearby public spaces: the parvis, in front of the footbridge, in and around the LAAC sculpture garden, along the outlet canal and the dike, the Malo-les-Bains beach, and extending all the way to the marinas and breakwaters.
- In resonance with collaborating spaces both in town and around the region (Dunkirk Port Museum, Halle aux Sucres Learning Centre, Plate-Forme in Dunkirk, WAOO in Lille, etc.).

GIGANTISME — ART & INDUSTRIE comprises five separate chapters: “*Mental Landscapes*”; “*À l'américaine !*”; “*Space is a House*”; “*Parallel Screens*” and “*High Points, Low Points*”.

GIGANTISME — ART & INDUSTRIE federates companies for the creation of unique artistic productions, assembles public and private European art collections, and relies upon

a local, participatory, civil-society-based movement, in collaboration with municipal, regional and national institutions.

GIGANTISME — ART & INDUSTRIE benefits from a collegial artistic directorship:

Keren Detton: Director of the FRAC Grand Large — Hauts-de-France regional collection of contemporary art.

Géraldine Gourbe: Philosopher and independent curator, specialized in the Los Angeles art scene. Since 2015, she has worked on a rewriting of French cultural history from 1947 to 1981.

Grégory Lang: Independent curator and producer, founder of Solang Production.

Sophie Warlop: Director of the LAAC contemporary art museum and the Dunkirk Fine Arts Museum.

GIGANTISME — ART & INDUSTRIE is jointly organized by the FRAC Grand Large — Hauts-de-France and the LAAC of Dunkirk, in collaboration with the association L'Art Contemporain and the Littoral Hauts-de-France Chamber of Commerce and Industry.

The Cnap (National Fine Arts Centre) is a partner of **GIGANTISME — ART & INDUSTRIE**.

GIGANTISME — ART & INDUSTRIE benefits from the support of the French Ministry of Culture and Communication (DRAC Hauts-de-France), the Hauts-de-France Region, the Urban Community of Dunkirk / Grand Littoral and the City of Dunkirk.

GIGANTISME PRESS RELEASE

In Dunkirk, from 4 May 2019 to 5 January 2020, GIGANTISME — ART & INDUSTRIE will occupy three emblematic sites of the Dunkirk Contemporary Art Hub: the Halle AP2 industrial wasteland, the FRAC Grand Large — Hauts-de-France regional collection of contemporary art and the LAAC contemporary art museum, with events and activities resonating around the region.

This new triennial explores the relations between art and industry, building bridges between the creative and economic worlds, promoting a territory characterized by its industrial port complex, and creating synergies among the region's stakeholders and institutions. Favours a markedly multidisciplinary approach, this unique event invites us to reflect upon our past, present and future relationship with industry, by presenting the perspectives of artists and engineers, designers and architects.

The Halle AP2 industrial site will host out-sized works, evaluating reality and our attraction for the great and grand, linked to the outdoor projects opening onto the contemporary period. The FRAC Grand Large – Hauts-de-France will explore gigantism as applied to the domestic sphere. Finally, the LAAC will focus on processes preceding a work's production, as well as on the influence and echoes of American creation (particularly among French artists).

The very first edition of this new triennial is structured around a research project exploring a new reading of art history from 1947 to 1989, spotlighting French creation that has up until now been largely isolated and side-lined by a decidedly Americanocentric approach to this period. GIGANTISME — ART & INDUSTRIE repositions French creation at the centre of these global tremors, emphasizing the myriad connections between French and foreign art scenes, between French creators and the period's artistic and economic transformations.

Covering over 4,000 m², and presenting over 200 works from public and private collections, galleries, estates and artist's studios, this first opus comprises five chapters:

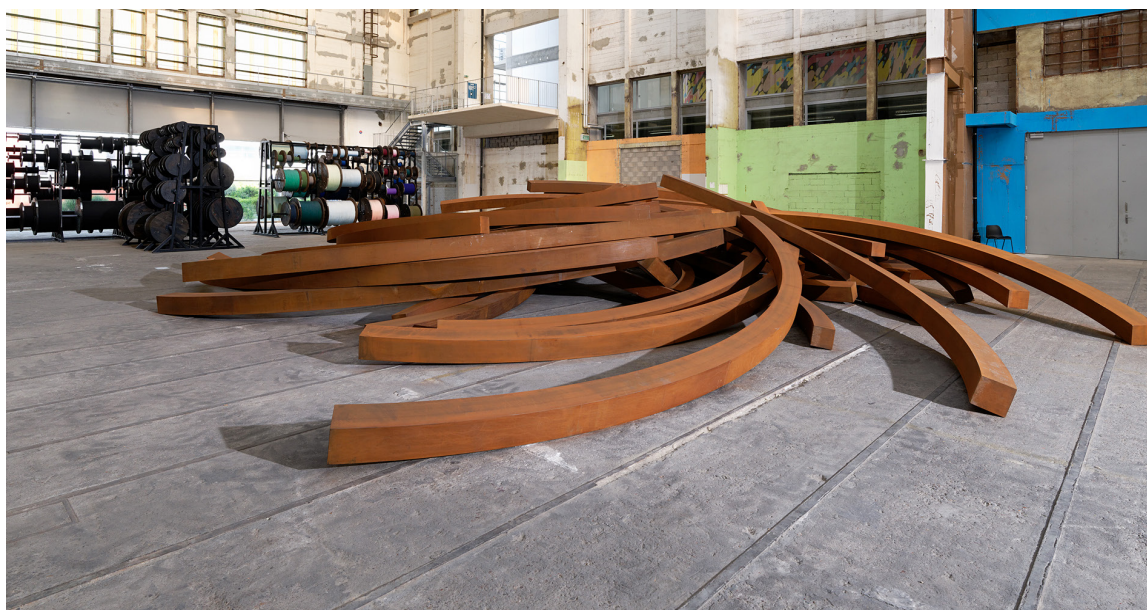
- **Chapter 1: "Mental Landscapes"**, with artistic projects and performances occupying the Halle AP2 interior, the "indoor avenue" and 5th-floor belvedere of the FRAC, and outdoor public spaces.
- **Chapter 2: "À l'Américaine !"**, an exhibition at the LAAC.
- **Chapter 3: "Space is a House"**, an exhibition occupying the ground, 3rd and 4th floors of the FRAC Grand Large.
- **Chapter 4: "Parallel Screens"**, a programme of films at the LAAC.
- **Chapter 5: "High Points, Low Points"**, a programme of outings and discoveries, linked to intangible works and performances, and playing on high and low viewpoints of the Dunkirk landscape.



↑ Hera Büyüктаşçıyan, *On Threads and Frequencies*, 2019, beacons, cordage, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, 2019, Dunkirk, France © Courtesy of the artist, Green Art Gallery, Dubai.



↑ Tatiana Trouvé, *Desire Lines*, 2015, metal, epoxy paint, wood, ink, oil, cords, 350 x 760 x 950 cm, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, 2019, Dunkirk, France © Courtesy Gagosian Gallery, König Galleries. Photo: Frac Grand Large — Hauts-de-France



↑ Bernar Venet, *Effondrement d'Arcs*, 2016, corten steel, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, Halle AP2, Dunkirk France © Adagp, Paris 2019. Courtesy Archive Bernar Venet, New York. Photo : Aurélien Mole



↑ Anita Molinero, *Bouche moi ce trou 2*, 2018-2019, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, Halle AP2, Dunkirk France © Photo: FRAC Grand Large — Hauts-de-France

GIGANTISME STATEMENT OF INTENT

#1 IN EUROPE (1947-1989)

GIGANTISM stands out for its unique spirit that, post-WWII, contributed to the very foundations of European modernity.

This cultural and artistic history is in part marked by a singular convergence of art and industry, engendering a transformation of techniques, processes and ideas. This living heritage, on which so little has been written, merits greater consideration and exploration. Comprehending how this Western modernity was thought, formed and spread is key to grasping its underlying issues and implications. Putting its evolution into perspective allows us to lend nuance to oppositions between progress and deceleration. Qualified by historians as a pivotal year, 1947 marks the initiative for a reconstruction following an unprecedented existential crisis that saw the founding concept of humanism and its concomitant values seriously shaken. Reduced and essentialized during the dark years, “national identities” starting in the late 1940s became the subject of an artistic, intellectual, social and economic reappropriation. A collective effervescence seeking to contribute to the advent of a confident, sure future.

Reflecting a shared adhesion to this conflict- and crisis-free future, a new landscape emerged in record time (another quality of gigantism) starting in the mid-1950s and really taking off in the 1960s. The exploitation of raw materials and the circulation of energies (steel, coal, petrol, nuclear electricity, etc.) at the heart of industrial power and international policy (notably with the European Coal and Steel Community, ECSC) transformed our entire relationship with space, lent colossal, gigantic form in the countryside, in the city and along the coast. These new spatial scales, backed by the possibility of imagining a world beyond that of Earth, influenced the period's productions tending to free themselves from the painting's framed canvas and the sculpture's pedestal. Such works were born from collaborations between artists and engineers or architects. One could evoke, in certain cases, a European land art concomitant with the better known North American movement. Skills associated with productivist activities – welding, assembling,

accumulating, styling, etc. – were transformed into artistic techniques. These collaborations, encouraged by the period's new cultural policy, constitute a history of important and especially fertile artistic and industrial practices that would only come to an end in the 1970s, with the oil crisis rattling the faith in a seamless, boundless future. The most notable transformation was the increased standard of living for many Europeans, resulting in the production and diversification of ever more numerous everyday objects. Luxury goods such as cars and household appliances became accessible, so-called consumer goods, presented at expos, spread by the media and transcended by intellectuals into philosophical objects. What had previously been singular and rare became serial, like the infinitely multiplied motifs of French abstract art. Processual gigantism, common to both art and industry, was concomitant with a certain French-style minimalism. Design was redefined through simplification of the “form follows function” principle for improved productivity, influencing the aesthetic of home interiors as much as artistic installations. And the aesthetic of supermarkets, advertisements and urban houses impregnated a more critical Pop Art “made in France”.

France's villes nouvelles, its modern new towns designed in the 1960s and blossoming in the 1970s, adopted an urban design imbued with artistic visions. Yet a pendulum swing between the late '60s and early '70s saw the fantasy and whimsy accompanying leisure society and extending to artists' architectural and urbanistic projects, become critical of mass society and culture.

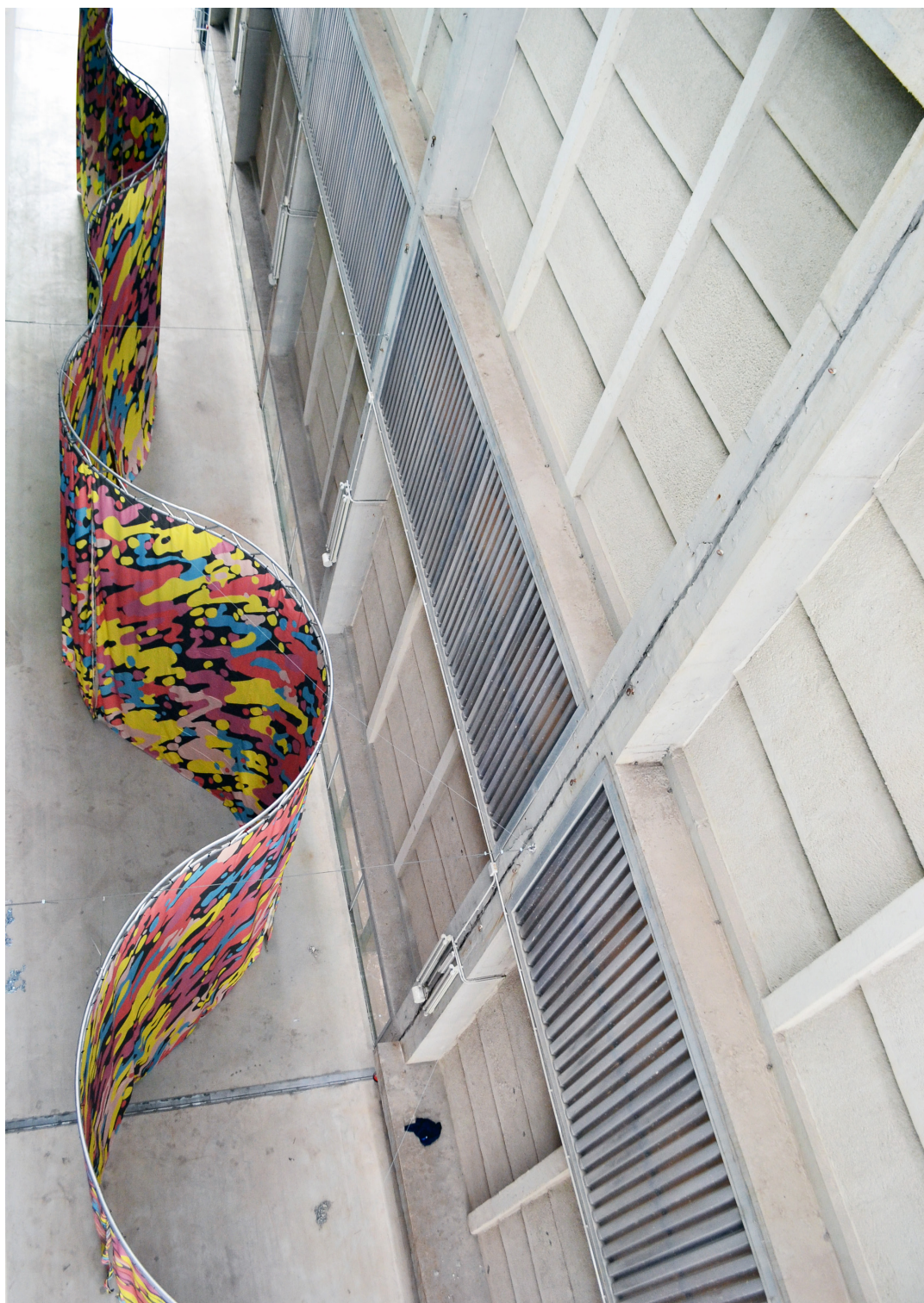
Distortion, documentary and satire nourished creators' imaginations. Modernity, characterized by its desire to think big, became specious, subject to mockery, decried for its favouring anonymity, its homogenization of singularities. Brands, the emergence of managerial methods and new telecommunication tools, inherited from a dual fascination for and suspicion of the United States since the Marshall Plan, were vectors of a new modernity, a new world at odds with that which had relaunched Europe following the Second World War. The rising service sector prevailed over rural and blue-collar cultures,

announcing the transformation of relations
between ART & INDUSTRY.

Unemployment became menacing. The presence of immigrants from former colonies, who had significantly contributed to the European states' reconstruction efforts in the 1950s and '60s, was questioned by emerging nationalisms. In the 1980s, chain stores, brands, hypermarkets and throwaway fashion reconfigured urban centres and peripheries, as well as national borders. Certain industrial activities abandoned at the profit of others testified to various painful transitions. However, their architectures remained, with fascinating, imposing ruins prefiguring the industrial wastelands to come. While being criticized for failing to sufficiently share its prosperity and influence with the community, manufacturing did contribute an imagery, a powerful cosmogony that continued to fuel artistic creation, providing a certain symbolic value system uniting both worlds. Thanks to the media boom of the press, radio and television, visual and musical cultures occupied the heart of a new effervescent ART & INDUSTRY dynamic, at once dematerialized, counter-culture and globalizing in nature. At the same time, performance-based forms and audio-visual installations boomed.

The fall of the Berlin Wall in 1989 was experienced collectively, simultaneously and live on TV, disrupting the international geography and history written and established during the Cold War. This turning point heralded nascent geopolitical, ecological and technical paradigms that would pose challenges to gigantism, the state of mind uniting ART & INDUSTRY.

KD, GG
GL and SW



↑ Alexandre Périgot, *Dumbodelire*, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, 2019, FRAC Grand Large — Hauts-de-France, Dunkirk, France © Alexandre Périgot, co-production Le Carré Scène Nationale, Château-Gontier. Courtesy Solang Production Paris Brussels. Photo: FRAC Grand Large — Hauts-de-France

GIGANTISME

CHAPTER 1: MENTAL LANDSCAPES

This chapter converges and explores large- and small-scale creations, globalized industry and consumption, spatial perception and functional architecture, heritage and contemporary art... It occupies several sites of the Dunkirk Contemporary Art Hub, with artworks well suited to their chosen exhibition spaces and the area's industrial, port and seaside landscapes that the public is invited to (re)discover.

Imagined for the municipality's available locations, the installations draw inspiration from the more or less visible industrial materials, flows, objects and skills belonging to Dunkirk's unique heritage. A cinematographic horizon formed by the key moments of Europe's modern post-war history. The artists work with new materials, experiment with new techniques and expertise, escaping the established confines of painting and sculpture. They free themselves of traditional frameworks and settings by collaborating with engineers and companies. They produce works in series, create large or even gigantic works, and occasionally directly invest the landscape.

Emblematic of this industrial activity, the striking Halle AP2 industrial wasteland provides an exceptional setting for presenting the fantastic and phantasmagoric elements of GIGANTISME — ART & INDUSTRIE – in other words, its outsized and exceptional creations. By their size, weight, materials or occupation of space, the works – expressly produced for the occasion or reinstalled in situ – reveal both the structure and its uses. In resonance with the immediate surroundings, the guest artists' installations dialogue with the architecture of this veritable industrial cathedral, resurrected to host art and highlighted by its twin FRAC edifice designed by the architects Lacaton & Vassal.

(Projects by **Angela Bulloch, Carlos Bunga, Anita Molinero, Alexandre Perigot, Delphine Reist, Tatiana Trouvé** and **Bernar Venet**)

The FRAC's 5th-floor belvedere offers three perspectives: the port and flare towers of the Dunkirk industrial sites, the city's dike and sea view, and finally the emerging Contemporary Art Hub comprising the FRAC, the LAAC and the footbridge to the beach. Upon this

belvedere, in connection to industry, the presented works evoke seriality, dispersion and dissemination, with an emphasis on their own engineering.

(Works by **Robert Breer, Charlotte Posenenske** and **Takis** and flag projects scattered about the marinas and offering mobile perspectives)

In the outdoor spaces, certain projects (sculptures or installations) are created, assembled and installed in collaboration with local businesses, or will soon be the subject of public commissions, in continuity with the sculptures already occupying the LAAC garden.

In the late 1970s, the LAAC's founder, Gilbert Delaine, first proposed the creation of a garden-museum in the Grand Large district, while much of the site was still occupied by the Chantiers Navals de France shipyards, with the cranes to form the backdrop, thereby allowing for a symbiosis of art, industry and the city. The LAAC pursues this project of integration with this same ambition, today in collaboration with the FRAC occupying the former shipyards site. Guest artists invited to invest the breakwaters, sea canal and marinas perpetuate this artistic link to an ever evolving environment.

Certain outdoor exhibitions comprise less tangible works, specifically based upon orality, playing upon forms of storytelling, performance and transmission. The public is invited to pass through and observe each landscape, to feel, test and reconsider it, whether it be an industrial, naval or beach setting. And like so many scattered landmarks or merely suggested strolls, the great variety of viewpoints offer visitors unique opportunities to simultaneously contemplate both the presented works and the surrounding spaces.

(Projects for public installations are currently being prepared by **Nathalie Brevet_Hughes Rochette, Jean-Daniel Berclaz, Hera Büyüktaşçıyan, Maya Hayuk, Donovan Le Coadou, Tania Mouraud, Matt Mullican**, among others, with further projects focusing on orality by **Céline Ahond, Dector & Dupuy, Mark Geffriaud, Dominique Gilliot, Ludovic Linard** and **Flora Moscovici**)



↑ Carlos Bunga, *Cathedrale*, 2019, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, 2019, Halle AP2, Dunkirk, France © Photo: Aurélien Mole

Descriptions of a few works:

The French artist **Anita Molinero** sculpts polyurethane, a type of petrol-based plastic, by melting it, thereby bringing to mind César.

An infinitely transformable material, the accumulation of which creates fantastical worlds. The murals and vertiginous vertical arches dialoguing with the mental architecture of both buildings, made from cardboard left unadorned or covered with pastels by the Portuguese artist **Carlos Bunga**, testify to the ephemeral quality of this material (compared to the more glorious past of coal, steel, petrol and plastic), but also to its persistence due to its indispensability for both global and local trade flows.

The mechanical light installation by the Swiss artist **Delphine Reist** restores to Halle AP2, in operation from 1947 to 1987, its production facility. The bridge crane is bizarrely activated to remind observers of its original use: moving heavy and huge materials for the assembling of Chantiers de France ships, which previously occupied much of today's Grand Large district. The artist has seized upon this precursor of computerized manufacturing, to highlight the progressive industrialization of our private

lives via the explosion of post-Fordism machinery.

The sculptural ensemble by **Tatiana Trouvé** presents racks of spooled cords, which can be seen as so many Ariadne's threads to be physically and mentally unwound during one's strolls about Dunkirk's labyrinthine urban and port areas – and then wound back up like so many spools of stored memory. These materials linked to the filature and maritime industries evoke virtual extensions towards new destinations and novel crossings, such as those imagined by the artist for New York and other cities.

The very-large-scale texts by **Tania Mouraud**¹ were imagined for the public sphere: here, a diptych occupying a gable wall in town and two vats situated at the port's Rubis Terminal, visible both by boat and from the road. The artist has created a poetic "memorial" inspired by Dunkirk's history. For the port, she has chosen an excerpt from Shakespeare, in English and French; its black lettering and white spacing are stretched to the limits of legibility. "Illegibility transforms this gigantic text into an abstract, geometric décor

1. The work by Tania Mouraud was commissioned by Rubis Mécénat.

emphasizing the structure's architecture. By discovering a reading of the work during one's trips about town, the stroller is confronted with his or her own desires, while also escaping the inherent solitude of urban life."

The creations commissioned for GIGANTISME — ART & INDUSTRIE complement an already important ensemble of scattered monumental works by such artists as Bernar Venet and Arman, the earliest of which were installed back in 1980, already thanks to the collaboration of local manufacturers with Dunkirk's contemporary art museum, today's LAAC.

This outdoor exhibition also represents an assumed desire to share an open and freely accessible public space, like a revitalizing walk through the heart of town, dotted with encounters, exchanges and meditations, an eminently popular event set between the channel, the canal and the sea...

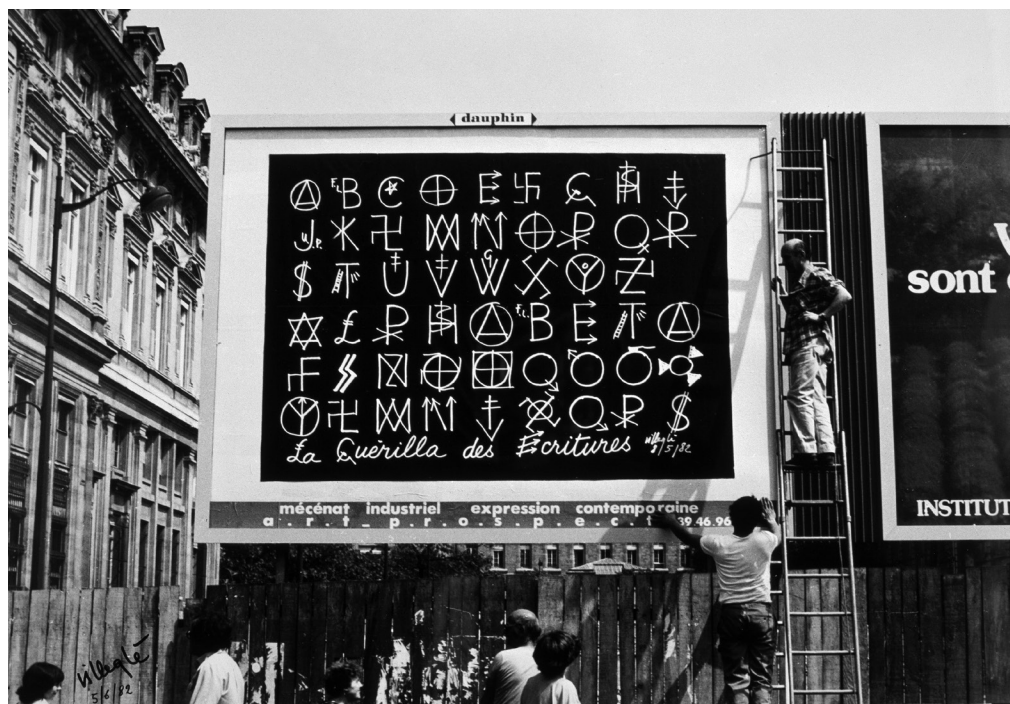
KD, GG,
GL et SW



↑ Nathalie Brevet_Hughes Rochette, 411237 [1] 411329 [6], 2019, installation view as part of GIGANTISME — ART & INDUSTRIE, Chapter 1: *Mental Landscapes*, 2019 © Adagp, Paris, 2019. Photo: Aurélien Mole



↑ Tania Mouraud, *SESOS*, 2019, installation view as part of *GIGANTISME — ART & INDUSTRIE*, Chapter 1: *Mental Landscapes*, 2019, Rubis Terminal, Dunkirk, France © Tania Mouraud, Adagp, Paris 2019. Courtesy Rubis Mécénat cultural fund, 2019. Mise en situation © Amandine Mineo.



↑ Jacques Villeglé, *Intervention boulevard du Palais à Paris*, juin 1982. FRAC Bretagne collection © Adagp, Paris 2019. Photo: Hervé Beurel

GIGANTISME

CHAPTER 2: À L'AMÉRICAIN !

Gilbert Delaine, a local engineer and founder of the LAAC (originally called the Contemporary Art Museum), liked to compare Dunkirk's urban landscape to a landscape of the American Far West. In the 1970s, Dunkirk saw the arrival of the maritime steel industry and the consequent western extension of its port, while many captains of industry became passionate patrons of the arts. Gilbert Delaine's vision for contemporary art (Arman, César, Mathieu, Télémaque, etc.) was without precedent. Favouring the production of new works, the collector Delaine brought to Dunkirk artists who imagined projects whose dimensions defied comprehension. It is this one-of-a-kind and very human story that inspired GIGANTISME — ART & INDUSTRIE. To pay tribute to this living heritage (comprising the LAAC collection and the oral stories and experiences surrounding the museum), encompassing a cultural modernity stretching from 1947 to 1989, it is essential to resituate this visionary tale within its European context, by looking more closely at this "period of all possibilities". A period punctuated with both successes, sometimes long in coming, and dismal failures, some of which have progressively acquired an almost mythical aura, as seen with the Concorde aircraft (along with the Russian Tupolev Tu-144, the Concorde was the world's only supersonic passenger airliner, with only 20 craft manufactured up until 1979).

The Second World War, as well as the wars following the period of reconstruction – the Cold War, the Indochina War, the Algerian War, the Korean War, the Vietnam War... – deeply influenced art and artists from the early 1950s onwards. Innovative, tried-and-tested industrial materials were adopted, notably by the New Realists. **Gérard Deschamps**, following his military service in Algeria, transformed the large tarpaulins of the US Army into vast monochromes. These same tarpaulins, alongside army canvass tent facades, would re-emerge some two decades later with the revival of painting, notably in the works of **Claude Viallat**. These borrowings from industrial production (not destined for art, yet nevertheless serving as artistic inspiration) marked a reinterpretation of or departure from the French canon symbolized by abstract paintings on stretched canvasses.

Having served in the French Navy during the Indochina War, **Arman** called for a pacifism of nations throughout his artistic career, and various periods of his work, from his Colères series to his accumulations, evoke the processes of deadly mass planning.

The technological research dedicated to the armies' motorized vehicles was recycled post-WWII in factory productions, further boosted by the Marshall Plan. The automotive industry in particular illustrated this industrial transition, and the automotive world is repeatedly evoked and referenced in the period's artworks. New automobile lacquers began covering in the early 1960s pre-Pop Art, "made in France" monochromes (**Bernar Venet**), while Renault car parts were transformed into sculptures (**Arman**) and industrial plastics blossomed and spread. Drawn or painted forms of mechanical mechanisms multiplied under **Jean Dewasne**. Thus were artists inspired by the factory world, with its rationalized manufacturing lines, new materials, specialized tools and mass productions.

The city, also undergoing a thorough transformation, is also at the heart of those questions explored by GIGANTISME — ART & INDUSTRIE. The new urban developments, new road- and air-traffic networks became new playgrounds for artists, alongside architects and engineers. **Takis** displayed his luminous and kinetic sculptures on the public spaces of the ville nouvelle, **Nicolas Schöffer** "spacio-dynamized" with his objects of light and his technological towers, **François Morellet** formalized the signal light into a minimalist language... From objects of art to objects of everyday life, diverse ambitions combined and coalesced. Leisure time emerged and leisure spaces stimulated by such artists as **Robert Malaval**, **Niki de Saint-Phalle**, **Christo** and **Guy Rottier** prospered. European artists and their American counterparts (**Brion Gysin**) reimagined the museum. Artist-architects imagined universal housing that was transparent, airborne or buried underground.

The sky was the limit. Artworks became scale-models from another world, with the luminous creations by **Piotr Kowalski** well



↑ Gérard Deschamps, *Bâche de signalisation*, 1961, 356 x 750 cm © Adagp, Paris 2019. Galerie Art Passion collection.

illustrating this vision of the future based on progress and humanity that would persist up until 1972.

It then became seemingly necessary to work towards a language of common signs, visible from one's window, from the entryway or motorway, from the sky or even the moon... There emerged an entire semantic world seeking meaning, from the perspectives of certain visual artists (**Jacques Villeglé, Matt Mullican**), poets (**Isidore Isou, Roland Sabatier, Bernard Heidsieck**) and graphic artists (**Jean Widmer, Roy Adzak**).

Yet beneath this frantic race for universal progress lay the risk of standardized desires and exchanges, the fear of roboticized emotions and movements. From the late 1970s and through the 1980s, techno-society's intensification would engender gigantic upheavals, massive shakeups of art and industry.

KD, GG,
GL et SW



↑ Gérard Deschamps, *L'art au coco, c'est pas l'art à tata*, 1961, assemblage of Japanese printed fabrics, 140x200cm, Galerie Art Passion collection © Adagp, Paris, 2019



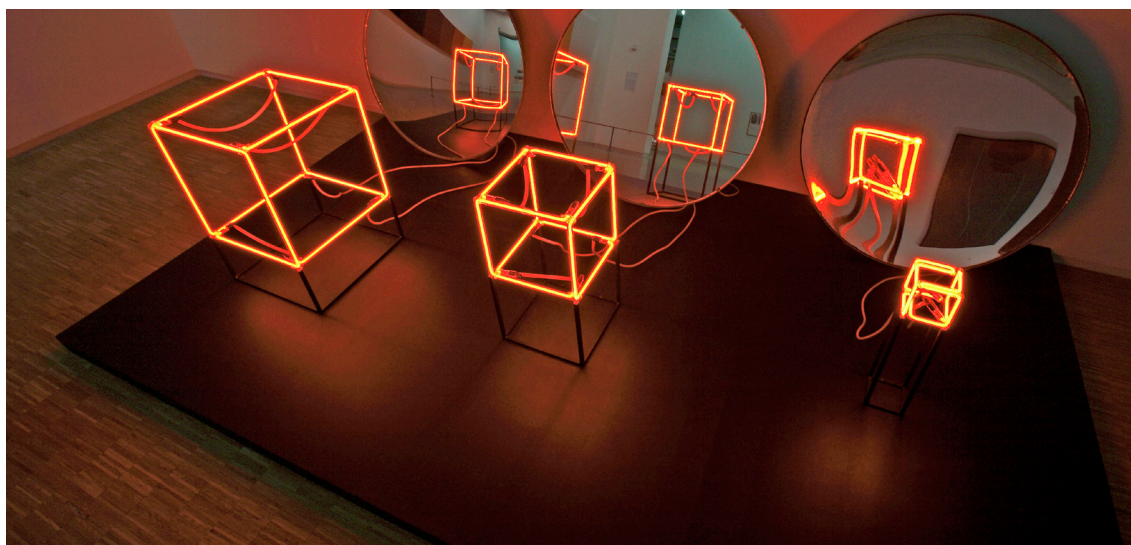
↑ Dennis Oppenheim, *Tune Towers (détail)*, 1979, audio installation, height of the towers: 72 to 255 cm x 36 x 36 cm © Dennis Oppenheim. Photo: Muriel Anssens. FRAC Grand Large — Hauts-de-France collection



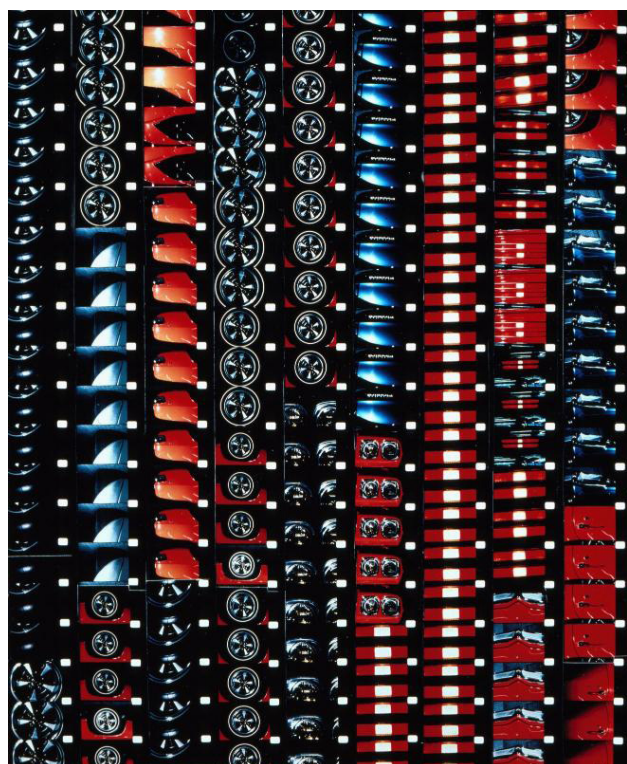
↑ Jean-Pierre Raynaud, *Mur 814 (détail)*, 1967, polyester resin reinforced with fibreglass, oil-based paint on metal and plastic, each panel: 100 x 75 cm. MAC VAL - Musée d'art contemporain du Val-de-Marne collection © Adagp, Paris 2019. Photo: Jacques Faujour



↑ Claude Viallat, *Sans titre*, 1980, acrylic paint on military canvas, work comprising three elements. Photo: Sebastiano Pellion di Persano © Adagp, Paris 2019. Courtesy Galerie Templon Paris & Brussels



↑ Piotr Kowalski, *Identité n°2*, 1973, 3 neon-red cubes mounted on steel bases; 3 mirrors (1 concave, 1 flat, 1 convex) mounted on sanded stainless-steel shells; 1 socle of black-lacquered wooden plank; high-voltage transformers; neon, steel, mirror, lacquered wood; 85 x 300 x 200 cm © Adagp, Paris 2019. Centre Pompidou, MNAM-CCI collection



↑ Peter Stämpfli, *Firebird*, 1969, 16-mm colour film, audio, 4'10" © Adagp, Paris 2019. Centre Pompidou, MNAM-CCI collection



↑ Jean Dewasne, *Cœur Cinabre*, 20th century, 89 x 67,3 cm, lithograph, paper, LAAC — Musée de France collection, City of Dunkirk © Adagp, Paris 2019. Photo: E. Watteau



↑ Christian Jaccard, *Échelles de cordes*, 1972-1973 © Adagp, Paris 2019. Centre Pompidou collection, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI



↑ Guy Rottier, *Maison de vacances volante*, 1963-1964, scale model and drawing, 1963-1964 56 x 134 x 134 cm © Photos: Philippe Magnon. FRAC Centre - Val de Loire collection



↑ Carla Accardi, *Paravento*, 1972, 5-section screen, each section: 95 x 60 cm © Adagp, Paris 2019. Photo: Stéphane Himpens. FRAC Grand Large — Hauts-de-France collection

GIGANTISME

CHAPTER 3: SPACE IS A HOUSE

Opposite the Malo-les-Bains seawall, between the Dunkirk port and beach, the **FRAC Grand Large — Hauts-de-France** building was designed by the architectural duo Anne Lacaton & Jean-Philippe Vassal.

Imagined as the transparent twin of the Halle AP2 (a former factory) and evoking Dunkirk's industrial ship-building past, the edifice is home to a rich collection of over 1,700 works of art and design, dating from the 1960s to the present day.

In resonance with the FRAC Grand Large collection, which ever since the early '80s has maintained a dialogue between art and design, GIGANTISME — ART & INDUSTRIE presents numerous designer objects, thereby shedding light on the domestic revolution that took place between 1947 and 1989. ***Space is a House*** occupies three floors of the FRAC.

Through the intimate, private prism of the home, the exhibition testifies to the great upheavals of the post-war era, during which the decorative and comfortable household destined for the privileged few became a spearhead of European modernity, by growing ever more popular until attaining a certain massification, a standardization of interiors promptly mocked and distorted by artists.

From a world in black-and-white, lacking wall paper, refrigerators or bathrooms, households suddenly adopted the Technicolor palette of American cinema (incidentally approved by the clauses of a certain Marshall Plan). European modernity represented by the lines and colours imagined by such artists as **Hans Hartung** was spread abroad by interior design magazines presenting masterful household ensembles comprising both furniture and artworks.

This post-war modernity was also influenced by the Matisse revolution of decoupage, with the artist using paper cut-outs to adorn hotel and chapel interiors. Ornaments, repeated motifs, friezes and large formats all influenced a long line of European and American artists, from the 1950s onwards: **Daniel Buren, Robert Malaval, Simon Hantaï, Yves Klein, Arman, Claude Viallat, Louis Cane, Patrick Saytour, Bernard Pagès, Shirley Jaffe, Pierrette Bloch, Carla Accardi, Lili Dujourie**, etc. Long

ridiculed, this decorative movement in France and Europe is today the subject of a shame-free reappraisal.

Design manufacturing and dissemination tools were inspired by the major arts, for which Paris was considered a bastion up until 1964. A European minimalist movement emerged (**Aurélie Nemours, François Morellet, Max Bill, Antonio Calderara**) alongside American minimalists themselves influenced by European abstract art (**Sol LeWitt**) and demanded to be explored, then put into perspective by receptive designers (**Danielle Quarante, Roger Landault, Pierre Paulin, Christian Germanaz, Roger Tallon, Eero Arnio, Superstudio**, etc). In the 1960s, these designers pursued the multiplication and serialization of these minimalist forms, eventually lending them semi-geometric, semi-organic and sensual shapes (**Gaetano Pesce et Studio 65**) echoing the period's emancipation of the body, of sexualities, and the emergence of a new art form: body art.

This almost infinite serialization – making GIGANTISME symbolic of dispersion within and occupation of spacetime – turned the methods and means of art production and dissemination on their heads, to the point of rendering certain materials passé while promoting others. This was well understood by the New Realists, who with **L'Atelier A** dove into design, not to mention supermarket-sold furnishings **Claude Courtecuisse**. Design became ever more accessible, while promoting youth and progress at a time when, tranquilly relaxing at home, one could follow humanity's first steps on the moon, with outer space thereby becoming an extension of one's own home: ***Space is a House***.

One could also safely observe distant wars, product of the Cold War's divvying up the planet, within a Europe seeking its pacification. It was within this context of the 1970s that a certain bitter irony emerged, a great domestic turning point that saw a distancing of serial production and a questioning of risks linked to individualism, conformity and anonymity. Images became more suspicious and the decorative value of design and art was associated with illusion and thus often denounced: **Daniel Spoerri, Jean-Michel**

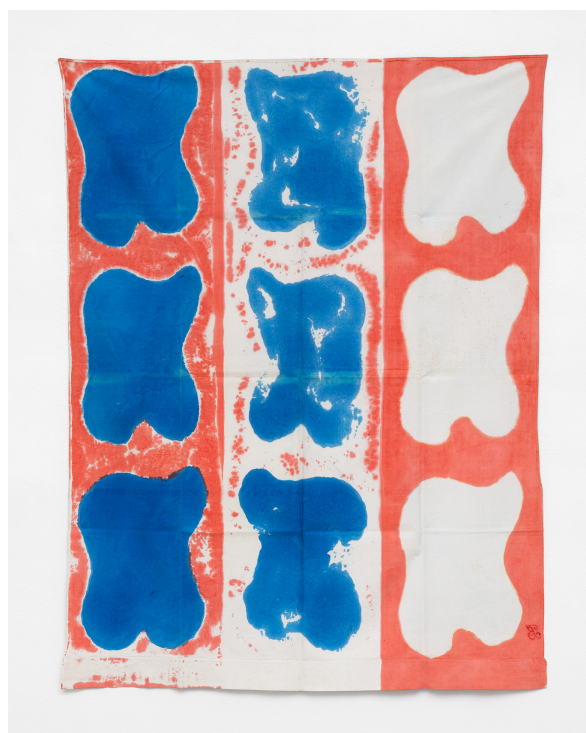


↑ Shirley Jaffe, *Boulevard Montparnasse*, 1968, oil on canvas, 180 x 295 cm © Adagp, Paris, 2019 / CNAP / Photo: Yves Chenot

Sanejouand, Alain Jacquet, Michel Journiac, Jacques Monory, etc.

Europe was no longer the sole stronghold of art. Positions became entrenched and the home became the stage of great ideological debates. In the 1980s, certain artists drew inspiration from corporate imagery to invent an entire ensemble of forms freed from the socio-political advocacy of their elders: **Victor Burgin, Philippe Cazal**, etc

KD, GG,
GL et SW



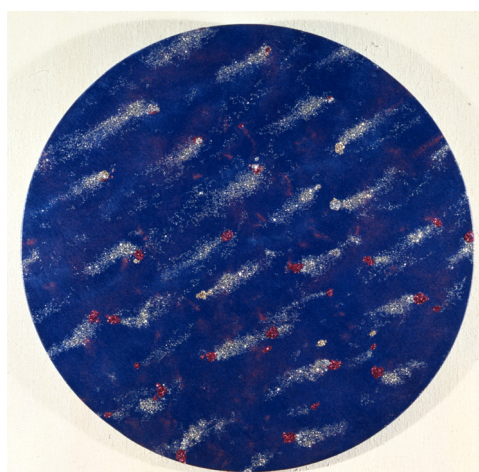
↑ Claude Viallat, *1966/018*, 1966, 130 x 100 cm, dye on canvas © Courtesy Galerie Ceysson Bénétière



↑ Hans Hartung, *T1980-R26*, October 14, 1980 © Adagp, Paris, 2019. FRAC Provence-Alpes-Côte d'Azur collection. Photo: Stanislas de Grailly / Fine arts delegation



↑ Claude Viallat, *Sans titre*, 1972, burnt canvas and stains, 225 x 214 cm © Adagp, Paris, 2019. Centre Pompidou, MNAM-CCI / Philippe Migeat/Dist. RMN-GP



↑ Robert Malaval, *La java des comètes*, 1974, acrylic and glitter on canvas, diameter: 100 cm. Museum of Modern and Contemporary Art, Nice © Adagp, Paris, 2019. Photo: Muriel Anssens / City of Nice



↑ Pierre Paulin, *Étagère*, 1968, white-laminated multiplex plywood, 98 x 145 x 25 cm © Pierre Paulin / CNAP / Photo: Galerie de Casson



↑ Claude Courtecuisse, *Monobloc Soléa*, 1970, chair, khaki thermoformed ABS plastic, 72 x 50 cm © Claude Courtecuisse. FRAC Grand Large — Hauts-de-France collection



↑ Verner Pantton, *Panton*, 1960, stackable chair, 1973, 85 x 49 x 43.5 cm © Marianne Pantton / CNAP / Photo: Yves Chenot



↑ Piero Gilardi, *Pouf Sassi (Pierres)*, 1986 © Piero Gilardi / CNAP / Photo: Yves Chenot



↑ Daniel Spoerri, *La Sainte Famille* (from the series: *Trésor des pauvres*) © Adagp, Paris, 2019. Centre Pompidou collection, MNAM-CCI, RMN-Grand Palais / image Centre Pompidou, MNAM-CCI



↑ Jacques Monory, *Fragile n°12*, 1989, © Adagp Paris, 2019. FRAC Provence-Alpes-Côte d'Azur collection. Photo: Yves Gallois

GIGANTISME

CHAPTER 4: PARALLEL SCREENS

A semi-permanent cinema at the LAAC, with a programme drawn up by Pascale Cassagnau, critic and curator, in collaboration with the artistic directors.

While *Workers Leaving the Lumière Factory* in Lyon (1895) by the Lumière brothers and *Man with a Movie Camera* (1929) by Dziga Vertov embody the first emblematic films in the history of cinema, they also constitute mirrors by which cinema represented and reflected upon the theme of “work”, with the film-makers carrying out veritable urban, everyday field studies.

Contemporaneous with the birth of cinema, modern urban space was imagined and shaped in the manner of a film, via successive collages, editings, an architecture of light... The cityscape, work and cinema maintain numerous interrelationships, from their representations to their metaphors, from the architecture of imagery to the cinematic quality of the city. Films record, accompany and anticipate representations of new locomotions, urban topographies, the role of the subject and of human labour in the fashioning of towns. Establishing “urban sketchbooks” within the cinematic sphere, contemporary artists have seized upon urban space and the architecture proper to film to question and explore – notably after Antonioni and Wenders – modernity and its public spaces, the “any old singularity” of the subject at work.

Designed in partnership with the CNC's *Images de la Culture* programme as a semi-permanent cinema of screens paralleling the exhibition GIGANTISME — ART & INDUSTRIE, the cinematic programme entitled “Working time at the risk of being filmed” invites visitors to explore the diversity and singularity of approaches pursued by film-makers and artists tackling the realm of labour. The presented films serve as mirrors to the exhibited works to underline essential themes related to labour and the representative power of artworks.

Pascale Cassagnau



ANTOINE BOUTET,
Zone of initial dilution, 2006,
30'

Sud Eau Nord Déplacer,
2014, 109'



JEAN-MICHEL CARRÉ,
Charbons ardents,
1999, 88'



DENIS COTÉ,
Que ta joie demeure,
2014, 70'

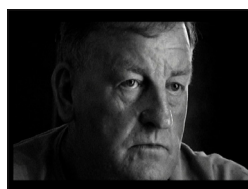


DOMINIQUE DUBOSC,
Lip 73, 1975, 61'

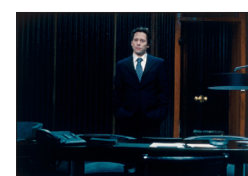


HARUN FAROCKI,
In Comparison, 2009, 61'
Arbeiter verlassen die

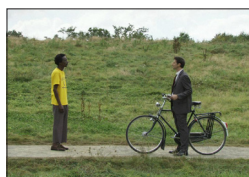
*Fabrik (Workers Leaving the
Factory)*, 1995, 36'



JÉRÉMY FORNI,
*Traces de lutttes, une histoire
du groupe Medvekiné-
Besançon*, 2006, 59'



**NICOLAS KLOTZ, ELISABETH
PERCEVAL,**
*Heartbeat Detector (La
Question humaine)*, 2007,
141'



MARTIN LE CHEVALLIER,
l'An 2008, 2010, 20'



CHRIS MARKER, MARIO MARRET,
A bientôt j'espère, 1967, 40'



OHAD MEROMI,
Worker ! Smoker ! Actor !, 2010-2013, 21'



DELPHINE MOREAU,
Gens du sucre (Les) - Morceaux d'histoires, 2012, 52'



JEAN-LOÏC PORTRON,
Eisenhüttenstadt, 1999, 29'



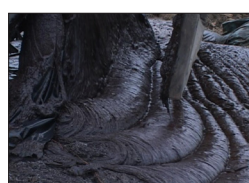
CAROLE ROUSSOPOULOS,
Lip I
1973, 25'

Lip V
1976, 30'

Profession agricultrice
1982, 39'



MARIO RUSPOLI,
Les hommes de la baleine, 1958, 24'



ALLAN SEKULA,
The Lottery of the sea
2006, 27'44"



SUPERFLEX,
The Working Life, 2013, 9'50"



WANG BING,
L'Homme sans nom, 2009, 97'

CHAPTER 5

HIGH POINTS, LOW POINTS



↑ © Halle aux sucres Learning Center Ville Durable

GIGANTISM is but a question of perspective.

Industrial and port gigantism are essential elements of Dunkirk's history and landscape. France's third largest port after those of Marseille and Le Havre, Dunkirk's port covers over 17 km² or 7,000 hectares and boasts nearly 50.4 million tons of merchandise transported yearly. The port is home to diverse industries, notably processing and energy production. Unsurprisingly, the territory has been greatly influenced by this gigantic development site.

Discovering and appreciating this territorial gigantism is surely essential to grasping the exhibition's other chapters. To this end, itineraries touching upon three symbolic aspects of the Dunkirk area (namely, its land, sea and sky) have been created, to allow visitors to connect spaces, observe ensembles, discover scales, roam the various zones...

The contributions and perspectives of artists, historians and experts offer a diversity of viewpoints nourishing a sensitive and sensorial mingling and contrasting of real and improbable stories and histories.

"From one belvedere to the next" evokes our relationship with the sky, while lending the necessary distance and altitude for contemplating gigantism from on high. From the roof of the Halle aux Sucres to the FRAC belvedere, this itinerary approaches industry

from afar, producing the image of a fascinating, monstrous power that is yet mastered by perspective.

"The floating workshop" evokes our relationship with water, inviting us seaside to grasp the immediate immensity of the port: its soaring factories, heavy machinery, bulky boats and vast vats. Like a laboratory placing us in a position of extreme fragility and evolving through the meeting and mingling of land and sea...

Finally, the Contemporary Art Hub (our relationship with land) will be affirmed by this physical union of the LAAC, the FRAC, the Halle AP2 and public space, set within the industrial wasteland of Dunkirk's old shipyards. A sort of intimate, tender map for founding a relationship straddling reality and the imaginary, materiality and poetry...

Artists: Céline Ahond, Dector & Dupuy, Mark Geffriaud, Dominique Gilliot, Ludovic Linard, Flora Moscovici

Participants: The Dunkirk Archives – Municipal Centre of Urban Memory, the Château Coquelle cultural centre, the Dunkirk Conservatoire of Music and Drama, the Municipal Fine Arts School of Dunkirk, the Halle aux Sucres Learning Centre.

Richard Schotte and Valérie Swain

GIGANTISME THE CURATORS

Keren Detton

Director of the FRAC Grand Large — Hauts-de-France regional collection of contemporary art

Keren Detton pursues a curatorial practice nourished by both art history and emerging creation, as seen through the prisms of various social, cultural and political contexts. From 2009 to 2016, she directed Le Quartier contemporary art centre, where she produced some fifty monographic and collective exhibitions, as well as a dozen publications, catalogues and artist's books. Since 2016, she has drawn inspiration from the FRAC Grand Large — Hauts-de-France collection, to compare and contrast perspectives on our relations with objects, favouring experimental approaches.

Géraldine Gourbe

Philosopher and independent curator

Since 2007, Géraldine Gourbe has published numerous essays on the Los Angeles art scene, radical educational approaches and artistic communities. She is notably an expert on the oeuvre of Judy Chicago. Her more recent research (in the form of publications and exhibitions) has contributed to a rereading of the history of Californian minimalism and of French cultural history from 1947 to 1964.

Grégory Lang

Independent curator and consultant

Grégory Lang is an independent curator and consultant, producing exhibitions and artist's projects for institutions, private collections and artist-run spaces. An expert in contemporary art for the past 25 years, he founded Solang Production in 2008. He initiates and develops projects in collaboration with artists, linking them to the worlds of art and architecture, as well as public installations and integrations. He accompanies artists of all generations, as well as curators, historians and collectors, providing assistance in research, co-production, dissemination and setting up partnerships.

Sophie Warlop

Director of the LAAC contemporary art museum and the Dunkirk Fine Arts Museum

With a PhD from Paris IV Sorbonne (thesis: the 17-century immigration of Flemish artists to Paris), Sophie Warlop is a Dunkirk native and since 2015 has directed both the LAAC contemporary art museum and the Dunkirk Fine Arts Museum. Intimately familiar with the history of both her city and of the LAAC, she closely collaborated with Gilbert Delaine starting in 1999, first in charge of the collections, then serving as an assistant curator. She co-signed the LAAC's scientific project for its reopening in 2005.

GIGANTISME THREE LOCATIONS



↑ FRAC Grand Large — Hauts-de-France © City of Dunkirk

Located on the Dunkirk port, the **FRAC Grand Large — Hauts-de-France** building was designed by the architects Lacaton & Vassal. It was imagined as a transparent replica of the old Halle AP2 hangar, a vast vestige of Dunkirk's historic ship-building industry. The FRAC's mission is to further develop and disseminate its collection of contemporary art, to organize and host temporary exhibitions and encounters, to publish works, and to carry out public-awareness and educational activities throughout the region. Its exceptional collection, stretching from the 1960s to the present day, allows for a unique programming underlining socio-political approaches to art, as well as interactions between art and design. Indeed, the FRAC Grand Large is France's only regional art collection housing a collection dedicated to design, testifying to both the institution's openness to the world of objects and the international intermingling of contemporary design sources and creations.



↑ LAAC © City of Dunkirk

The LAAC contemporary art museum was born of a unique relationship in 1982 between its founder, the engineer Gilbert Delaine, local manufacturers, and artists.

A veritable garden-museum overlooking Dunkirk Beach, the LAAC defies the sky with its remarkable, white-ceramic architecture. As effervescent and gay as the Pop Years, the LAAC is home to an exceptional collection of over 1,500 works, mirroring the 1940s to '80s and continuing up to the present day. One of the finest graphic arts rooms anywhere occupies the heart of the museum. There, curious visitors can freely browse and contemplate nearly 200 drawings and prints exhibited in drawers and sliding showcases. This convivial museum offers a multitude of fun and interactive tools for a visit with family or friends, as well as a rich, year-long events calendar combining the fine and performing arts.



↑ Halle AP2 © Photo: Aurélien Mole

Constructed in 1945, the Halle AP2, a former ship-building factory, is a veritable living memorial site, a geographic landmark that left its indelible mark on the local and social history of Dunkirk and the Hauts-de-France region, and still continues to influence the surrounding territory. Known locally as the "Cathedral", the imposing edifice stretches 75 metres along the Dunkirk coast. For nearly 40 years, this site gave birth to ocean liners, cargo ships, sailing ships, oil tankers and battleships, before the shipyards' definitive closure in 1988. The regular launch of brand-new boats strongly impacted Dunkirk's collective imagination and memory for decades.

GIGANTISME MEDIATION



© FRAC Grand Large — Hauts-de-France

To accompany *GIGANTISME* and assist visitors in comprehending the diverse questions and themes as they explore the exhibitions and the city, the LAAC and the FRAC have joined forces to produce free mediation tools (guidebooks in French, Dutch and English, a fun “observation booklet” for children, etc.) and organize various discovery events and activities (guided tours, tours for visitors with specific needs, workshops, training sessions, etc.).

GIGANTISME will resonate with the Dunkirk territory, its history and inhabitants. Numerous projects will be implemented to create a veritable dynamism.

Two project examples:

THE INTERSTELLAR HOUSE

Exploring themes developed in Chapter 3 *Space is a House* at the FRAC Grand Large, this school activity will facilitate the encounter between students at a vocational secondary school and an artist. The planned partner for this initiative, the Lycée Georges Guynemer, trains its secondary school students for the construction and renovation trades (painting, plastering, roofing, etc.). This project is structured around the evolution of these trades’ diverse materials and techniques, as well as the young trainees’ relationships with and perspectives on these changes and new developments. Feedback on the project will be presented at the FRAC.

THE MESS TIN

A workshop exercising memory, speech and writing and focusing on the cuisine of the old shipyard’s labourers – organized in partnership with the CCAS, a local community centre – will allow for the compilation of information and documents to produce a cookbook. A subsequent convivial banquet – organized in partnership with local vocational secondary schools – will share the gustatory fruit of this research straddling Dunkirk’s social, political and industrial history. This study of food and eating at work will explore societies’ organization of time and space during the industrial period.

Proposed activities (to be confirmed):

Conferences by **Thomas Bouchet, Stéphane Gacon, François Jarrige, François-Xavier Nérard, Xavier Vigna** (Director), authors of a collective work on *eating at work in France and in Europe, from the late 18th century to the present day*.

EVENTS PROGRAMME

Exchanges between different cultures and populations will be made possible thanks to a programme of dynamic and popular events and activities, in the fields of cinema, dance, music and the performing arts. Numerous artists will be invited to present, explain and/or perform their works.

GIGANTISME RESONANCES



↑ Donovan Le Coadou, *Mer Agitée*, 2018, Dunkirk
© Donovan Le Coadou

The cultural partners of the Hauts-de-France region will offer singular extensions to the themes explored by GIGANTISME — ART & INDUSTRIE.

IN AND AROUND DUNKIRK

The Greater Dunkirk Area boasts an exceptional constellation of artistic and cultural entities actively participating in GIGANTISME — ART & INDUSTRIE, notably: the ESA ("Higher School of Art") of Nord-Pas de Calais / Dunkirk-Tourcoing, the Dunkirk Port Museum, the Halle aux Sucres Learning Centre, the Dunkirk Archives – Municipal Centre of Urban Memory, La Plate-Forme, Fructôse, the municipal network of libraries, the Château Coquelle cultural centre, etc.

Thanks to the programme for artist residencies at private firms, supported by the DRAC Hauts-de-France and sponsored by the FRAC Grand Large, **Donovan Le Coadou** will spend four months at the Total-Oleum Training Centre in Dunkirk. The artist will carry out a creative exploration of this complex and outsized industrial infrastructure, paying particular attention to its history and evolution, while moving from a refinery to a training centre. His work will be publicly exhibited and echo his *Mer agitée* (see below).

La Plate-Forme – an artists' initiative in the centre of Dunkirk – will present, starting 4 May 2019, the installation by **Mika Rottenberg** entitled *Squeeze* (2010). This dreamlike, almost farcical video presents working women within different production cycles, linking separate worlds (the globalized art world, latex

manufacturing in India and a farm in Arizona) and giving birth to a mysterious material... In partnership with the Cnap (National Fine Arts Centre).

The Dunkirk Port Museum hosts an exhibition of photographs of Dunkirk's shipyards, as well as an exhibition entitled "D'EAU RÉ MI", with the collection *Sonata di porto of audio postcards of ports* by **Émilien Leroy** and the sound machines by **Frédéric Le Junter** reproducing the sounds of waves and seagulls.

The Halle aux Sucres Learning Center Ville Durable presents an exhibition: the "Black Gold" exhibition, running until June 2019, will explore the contemporary world's capacity to do without petrol, despite the seemingly infinite possibilities of this dream-provoking, foundational material. This will be followed by a fascinating exhibition focusing on wind: we measure its force and exploit its energy...

On 27 April 2019, the **Parc Coquelle** in Dunkirk will inaugurate an outdoor exhibition of photographs entitled "Contemporary ironworks". From 1959 to 1963, the rural municipality of Grande-Synthe was opened to gigantic development projects, eventually giving birth to a new landscape, as well as new lifestyles, as illustrated by the selected snapshots.



↑ Steve Abraham & Nicolas Messenger, *Ce qu'il reste*, 2019, LAAC garden, Dunkirk © Photo: Steve Abraham

The Gothic chancel of the **Bourbourg church** welcomes an ensemble of monumental sculptures by **Anthony Caro** composing a surprising, one-of-a-kind baptistry. Created in 2010, the Chœur de Lumière ("Chancel of Light") in Bourbourg has become a centre of sacred art comparable to the Rosary Chapel of Vence, adorned and lent international renown by Henri Matisse.

Other works already present within the Dunkirk region will also be spotlighted:

The LAAC sculpture garden was designed by the landscape architect **Gilbert Samel** and completed in 1980, just prior to the construction of the museum, whose lines were inspired by the port's cranes.

Ringed by protective walls and situated between the outlet canal and the site of the old shipyards, the garden covers four green, rolling hectares. From amongst its rounded mounds echoing the movements of Dunkirk's dunes and winds, emerge some two dozen sculptures by **Arman, Eugène Dodeigne, Bernar Venet, Karel Appel, Charlotte Moth, Claude François-Xavier Lalanne, Paul Van Hoeydonck, Claude Viseux, Sergio Storel, Pierre Zvenigorodsky, Albert Féraud, Geneviève Claisse**, etc.

- On Mole 1

Le Colisée (2017-2018)

This public-space installation was created from scrap materials, under the aegis of the **EN RUE project** and in collaboration with the **Aman Iwan** architects collective.

The project comprises three stone circles creating public gathering spaces and serving as gardens, rehearsal areas, stages for open-air spectacles, etc. Today, the site affords a view of the port basins and the Grand Large district.

La forêt du petit mince (2010)

Eastern Port, Mole 1. For this industrial wasteland, **Steve Abraham & Nicolas Messenger** created *La forêt du petit mince*, facing the Grand Large district built upon the site of the old shipyards closed in 1987. This installation protects a palisaded garden of 100 m², whose soil full of seeds from all four corners of the globe evokes the intense port activity of the past century.

Mer agitée (2018) by **Donovan Le**

Coadou is a temporary sculpture made from an abandoned yacht. Created in collaboration with the Fructôse association and with the support of S3D and the Guynemer vocational secondary school, this work can be seen from Rue Militaire near the FRAC Grand Large.

- Loon Plage

Saint-André des Marins Chapel, located next to the Seamen's Club on the road linking the Western Port to Loon-Plage, was born of the meeting between a Filipino sailor and Father Delepouille, who commissioned the architect **Jérôme Soissons**. Its unique design comprising an assemblage of 3 shipping containers, with one placed vertically, is well worth the detour.

WITHIN THE REGION

In keeping with its mission to disseminate and promote contemporary art around the region, the FRAC Grand Large has invited its regional partners to share the same themes as those explored by GIGANTISME — ART & INDUSTRIE. The FRAC collection accompanies this movement via artwork loans and revisiting the relations between art and industry.

WAAO – Centre of architecture and urban planning of Lille has invited the architect and historian Richard Klein to design its exhibition *Monuments of Growth*. How has Gigantism manifested itself in architecture? During the years of economic growth and development, architecture was also subject to large-scale, volume-driven ambitions, within a context favouring the expression of new aesthetic and artistic values. What had been designated as “great architecture” in the monumental sense became “grand architecture” in the more literal sense of size and dimensions. During the decades of economic expansion, architecture expressed a new set of aesthetic and artistic values; this will be highlighted in the exhibition, thanks to a selection of edifices representative of this period's large-scale projects.

Le MUMO 2 (Mobile Museum) will crisscross, from 27 April to 15 September 2019, Greater Lille, Dunkirk, Amiens and Avesnois-Thiérache, in connection to the 5th thematic edition of **Lille3000**. The exhibition “Eldorado” – based upon works from the FRAC Grand Large, as well as from the FRAC Picardie / Des Mondes Dessinés and the CNAP (National Fine Arts Centre) – nurtures a dialogue between the myths of yesteryear (conquests, gold rushes, sunken cities, treasure maps...) with the Eldorados of tomorrow, thereby offering perspectives on current affairs and concerns. With: **Guglielmo Achille Cavellini, Tacita Dean, Rodney Graham, Bouchra Khalili, Teresa Margolles, Hans Op de Beeck, Gabriel Rico, Ida Tursic & Wilfried Mille, Christophe Vigouroux, Danh Vo.**

Modulo Atelier in Esquelbecq is an artist-run gallery. Chain reactions, the world machine, out-of-control machinery, the beauty of mechanics and of fluids, automation, cyber-fueled fascination and fright... The exhibition “Ovomatic” gathers together ten artists and works from the FRAC Grand Large collection under the theme of the machine. From May to September 2019.

The art schools of Boulogne-sur-Mer, Greater Calais, Denain and Lille are all partners of the Archipel residency programme, which has allowed for the simultaneous stays of two artists: Emmanuel Simon at the “inland centre” and **Jean-Julien Ney** at the “seaside centre”. The latter's approach transforms image-construction and -dissemination tools into coded sculptural systems, in resonance with Gigantisme. Two exhibitions spotlight his new productions, at **Le Concept – École d'art du Calaisis**, from 28 March to 16 May 2019, and at the **École Municipale d'art de Boulogne-sur-Mer**, from 3 to 25 May 2019.

Other cross-border partnerships have also been established:

- **Lieux Communs - Galerie, in Namur:**
Stéphanie Roland and Sylvie Macias Diaz
- **BPS22 – Hainaut Province Art Museum**
(Charleroi - Belgium)

GIGANTISME PARTNERS

Cnap (National Fine Arts Centre)

The CNAP is one of the principal administrators of the French Ministry of Culture's policies within the contemporary visual arts domain. This influential cultural and economic entity encourages the French art scene in all its diversity, accompanying both artists and art-world professionals via various support services. It continually enriches and preserves the National Contemporary Art Collection, which it promotes and disseminates via loans to institutions both in France and abroad. Today boasting over 102,500 works acquired from living artists over the course of two centuries, this extensive collection well illustrates the contemporary art scene in all its great diversity.

lille3000

Exhibitions, metamorphoses, festivals, events...

From 27 April to 1 December 2019 – Lille, the European Metropolis of Lille & the Hauts-de-France Region

In 2004, Lille became the European Capital of Culture. This extraordinary event significantly affected the image of both the City of Lille and its Euroregion. lille3000 pursues and strengthens this fruitful dynamism. After *Bombaysers de Lille* (2006), *Europe XXL* (2009), *FANTASTIC* (2012) and *RENAISSANCE* (2015), lille3000 presents its 5th grand thematic edition entitled *ELDORADO!*

An opening party, urban metamorphoses and extensive exhibitions, at Le Tripostal, the Gare Saint Sauveur station and numerous other cultural spaces partnered with the European Metropolis of Lille, complemented by live performances, gardens, mapping, design, gastronomy, street art, debates and one-of-a-kind activities. This edition of lille3000 will lend centre stage to the spring and summer seasons, inviting visitors to crisscross the region on sunny days to discover its decidedly open and open-air events programme. In addition to the proposed exhibitions and spectacles, *ELDORADO* will continue to explore new worlds, while sensibly and sensitively investing all of Greater Lille.

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GIGANTISME — ART & INDUSTRIE

4 May 2019 — 5 January 2020

Dunkirk

www.gigantisme.eu

Artistic Directors:

Keren Detton: Director of the FRAC Grand Large — Hauts-de-France

Géraldine Gourbe: Philosopher and independent curator, expert on the Los Angeles art scene. Since 2015, she has worked on a rewriting of French cultural history from 1947 to 1981

Grégory Lang: Independent curator and producer, founder of Solang Production

Sophie Warlop: Director of the LAAC and the Fine Arts Museum of Dunkirk

GIGANTISME — ART & INDUSTRIE is a joint project of the FRAC Grand Large — Hauts-de-France and the LAAC contemporary art museum, in collaboration with the association L'Art Contemporain and the Littoral Hauts-de-France Chamber of Commerce and Industry.

The Cnap (National Fine Arts Centre) is a partner of **GIGANTISME — ART & INDUSTRIE**.

GIGANTISME — ART & INDUSTRIE is supported by the French Ministry of Culture — DRAC Hauts-de-France, the Hauts-de-France Region, the Urban Community of Dunkirk / Grand Littoral and the City of Dunkirk.

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