

SELF-GUIDING BOOKLET  
ENGLISH VERSION

**GIIG** **DUNKERQUE**  
**ANT** **4 MAI 2019 -**  
**ISME** **5 JANV. 2020**

**ART &  
INDUSTRIE**

# **GIGANTISME — ART & INDUSTRIE**

The first edition of the triennial GIGANTISME — ART & INDUSTRIE is a massive event exploring the interrelations between art and industry.

It opts for a novel approach to the history of art from 1947 to 1989, emphasizing the multiple connections between the French and foreign art scenes and this turbulent period's diverse artistic and socio-economic transformations.

Recognized as a pivotal year by historians, 1947 marked the popular initiative for extensive reconstruction following the unprecedented existential crisis of the war, which had terribly shaken the very notion of Humanism and its values.

In the late 1940s, 'national identities', which had been reduced and essentialized during the previous dark years, became the subject of an artistic, intellectual, social and economic reappropriation. There emerged a collective effervescence linked to the desire to contribute to and participate in a brighter, more confident future. But for how much longer?

'GIGANTISM' is characterized by a unique state of mind that laid the very groundwork for European modernity. This cultural and artistic history is marked by a singular convergence of art and industry, engendering a transformation of techniques, processes and ideas.

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 for a nuancing of the apparent incompatibilities between progress and deceleration.

Favouring an eminently multidisciplinary approach, this unique triennial invites us to reflect upon our past, present and future relationship with industry, by presenting the perspectives of artists and engineers, designers and architects.

GIGANTISME — ART & INDUSTRIE comprises two historic exhibitions at the FRAC Grand Large (*Space is a House*) and the LAAC (*À l'américaine*), complemented by an artistic itinerary (*Mental Landscapes*) incorporating the contemporary period, and further punctuated by a rich programme of films and performances.

Via original productions, visits by artists and publicly presented artworks, this groundbreaking triennial highlights a territory that stands out for its immense port industry, as well as for the synergies created between its cultural actors and economic stakeholders.

Furthermore, it enters into a rich resonance with partnered locations in and around Dunkirk.

**Artistic directors: Keren Detton, Géraldine Gourbe, Grégory Lang, Sophie Warlop**

WWW.GIGANTISME.EU  
#GIGANTISME

# GIGANTISME

## CHAPTER 1: MENTAL LANDSCAPES

### HALLE AP2

The only remaining vestige of the 'Ateliers et Chantiers de France' shipyards that once occupied Dunkirk's Grand Large district, the industrial wasteland of the iconic Halle AP2 ('Atelier de Préfabrication n° 2') offers an extraordinary setting for presenting the fantastical and daring projects of GIGANTISME — ART & INDUSTRIE, notably its out-scaled and out-of-the-ordinary creations.

By their size, weight, materials and occupation of space, the exhibited works – expressly produced for this occasion or reinstalled in situ – reveal both the site's structure and its uses, as well as the history of materials associated with the second half of the 20th century.

In resonance with the immediate surroundings of Dunkirk's industrial port complex, their direct source of inspiration, the installations imagined by the triennial's guest artists dialogue for the first time with the fascinating architecture of this veritable industrial cathedral.

While a fossil fuel that has since fallen out of favour, the coal processed by the steel mills nevertheless played an important role, alongside steel, in the pacification of the European continent. The European Coal and Steel Community (ECSC) founded in 1951 was the original predecessor of the modern-day European Union. One of the first artists to acquire a fascination for steel, starting in the 1960s, was the French artist **Bernar Venet**, who here presents his in-situ work *Hypothèse de l'effondrement* (2019).

In the 1950s, the revolutionary raw material of 'black gold' became all important and omnipresent. Petrol gave birth to diverse forms of plastic, transformed into objects and furnishings promoted by the booming advertising industry and the nascent network of supermarkets. This futuristic plastic population soon exploded globally, saturating our environment. By sculpting extruded polystyrene (a petrol derivative), the French artist **Anita Molinero** plays with an infinitely transformable material, with which, via its accumulation, she creates fantastical worlds: here, a column reaching for the heavens entitled *Bouche-moi ce trou 2* (2019).

The 1973 petrol crisis that shook all of Europe facilitated the rapid development of a new energy presented at the time as being both clean and efficient: nuclear power. It would allow for the entire electrification of the post-war period, another important facet of the reconstruction effort. The Halle AP2's electric bridge crane constitutes one of the last remaining

vestiges of the Dunkirk shipyards, active from 1949 to 1987. This mechanism was used for moving very heavy building materials. The light installation *Scanner* (2019) by the Swiss artist **Delphine Reist** restores the lost rhythms of production to this industrial cathedral. The artist has here seized upon this precursor of today's computerized mass production, evoking the further rationalization of manufacturing born of Fordism.

An omnipresent material within today's international industrial and commercial flows, cardboard has become an integral part of the vast digital economy, despite the material's simplicity and cheapness. The Portuguese artist **Carlos Bunga** creatively transforms massive amounts of cardboard to produce surprising trompe l'œils. His installation *Cathédrale* (2019), made up entirely of cardboard and tape, forms an architecture of vertiginous vertical lines that dialogue with the host building.

Within the current context of off-shoring, the crisis afflicting the metal-processing sector and its associated assembly chains is touched upon by the British artist **Liam Gillick's** installation *The View Constructed by the Factory After it Stopped Producing Cars* (2004-5). Despite being entirely 'fictional', this work of painted steel sheets evokes the reutilization of automobile manufacturing tools, artistically lent new life by the factory's takeover and self-management by the workers themselves, as an alternative based upon the cooperative social model dear to the artist.

Another creation linked to an activity currently in crisis and yet the source of an important memorial heritage, the sculpture *Desire Lines* (2015) by the Franco-Italian artist **Tatiana Trouvé** was initially imagined for Central Park and installed at the park's entrance throughout the summer of 2015. After studying the many kilometres of paths crisscrossing the park, the artist identified 212 itineraries ranging from 4 to 60 miles in length. She then imagined 3 monumental steel structures, containing a total of 212 wooden spools. Around each spool, she rolled a rope of a different colour, equal in length to one of the park paths. Each spool is also associated with an important historic walk somewhere in the world.

At nightfall, outside the Halle AP2, the Canadian artist **Angela Bulloch** proposes *Blowing in the wind* (2013), comprising two luminous coloured

pursuits animating the building's façade: the first projection is 'programmed' as a script or a musical score, while the second is 'alive', directly interacting with the varying winds via a wind-powered generator.

***Mental Landscapes continues its exploration on the ground floor of the FRAC***

**DELPHINE REIST**

**SCANNER**

2019

LIGHT INSTALLATION

PROJECTOR, WOOD, METAL

SPECIAL 'GIGANTISME — ART & INDUSTRIE'

PRODUCTION, DUNKIRK

FRAC GRAND LARGE — HAUTS-DE-FRANCE  
COLLECTION

THE MECHANICAL LIGHT INSTALLATION BY THE SWISS ARTIST DELPHINE REIST EVOKES THE HALLE AP2'S INITIAL USE AS A FACTORY FOR THE ASSEMBLY OF SHIPS (1949-1987). INVITED TO CREATE AN ARTWORK SPECIALLY FOR 'GIGANTISME — ART ET INDUSTRIE', THE ARTIST HAS HERE TAKEN ADVANTAGE OF THE BRIDGE CRANE, THE ONLY MECHANISM STILL OPERATIONAL WITHIN THIS INDUSTRIAL WASTELAND. AT REGULAR INTERVALS, THE BRIDGE CRANE COMES TO LIFE, WHILE A POWERFUL BEAM OF LIGHT PROGRESSIVELY ILLUMINATES THE GROUND. THE LIGHTING OF THIS DYNAMIC WORK EVOKES AN OFFICE SCANNER, THEREBY RELEGATING THE PRESENT SCULPTURES AND THE BUILDING'S ARCHITECTURE TO SIMPLE OBJECTS FOR INVENTORYING.

**LIAM GILLICK**

***THE VIEW CONSTRUCTED BY THE FACTORY  
AFTER IT STOPPED PRODUCING CARS***

2004-2005

EPOXY LACQUER ON STEEL

CNAP COLLECTION, PARIS

WHILE LIAM GILLICK'S CREATIONS OFTEN EVOKE REAL HISTORICAL EVENTS AND ARE THUS POLITICALLY PROVOCATIVE, HIS WORK *THE VIEW CONSTRUCTED...* ALLUDES TO A TALE IMAGINED BY THE BRITISH ARTIST HIMSELF.

THIS FICTION CONCERNS A GROUP OF WORKERS OBLIGED TO TAKE OVER AND OVERSEE THEIR FACTORY FOLLOWING ITS CLOSURE. SEARCHING FOR AN ALTERNATIVE, FAIRER ECONOMIC MODEL, THEY SEIZE THEIR INDUSTRIAL TOOLS WITH THE GOAL OF NO LONGER PRODUCING AUTOMOBILES AS BEFORE, BUT RATHER OF LENDING MATERIAL FORM TO ABSTRACT IDEAS. LIAM GILLICK'S INSTALLATION IS MEANT TO REPRESENT THE FINAL RESULT. THE WORK COMPRISES SEVERAL PLATES OF A SPECIAL TYPE OF PAINTED STEEL RESERVED FOR CARS. THE SUCCESSIVE PLATES EVOKE THE VARIOUS PLANES OF A PAINTING OR PERHAPS A DIAGRAM, PRESENTING A SORT OF DISTANT LANDSCAPE. RENDERED EVER CLEARER, THEY PRODUCE A GRADATION FOR AN ILLUSION OF DEPTH.

**CARLOS BUNGA**

***CATHÉDRALE***

2019

IN SITU INSTALLATION

CARDBOARD, TAPE,

GLUE AND LATEX PAINT

SPECIAL 'GIGANTISME — ART & INDUSTRIE'

PRODUCTION

WITH THE SUPPORT OF: LVH FAÇONNAGE, KILOUTOU AND THE STUDENTS OF THE ÉCOLE SUPÉRIEURE D'ART DU NORD- PAS DE CALAIS DUNKIRK / TOURCOING.

COURTESY OF THE ARTIST

CARLOS BUNGA, PORTUGUESE ARTIST BASED IN BARCELONA, EXPLORES PAINTING BEYOND ITS TRADITIONAL MEDIA AND FORMATS. PRODUCING ASSEMBLAGES OF PAINTED CARDBOARD, HE PLAYS WITH THE EPHEMERAL NATURE OF THIS POORLY CONSIDERED MATERIAL THAT HE LENDS CENTRE STAGE.

WITH THIS IN SITU WORK, *CATHÉDRALE*, THE ARTIST PURSUES HIS EXPLORATION OF AN ART THAT LITERALLY COVERS ARCHITECTURAL STRUCTURES AND INTERIOR DECORS. BY ADORNING AN ENTIRE WALL OF THE VAST HALLE AP2 WITH HIS CARDBOARD CREATIONS, CARLOS BUNGA INVITES THE PUBLIC TO REDISCOVER THIS ICONIC DUNKIRK HERITAGE SITE – THE LAST VESTIGE OF THE PORT'S OLD SHIPYARDS, KNOWN LOCALLY AS 'THE CATHEDRAL' FOR ITS HUGE SIZE. WHILE HIS WORK COMPRISING IMMENSE ARCHES SEEMS TO STRADDLE THE ARCHITECTURAL AND SCULPTURAL DOMAINS, IT IS IN FACT PAINTING THAT HERE PREVAILS. *CATHÉDRALE* REPRESENTS THE ARTIST'S LARGEST INSTALLATION TO DATE, FOLLOWING IN THE WAKE OF HIS CREATIONS IMAGINED FOR THE MACBA OF BARCELONA, THE MOCAD OF DETROIT AND THE MAAT OF LISBON.

**ANITA MOLINERO**

***BOUCHE-MOI CE TROU 2***

2018

EXTRUDED POLYSTYRENE, METAL, FUR

A PALAIS DE TOKYO, PARIS PRODUCTION

COURTESY OF THE ARTIST

THE FRENCH ARTIST ANITA MOLINERO QUESTIONS AND EXPLORES THE ART OF SCULPTURE IN LIGHT OF OUR CONTEMPORARY MATERIALS. WHILE SHE PURSUES A TRADITIONAL APPROACH, PAYING CAREFUL ATTENTION TO VOLUMES, TO FULL

AND EMPTY SPACES, SHE ALSO DRAWS INSPIRATION FROM THE BEAUTY AND TOXICITY OF INDUSTRIAL MATERIALS THAT SHE DOESN'T HESITATE TO DISTORT AND 'MISHANDLE'.

*BOUCHE-MOI CE TROU 2* IS A SUSPENSION OF EXTRUDED POLYSTYRENE THAT THE ARTIST HAS CUT WITH A CHAINSAW AND BURNED WITH A BLOWTORCH. THESE VIOLENT, EXPRESSIVE ACTIONS HAVE TRANSFORMED THE MATERIAL AND GIVEN BIRTH TO AN APOCALYPTIC SPECTACLE COMBINING CARBONIZATION AND BLISTERING.

THE ARTIST HAS CITED SCIENCE FICTION AS AN IMPORTANT SOURCE OF INSPIRATION, IMAGINING MUTANT FORMS MADE OF WASTE MATERIALS.



**BERNAR VENET**

***L'HYPOTHÈSE DE L'EFFONDREMENT***

2019

CORTEN STEEL

SPECIAL 'GIGANTISME — ART & INDUSTRIE'  
PRODUCTION

WITH THE SUPPORT OF ARCELORMITTAL  
AND THE ASSOCIATION L'ART  
CONTEMPORAIN, DUNKIRK  
THE ARTIST'S PERSONAL COLLECTION

THIS MONUMENTAL CORTON-STEEL  
SCULPTURE REVEALS THE SOBER,  
INDUSTRIAL AESTHETIC PROPER TO THE  
FRENCH ARTIST BERNAR VENET, WHO HAS  
SPENT MOST OF HIS CAREER IN THE UNITED  
STATES. LACKING ANY ARTIFICE OR EVEN  
COLOUR, IT IS NONETHELESS  
SPECTACULAR. THIS OPAQUE, CHAOTIC  
MASS IMPOSES ITSELF PHYSICALLY BUT  
ALSO MENTALLY UPON ITS  
SURROUNDINGS.

THE INDUSTRIAL WASTELAND LANDSCAPE  
READILY COMES TO MIND WITHIN THE  
HALLE AP2, A VAST VESTIGE OF DUNKIRK'S  
OLD NAVAL SHIPYARDS. BERNAR VENET'S  
STRIKING CREATION DIRECTLY CONFRONTS  
AND CHALLENGES VISITORS. IT  
ILLUMINATES THE FORCE AND WEIGHT OF  
NOT ONLY STEEL, BUT ALSO AN INDUSTRY  
WHOSE LANDSCAPE IS ALL TOO FAMILIAR  
HERE IN DUNKIRK. AND YET, THIS WORK IS  
MEANT TO PRESENT FIRST AND FOREMOST  
A PARTICULAR MATERIAL. INDEED, THE  
ARTIST OFTEN FREES HIMSELF OF  
COMPOSITIONAL CONSTRAINTS, TO  
ALLOW HIS SCULPTURES' CONSTITUENT  
ELEMENTS TO FALL AND BALANCE FREELY.

**TATIANA TROUVÉ**

***DESIRE LINES***

2015

METAL, EPOXY PAINT, WOOD, INK, OIL, ROPE

COURTESY OF THE ARTIST,  
THE GAGOSIAN GALLERY, NEW-YORK  
AND THE JOHANN KÖNIG GALLERY, BERLIN

*DESIRE LINES* WAS INITIALLY DESIGNED FOR  
NEW YORK'S CENTRAL PARK AND  
INSTALLED AT THE PARK'S ENTRANCE  
DURING THE SUMMER OF 2015. AFTER  
STUDYING THE MANY KILOMETRES OF  
PATHS CRISSCROSSING THE PARK, TATIANA  
TROUVÉ, ITALIAN ARTIST BASED IN PARIS,  
IDENTIFIED 212 ITINERARIES, RANGING  
FROM 4 TO 60 KM IN LENGTH. THE ARTIST  
THEN IMAGINED THREE MONUMENTAL  
STEEL STRUCTURES, CONTAINING A TOTAL  
OF 212 WOODEN SPOOLS. AROUND EACH  
SPOOL, SHE ROLLED A ROPE OF A  
DIFFERENT COLOUR, EQUAL IN LENGTH TO  
ONE OF THE PARK PATHS AND LABELLED TO  
IDENTIFY ITS LOCATION IN CENTRAL PARK.  
EACH SPOOL SHE THEN ASSOCIATED, VIA A  
KEY, WITH A HISTORIC WALK SOMEWHERE  
IN THE WORLD, TO ENCOURAGE VISITORS  
TO REFLECT UPON THE VARIOUS SOCIAL  
AND POLITICAL IMPLICATIONS OF THE  
SIMPLE ACT OF WALKING.

# GIGANTISME

## CHAPTER 1: MENTAL LANDSCAPES

### THE INDOOR AVENUE AND GROUND FLOOR OF THE FRAC

The design and furnishing of the France ocean liner and Air France planes further blurred the line between art and decoration.

This was long criticized by artists: initially in the 1950s by the champions of Abstract Art, then by the following generations of artists, notably in France, who refused any affiliation whatsoever with the decorative domain, fearing a resultant loss in esteem. Yet the growing fame of these very same artists allowed them to call upon such outside skills and expertise, to ultimately produce objects in series falling within the domain of design.

These crossover objects were soon to be seen in the department stores of Paris or in popular adverts. The frustrating relationship between art and ornamentation was a source of both fascination and revulsion, challenging the very concept of art as something inherently 'free' – a quality incompatible with interior design.

This (hi)story is all the more important here, as it applies to a leading industry of the Haut-de-France region. The wire-line activities of Roubaix even served as an early model – in the Anglo-Saxon mould – of architectural, artistic and humanistic patronage.

A little further off in Europe, in the clothing workshops of the Milan region still in operation, the Romanian artist Marion Baruch gleans discarded pieces of fabric. Formerly a hunter of coupons for designer textiles, this artist is well familiar with this particular material, which in her hands is magically transformed into supple monochromes sculpting space.

As a tribute to this manufacturing culture and expertise, **Marion Baruch** recycles these thrown-away fabrics to produce majestic works, such as this *Installation de tissus* (2016-17).

The British artist **Charlotte Moth** explores with fantasy and acuity the question of perspective on motifs and adornments. In the pure tradition of Maya Deren's experimental cinema, straddling anthropology and surrealist poetry, the artist minutely studies individual architectures.

In her film *Still Life in a White Cube* (2019), decorative elements, far from being disparaged for their functionality, become strange, peculiar, captivating. The textures, fineries and other ornamentations occupy our environment with no more hierarchy of class or materials. They belong to an uplifting – or even phantasmagoric – kaleidoscopic vision...

Just as decorative and psychedelic, the 50-metre-long curtain entitled *Dumbodélire* (2013) by **Alexandre Perigot** stretches the full length of the

indoor avenue. This creation was inspired by another world entirely: the North American cultural industry of Walt Disney.

Here, the French artist draws inspiration from the sequence of the film *Dumbo* (1941) in which the elephant first discovers inebriation and the illusions provoked by intoxication. This simple hallucinatory motif becomes an immense setting along which visitors are invited to stroll and thus step onstage.

Another textile object, this time adopting the unusual shape of a cabin, occupies the ground floor of the FRAC Grand Large: *La cabane éclatée n° 10* (1984) by **Daniel Buren**. Its striped motif evokes the old seaside resort beach tents of the Belle Époque period, vestiges of which can still be seen at Malo, for instance. Since 1965, this same motif of 8.75 cm-wide stripes has characterized the oeuvre of one of the most famous conceptual artists.

These endlessly repeated bands flirt with the decorative, presenting yet another paradox in the history of art and design.

***Mental Landscapes continues on the 5th floor (Belvedere) of the FRAC.***

**DANIEL BUREN**

***LA CABANE ÉCLATÉE N°10***

1984 – 1985

FABRIC AND WOOD

FRAC GRAND LARGE — HAUTS-DE-FRANCE  
COLLECTION, DUNKIRK

IN 1965, THE FRENCH ARTIST DANIEL BUREN BEGAN PLAYING WITH ALTERNATING BLACK AND COLOURED BANDS OF A FIXED WIDTH OF 8.7 CM – A MOTIF THAT HE WOULD USE FOR EACH OF HIS SUCCESSIVE WORKS. THIS MINIMALIST, ABSTRACT MOTIF WAS FIRST PAINSTAKINGLY APPLIED TO HIS PAINTINGS, THEN TO VARIOUS MEDIA. DESPITE THE USE OF A SINGLE, REPETITIVE MOTIF, BUREN'S WORKS NEVER FAIL TO MODIFY THEIR SURROUNDINGS.

*LA CABANE ÉCLATÉE N°10*, COMMISSIONED BY THE FRAC GRAND LARGE, CONSTITUTES ONE OF THE FIRST SUCH 'CABINS' CREATED BY THE ARTIST STARTING IN 1984. THESE CREATIONS NO LONGER SIMPLY MODIFY THEIR EXHIBITION LOCATION, THEY ALSO BECOME PLACES OR LOCATIONS IN THEIR OWN RIGHT. THE MOTIF EXPLODES BY PROJECTION INTO THE SURROUNDING SPACE, THEREBY MULTIPLYING THE POSSIBLE PERSPECTIVES.

**CHARLOTTE MOTH**

***STILL LIFE IN A WHITE CUBE***

2019

DIGITALIZED 16-MM FILM, 8 MINS

PRODUCTION: CA2M CENTRO DE ARTE  
DOS DE MAYO, MADRID

COURTESY OF MARCELLE ALIX, PARIS

CHARLOTTE MOTH IS A BRITISH ARTIST WHO PRINCIPALLY EXPLORES PHOTOGRAPHY, VIDEO AND SCULPTURE, OFTEN USING HER WORKS TO CREATE SCULPTURAL OR ARCHITECTURAL INSTALLATIONS. HER FILM-BASED WORKS COMPRISE HER PHOTOGRAPHS AND HER RESEARCH AND REFLECTIONS ON LOCATIONS AND CREATIONS. SHE COMPLEMENTS HER IMAGES OR SEQUENCES WITH READINGS OF POETRY, CITATIONS, ARCHIVAL TEXTS AND EVEN ORIGINAL MUSIC. IN THE GREAT TRADITION OF MAYA DEREN'S EXPERIMENTAL AND SURREALIST CINEMA, HER FILMS SEEK TO ALLOW SPECTATORS TO FEEL, FREELY ASSOCIATE AND EXPERIMENT WITH IDEAS, RATHER THAN SEEKING COMPREHENSION OR COMPATIBILITY.

IN THIS FILM, *STILL LIFE IN A WHITE CUBE*, SHE EXPLORES WITH FANTASY AND ACUITY THE QUESTION OF PERSPECTIVE ON MOTIFS AND ADORNMENTS, AS WELL AS THE OCCASIONALLY ODD POSITIONS THEY OCCUPY WITHIN OUR ENVIRONMENTS.

**MARION BARUCH**  
**SÉRIE DE TISSUS**

2016-2017

COURTESY OF THE ARTIST  
AND THE GALERIE ANNE-SARAH BÉNICHOU,  
PARIS

MARION BARUCH IS A ROMANIAN ARTIST TODAY BASED IN ITALY. HER OEUVRE CAN APPEAR UNGRASPABLE, DUE TO THE INNUMERABLE ARTISTIC PATHS THAT SHE HAS EXPLORED. HER CREATIONS COVER A VAST SPECTRUM, FROM HER PAINTINGS IN THE 1960S TO HER CONCEPTUAL INSTALLATIONS AND SCULPTURES OF THE 1980S, AND FROM HER COLLECTIVE PRODUCTIONS IN PARIS DURING THE PERIOD 1990-2000, TO HER WORKS CREATED IN ITALY SINCE 2010 USING DISCARDED PIECES OF FABRIC.

MARION BARUCH RECYCLES THROWN-AWAY FABRICS FROM CLOTHING WORKSHOPS AROUND THE MILAN AREA, NEAR HER HOME. ONCE IN HER HANDS, THIS MATERIAL BECOMES AT ONCE PICTORIAL AND SCULPTURAL, FALLING SURPRISINGLY WITHIN A GEOMETRIC AND MINIMALIST TRADITION EVOKING THE WORK OF ROBERT MORRIS. MADE UP OF LINES AND CURVES, PLEATS AND FOLDS, THESE OFTEN MONOCHROMATIC AND SUPPLE FORMS INHABIT ARCHITECTURES AND SPACES. THIS PARTICULAR INSTALLATION ECHOES THE INDUSTRIAL TEXTILE TRADITION OF NORTHERN FRANCE.

**ALEXANDRE PERIGOT**  
**DUMBODÉLIRE**

2013

FABRIC, METAL  
JOINT PRODUCTION: LE CARRÉ NATIONAL  
THEATRE / CHÂTEAU-GONTIER

COURTESY OF THE ARTIST  
AND SOLANG PRODUCTION PARIS /  
BRUSSELS

ALEXANDRE PERIGOT DRAWS INSPIRATION FROM THE CINEMATIC WORLD, THE PERFORMING ARTS AND EVEN VIDEO GAMES.

*DUMBODÉLIRE* STRADDLES SEVERAL OF THESE CREATIVE DOMAINS. INDEED, THE ARTIST HAS CREATED A CURTAIN STRETCHING 50 METERS IN LENGTH AND ADORNED WITH A MULTI-COLOURED, PSYCHEDELIC PRINT. THIS MOTIF HAS BEEN DRAWN FROM A SEQUENCE OF THE DISNEY FILM *DUMBO* IN WHICH THE ELEPHANT FIRST DISCOVERS INEBRIATION AND THE ILLUSIONS PROVOKED BY INTOXICATION. THE CURTAIN, MOUNTED UPON A METALLIC FRAME, EVOKES THE CINEMA SCREEN OR PERHAPS CINEMATOGRAPHIC FILM. INVITED TO PASS 'BEHIND THE CURTAIN', VISITORS ARE WELCOMED ON STAGE WHERE, WALKING ALONGSIDE THE INSTALLATION, THEY FIND THEMSELVES IMMERSSED WITHIN ITS HALLUCINATORY MOTIF.

# GIGANTISME

## CHAPTER 1: MENTAL LANDSCAPES

### 5<sup>TH</sup> FLOOR BELVEDERE

The top 5<sup>th</sup> floor of the FRAC Grand Large provides visitors three interesting perspectives.

The first encompasses the port's various breakwaters or 'moles', as well as the lighthouse, the maritime hangars, the channel and the flares of the industrial sites.

The second offers a panoramic view of the seawall and its horizon stretching off to the North Sea.

And the third takes in the entire Contemporary Art Hub. The FRAC's Belvedere thus offers visitors a veritable cinematographic view of Dunkirk.

Looking towards the industrial port, the *Signaux lumineux* (1984-2000), *Éoliennes* (2000) and other 'luminous stalks' (2004) imagined by the Greek artist **Takis** echo the flames and lamps of the surrounding steel mills. This jumble of upward-rising metallic structures – painted and occasionally lighted – links the strong collective memory of the *Trente Glorieuses* (the three-decade post-war boom period) with the incessant ballet of incoming and outgoing containers from all corners of the world.

The inflatable, mobile or cardboard architectures by the artists **Hans-Walter Müller, Robert Breer and Charlotte Posenenske** remind us that the 1947-1989 period in Europe was rich with a new vision of space and the city, with numerous experimentations in urban planning and housing. These modular architectures were more concerned with the actual inhabitants of these newly developed urban spaces. Indeed, an entire movement of artist-architects challenged the rapid, massive reconstruction of urban centres destroyed during WWII, which while admittedly necessary (to quickly provide housing to those in need) often resulted in uniform, anonymous and even alienating constructions. Often associated with 'utopian architecture', the resulting works explored an ethically responsible approach – what one would today call 'sustainable' – with one of the movement's earliest theorizations presented in the art critic Michel Ragon's work *Où vivrons-nous demain ?* (1976).

The German architect based in France **Hans-Walter Müller** began in 1967 to design his inflatable structures as veritable 'blown-air architectures' to experience and inhabit.

The transparency of PVC is seen as liberating, for the inhabitants of the projection space *L'Estació Mòbil* (2005) are never imprisoned, but rather ever in direct contact with their surroundings.

*Float* (1970) by the **Californian Robert Breer** is also radical in its form. Indeed, the artist (trained as an engineer) transforms this autonomous module into a veritable floating sculpture. By its otherworldliness, *Float* invades its exhibition space in an amused, curious manner, seemingly asking us, 'Where am I?'

The cardboard modules of the *DW series* (1967-2019) by the German artist **Charlotte Posenenske** reinforce this sensation of 'likeness', with these newly imagined architectural elements copying existent structures while still being different and contrasting with the metal of the arches. Keen to render her work accessible, the artist proposes modules allowing for an infinite variety of combinations and associations. The minimalism of her imagined forms is in line with the DIY culture.

Pursuing this ethical exploration of housing, the work by the artist **Ana Lupas** proves essential for a more sustainable utilization of our fragile resources.

*Monument of Cloth* (1990) lends centre stage to fabric, a recurrent element in this Romanian artist's oeuvre. But while **Ana Lupas** has already worked extensively with this perishable material – most notably in 1990 during the social protests then rocking Bucharest – she has since pursued a more sustainable exploitation of fabric, as well as the transmission of collective memory over time.

The artist favours metal, for while all of humanity values perennial memory, this ultimately depends upon the longevity of the monument's chosen material.

Nearer to home, the three films by the French artist **Julien Prévieux** – *What Shall We Do Next?* (2014), *Patterns of Life* (2015) and *Where Is My (Deep) Mind?* (2019) – intimately question our contemporary beliefs regarding progress. Or the manner in which algorithms influence our social behaviours.

Lifestyles are transformed into virtual data sets that ultimately standardize our ways of (communal) life. The 'Global Village' of Marshall McLuhan here presents a more dystopian side than at the time of humanity's first moonwalk...

***Mental Landscapes continues its artistic itinerary in town...***

**ANA LUPAS**

**MONUMENT OF CLOTH**

1990

MODULES OF ALUMINIUM  
AND STAINLESS-STEEL SUPPORTS  
COURTESY OF THE ARTIST

*EXEGI MONUMENTUM AERE PERENNIUS [I  
HAVE CREATED A MONUMENT TO OUTLAST  
BRONZE]*

*HORACE, ODES [CARMINA], III, 33*

ANA LUPAS HAS CREATED A MONUMENT ATTESTING TO THE EXISTENCE OF WHAT CAN SERVE AS TESTIMONY FOR FUTURE MEMORY. IMPOSING IN BOTH SIZE AND SYMBOLIC VALUE, *MONUMENT OF CLOTH* CONSTITUTES A CONTINUATION OF INFINITE POTENTIAL. THE ARTIST FAVOURS METAL, FOR WHILE ALL OF HUMANITY VALUES LONG-LASTING MEMORY, THIS ULTIMATELY DEPENDS UPON THE LONGEVITY OF THE MONUMENT'S CHOSEN MATERIAL.

THE 'FABRIC' PRINTS ARE MADE OF ALUMINIUM AND SO FROZEN IN TIME. THEY FACE THE HORIZON, SEEMINGLY STILL DRYING IN THE WIND. THE THEME OF *MONUMENT OF CLOTH* DATES BACK TO 1990: THE INITIAL WORK WAS TEMPORARILY INSTALLED ON THE UNIVERSITY SQUARE IN BUCHAREST, AT THE TIME AN ASSEMBLY POINT FOR PROTESTS.

THE MATERIAL FIRST CHOSEN BY THE ARTIST FOR HER INITIAL CREATION WAS PERISHABLE. ANOTHER *MONUMENT OF CLOTH*, MADE OF ASPHALT ON A TEXTILE SUPPORT, HAS BEEN PRESENTED SINCE 1997 AS PART OF THE PERMANENT OPEN-AIR COLLECTION OF THE SZENT ISTVAN KIRALY MUSEUM IN SZÉKESFEHÉRVÁR, HUNGARY.

**ROBERT BREER**

**FLOAT**

1970

MOTORIZED SCULPTURE  
RESIN, MOTOR, WHEEL AND BATTERY  
PRODUCED WITH THE SUPPORT OF THE  
SHARJAH ART FOUNDATION

COURTESY OF GB AGENCY, PARIS

*FLOAT* IS A DYNAMIC SCULPTURE WHOSE SLOW, ALMOST IMPERCEPTIBLE MOVEMENT REQUIRES VISITORS' UTMOST ATTENTION. THIS CREATION TESTIFIES TO THE FASCINATION OF ITS CREATOR ROBERT BREER FOR MOVEMENT. THE NORTH-AMERICAN ARTIST INFUSED NOT ONLY HIS SCULPTURES, BUT ALSO HIS PAINTINGS AND FILMS WITH THIS TENSION BETWEEN ANIMATED AND UNANIMATED IMAGES. HIS FLOATING SCULPTURES, BORN IN THE 1960S, COMBINE CERTAIN CHARACTERISTICS OF TWO ARTISTIC MOVEMENTS OF THIS PERIOD: MINIMAL ART, VIA THEIR SIMPLE, GEOMETRIC FORMS AND INDUSTRIAL MATERIALS, AND KINETIC ART, VIA THE USE OF MOTORS. *FLOAT* IS A ROBOT-SCULPTURE THAT CHANGES DIRECTION WITH EACH OBSTACLE ENCOUNTERED. IT GENERATES DISORDER, CONFUSION WITHIN ITS SPACE OF NAVIGATION. SELF-STEERING AND SEEMINGLY UNCONCERNED BY ITS SURROUNDINGS, THIS WORK NEVER FAILS TO SURPRISE SPECTATORS. ROBERT BREER PRODUCED NUMEROUS WORKS OF THIS TYPE, RANGING FROM MONUMENTAL CREATIONS, SUCH AS THE WORK EXHIBITED AT THE FRAC GRAND LARGE, TO A SERIES LESS THAN 10 CM IN HEIGHT.



**JULIEN PRÉVIEUX**

***WHAT SHALL WE DO NEXT? (SEQ #2)***

2014

HD VIDEO, 17 MINS

***PATTERNS OF LIFE***

2015

HD VIDEO, 15 MINS

***WHERE IS MY (DEEP) MIND?***

2019

HD VIDEO, 15 MINS

COURTESY OF THE ARTIST

THE FRENCH ARTIST JULIEN PRÉVIEUX OFFERS AN UNUSUAL AND CRITICAL PERSPECTIVE ON THE MANNER IN WHICH TECHNOLOGICAL EVOLUTIONS INSIDIOUSLY INFLUENCE OUR SOCIAL BEHAVIOURS.

*WHAT SHALL WE DO NEXT? (SEQ #2)* IS PRESENTED AS A SEEMINGLY BURLESQUE CHOREOGRAPHY. THE DANCERS COMBINE ORDINARY MOVEMENTS WITH INVENTED MOVEMENTS THAT ARE PATENTED FOR POTENTIAL TECHNOLOGICAL INNOVATIONS.

*PATTERNS OF LIFE* SHARES WITH *DANCERS* SIX EXAMPLES OF CAPTURING HUMAN BODY MOVEMENTS FOR SCIENTIFIC PURPOSES. THIS FILM QUESTIONS THE EFFECTS OF QUANTIFYING AND VISUALIZING MOVEMENTS, WHILE SHEDDING LIGHT ON THE POLITICAL, ECONOMIC AND MILITARY IMPLICATIONS OF THESE VARIOUS EXPERIMENTS.

*WHERE IS MY (DEEP) MIND?* EXPLORES ARTIFICIAL INTELLIGENCE AND THE LEARNING PROCESSES OF MACHINES, HERE EMBODIED BY DANCERS. THIS PARADOXICAL SITUATION ILLUSTRATES THE MECHANIZATION OF OUR SOCIETY, WHERE BODIES INTERACT LIKE MACHINES MADE MORE HUMAN.

THESE THREE PERSPECTIVES ON THE FUNCTIONING OF OUR SOCIETIES SPOTLIGHT THE STRANGENESS OF MODERN-DAY BEHAVIOURS BY STRIPPING AWAY THE VENEER OF EVERYDAY LIFE.

**CHARLOTTE POSENENSKE**

***DW SERIES***

1967-2019

CORRUGATED CARDBOARD

COURTESY OF THE CHARLOTTE POSENENSKE ESTATE AND THE MEHDI CHOUAKRI GALLERY, BERLIN

CHARLOTTE POSENENSKE WAS A GERMAN ARTIST, BEST KNOWN FOR HER SCULPTURAL OEUVRE OF GEOMETRIC AND REPETITIVE FORMS. DURING HER SHORT ARTISTIC CAREER (1959-1968), SHE DEFENDED A SOCIALLY-ENGAGED CREATIVE APPROACH, BEFORE EVENTUALLY CHANGING CAREER PATHS IN 1968, HAVING FINALLY LOST FAITH IN THE REFORMATIVE POWER OF ART. THE RECTANGULAR TUBES OF HER DW SERIES COMPRISE VARIOUS MODULES OF CORRUGATED CARDBOARD. THESE MANUFACTURED PIECES ARE PRODUCED IN SERIES TO IMITATE THE STANDARDIZED FORMS OF AIR DUCTS AND CAN BE FREELY ASSEMBLED INTO AN INFINITE VARIETY OF COMBINATIONS. EVERYONE IS THUS FREE TO CONTRIBUTE TO THEIR ELABORATION. THE ARTIST APPLAUDED THEIR INSTALLATION WITHIN SUCH PUBLIC SPACES AS RAILWAY STATIONS AND AIRPORTS, THEREBY FURTHER EXAGGERATING THE MIMICRY OF THEIR SURROUNDINGS. EXHIBITED AT THE FRAC GRAND LARGE, THEY DIALOGUE WITH THE BUILDING'S ARCHITECTURE, WHOSE FORMAL VOCABULARY THEY SHARE.

**HANS-WALTER MÜLLER**

**L'ESTACIÓ MÒBIL**

2005

INFLATABLE ARCHITECTURE,  
TRANSLUCENT AND TRANSPARENT FLAME-  
RESISTANT PVC, 220-VOLT BLOWER AND  
ELECTRIC MOTOR,  
60 SOFT-PLASTIC CONTAINERS FULL OF  
WATER

L'ESTACIÓ MÒBIL — ASSOCIATION  
L'ESTACIÓ, ARCHITECT HANS-WALTER  
MÜLLER.

WITH THE SUPPORT OF LA CAISSE DES  
DÉPÔTS ET CONSIGNATIONS.  
IN COLLABORATION WITH THE FRENCH  
MINISTRY OF CULTURE, THE NATIONAL FINE  
ARTS CENTRE (CNAP) AND THE  
INTERNATIONAL CENTRE OF ART AND  
LANDSCAPE (CIAP - VASSIVIÈRE).  
COURTESY OF THE ASSOCIATION  
L'ESTACIÓ, BETTY BUI AND GILLES  
COUDERT, LAUDUN.

OPEN TO VISITORS UPON REQUEST

HANS-WALTER MÜLLER, GERMAN  
ARCHITECT BASED IN FRANCE, HAS  
FORSAKEN 'HARD' ARCHITECTURAL  
STRUCTURES IN FAVOUR OF INFLATABLE  
PRODUCTIONS SINCE 1967. IN HIS OWN  
WORDS, HIS OBJECTIVE IS TO 'CREATE  
ARCHITECTURE WITH LIGHT.' TO THIS END,  
HE IMAGINES STRUCTURES MADE OF PVC,  
ALTERNATING BETWEEN OPAQUE AND  
TRANSPARENT SURFACES.

THE ARCHITECTURAL CREATION  
PRESENTED HERE WAS COMMISSIONED BY  
THE ASSOCIATION L'ESTACIÓ FOR THE  
PROJECT OF AN INFLATABLE VILLAGE, AS  
THE TEMPORARY PREFIGURATION OF AN  
ARTIST'S RESIDENCE CONNECTED TO THE  
VILLAGE OF BENIFALLET IN CATALONIA AND  
THE VASSIVIÈRE ART CENTRE IN LIMOUSIN.

THIS WORK HAS ONLY BEEN PRESENTED  
ONCE PREVIOUSLY, DURING THE  
YOKOHAMA TRIENNIAL IN 2005. THE  
TRIANGULAR STRUCTURE COMPRISES  
THREE HALF-SPHERES SURROUNDING A  
CENTRAL DOME. LIGHT AND MODULAR, THE  
STRUCTURE CAN SERVE VARIOUS  
PURPOSES: AS AN EXHIBITION ROOM, A  
CONFERENCE ROOM, EVEN A PROJECTION  
ROOM THANKS TO ITS WHITE SURFACES  
CAPABLE OF SERVING AS SCREENS. THE  
TRANSPARENT WALLS ALLOW FOR  
TRANSVERSAL PERSPECTIVES. OPEN TO ITS  
ENVIRONMENT, THIS WORK INTERACTS  
WITH THE ARCHITECTURE OF THE FRAC  
GRAND LARGE, DESIGNED BY LACATON &  
VASSAL, THROUGH THE LIGHTS AND  
SHADOWS IT CASTS, AS WELL AS  
THROUGH THE SPIRIT OF ITS CHOSEN  
MATERIALS. THESE AERIAL STRUCTURES  
ARE POETICALLY CALLED 'BLOWN  
ARCHITECTURES' BY THEIR CREATOR.

**TAKIS**

***BUSTE DE VÉNUS***

2004

METAL, ALUMINIUM AND FOUND OBJECTS  
(PAINTED)

***SIGNAL LUMINEUX ROUGE***

2000

METAL, ALUMINIUM AND FOUND OBJECTS  
(PAINTED)

***ÉOLIENNE***

2000

METAL, ALUMINIUM AND FOUND OBJECTS  
(PAINTED)

***ÉOLIENNE***

2000

METAL, ALUMINIUM AND FOUND OBJECTS  
(PAINTED)

COURTESY OF LAFFANOUR /  
GALERIE DOWNTOWN PARIS

***SIGNAL LUMINEUX, VIS D'ARCHIMÈDE***

1984

PAINTED METAL AND ELECTRICAL SYSTEM

COURTESY OF GALERIE NATALIE SEROUSSI,  
PARIS

BEGUN IN 1955, THE SERIES OF SIGNALS BY THE GREEK ARTIST TAKIS (REAL NAME: PANAYOTIS VASSILAKIS) COMPRISES METALLIC STALKS OCCASIONALLY MOUNTED WITH LIGHTS OR ELABORATE CUT-OUTS.

THE ARTIST APPARENTLY FOUND INSPIRATION FOR HIS SIGNALS DURING A STAY IN CALAIS: WHILE AT THE RAILWAY STATION, WAITING ON THE PLATFORM, HE NOTICED 'THE EYES OF MONSTERS TURNING ON AND OFF, RAILS AND TUNNELS, A JUNGLE OF IRON. MULTICOLOURED SIGNS, RAILINGS, PASSAGES.' IN THE 1980S, HE

BEGAN CREATING EVER LARGER SIGNALS TO OCCUPY THE PUBLIC SPACE, REACTING TO THE WINDS. IN DUNKIRK, THESE SIGNALS ECHO THE AREA'S LIGHTHOUSES AND BEACONS, OR THE PILOT LIGHTS OF THE PORT'S STEEL MILLS.

# GIGANTISME

## CHAPTER 3: SPACE IS A HOUSE

### 4<sup>TH</sup> FLOOR

In resonance with the FRAC Grand Large collection that since the 1980s has maintained a rich dialogue between art and design, *Space is a House* presents numerous designer objects.

This bridging of the two domains is unique and sheds light on the domestic revolution underway between 1947 and 1989.

Adopting the perspective of the private household, this exhibition testifies to the great social upheavals of the post-war period, when decorative considerations (notably idealizing a comfortable upper-class home) became an important spearhead of European modernity.

Design was popularized to the point of massification, with the subsequent standardization of home interiors being then ridiculed or played upon by artists.

#### 1) A certain decorative modernity

Emerging from a black-and-white world lacking wall paper, refrigerators or bathrooms, households suddenly adopted the (Marshall Plan-approved) technicolor palette of American cinema.

Among artists such as **Hans Hartung, Janine Abraham, René-Jean Caillette, André Landskoy, Mathieu Matégot** and **Alain Richard**, the nascent European modernity of lines and colours was sold to the public through the images of interior-design magazines presenting elaborate household ensembles combining furnishings and artworks.

This post-war modernity was also promoted by the Matisse-inspired revolution of *découpage*, explored by the artist during his stay at the Hôtel Negresco in Nice, and with a view to his designing and decorating the Saint-Paul de Vence chapel.

Ornamentation, repeated motifs (**Bernard Pagès, Louis Cane, Simon Hantai, Patrick Saytour, Claude Viallat**), large-scale designs such as friezes (**Noël Dolla, Gérard Duchêne, Niele Toroni**) would influence an entire filiation of European and American (**Shirley Jaffe**) artists, from the 1950s to the present day: **Carla Accardi, Arman, Bernard Aubertin, Pierrette Bloch, Yves Klein, Robert Malaval, Guy Mees, Serge Mouille, Claudio Parmiggiani, Henk Peeters, Niki de Saint Phalle**.

Long denigrated, this history of the decorative in art, in both France and Europe, is today the subject of an unapologetic reappraisal.

## 2) European minimalism and the premises for popular design

Design manufacturing and dissemination tools were inspired by the fine arts, embodied by Paris up until 1964, then by New York.

A European minimalist movement emerged, with members of the **ZERO group** exploring new possibilities offered by monochromes and vibrations of light (first **Heinz Mack** and **Otto Piene** in 1958, followed by **Günther Uecker**, and eventually joined by **Dadamaino, Herman De Vries, Jan Henderikse, Piero Manzoni, Henk Peeters, Antonio Scaccabarozzi, Jan Schoonhoven, Paul Van Hoeydonck, Jef Verheyen** and **Gerhard von Graevenitz**).

This nascent movement could be seen in the work of artists exhibited at the Salon des Réalités Nouvelles in Paris, an essential abstract art show, prior to the 1964 Venice Biennale Prize awarded to the American pop artist Robert Rauschenberg (**Jean Dewasne, Aurélie Nemours, Geneviève Claisse**), or defended by the gallery owner Denise René, an important figure of the emerging art scene (**Victor Vasarely, François Morellet**). Other artists such as **Max Bill, Antonio Calderara, Lili Dujourie, Walter Leblanc and Charlotte Posenenske** affirmed in their own manner a European vision of minimalism alongside their minimalist American cousins (**Donald Judd, Sol LeWitt**), who themselves had also been influenced by European abstraction.

This history of art demands to be written and put into perspective with the premises of a history of design (**Claude Courtecuisse**)...

***The Space is a House exhibition continues on the 3rd floor***

# GIGANTISME

## CHAPTER 3: SPACE IS A HOUSE

### 3<sup>RD</sup> FLOOR

#### 3) Emergence of design for everyone

Beginning in the 1960s, designers (notably **Roger Landault, Pierre Paulin, Christian Germanaz, Roger Tallon, Eero Arnio, Dannielle Quarante, Verner Panton, Patrick Gingembre**) pursued the multiplication and serialization of these minimalist forms (**Ado, Pal Horvath, Heinz Mack, Aurélie Nemours, Jan Van Den Abbeel**), eventually lending them semi-geometric (**Jean-Claude Farhi**), semi-organic and sensual shapes (**Francis Dusepulchre, Matta, Gaetano Pesce, Studio 65**), echoing the period's emancipation of the body (**William Klein**), of sexualities, and the birth of body art, explored notably by female artists such as **Nicola L., Ruth Francken, Heidi Bucher, Marion Baruch** and **Helen Chadwick**.

With this serialization, Gigantism became a sign of space-time dissemination and occupation, turning upside down the means and methods of producing and distributing art, to the point of promoting certain materials while rendering others obsolete (**Dorothee Becker, Andreas Christen, Lars Fredrikson**).

This was well understood by the New Realists, who launched **L'Atelier A** (**André Cazenave**) and dove daringly into design at the same time as furnishings sold at the Prisunic supermarkets (**André Cazenave, Claude Courtecuisse, Piero Gilardi, Guy de Rougemont**).

Design became ever more accessible, while promoting youth and progress at a time when, comfortably watching TV at home, one could follow humanity's first steps on the moon, with outer space thus becoming an extension of one's own home: *Space is a House*.

#### 4) Daily measured life

At the same time, the notion of objective measurement with the associated grid pattern served as a model as much in design (**Joe Colombo, Giancarlo Piretti**) as in art (**Antonio Calderara, François Morellet, Raymond Hains, Jean Pierre Raynaud**). The metre, then fixed according to the atomic clock, constitutes one of seven basic units making up the International System, not adopted in its entirety until 1971.

Such standardized units shaped our relationship with the world and structured our perception. Among other forms, that of the grid became an integral element of art (**Martin Barré, Kosta Karahalios, Michel Journiac, Claude Rutault**), architecture (**Superstudio**) and design (**Claude**

**Courtecuisse, Pierre Paulin, GRUPPO STRUM, Studio 65**) and would also serve as a foundation for new creative practices.

This ensemble of pieces gathered together on the grid, like an assemblage of regular crisscrossings (**Foin®**) or an organization of data (**Thomas Bayrle**), questions the concepts of objectivity and measurability, the role and justification of any system of signs within our culture.

## **5) The great domestic distortion and ultra-modern solitudes**

One could also safely observe distant conflicts, product of the Cold War's divvying up the planet, within a Europe seeking its pacification.

It was within this particular context of the 1970s that a certain biting irony emerged, a great domestic distortion (**Ruth Francken, Michel Journiac, Piotr Kowalski, Robert Malaval, Hervé Télémaque**), distancing itself from the serial production of objects and evoking the risks of individualism, conformity and anonymity.

People became more wary and suspicious vis-à-vis images. Decorative aspects of design and art, associated with illusion, were for this reason often criticized: **John M. Armleder, César, Bertrand Lavier, Bernard Pagès, Man Ray, Jean-Michel Sannejouand, Daniel Spoerri**.

Europe was no longer the sole stronghold of art. Positions became entrenched and the household the theatre of impassioned ideological debates (**Jacques Monory**).

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. They embodied a sort of ultra-modern solitude: **Victor Burgin, Philippe Cazal, Gérard Deschamps, Lili Dujourie, Simon Hantai, Hans Hartung, Daniel Pommereulle, Unglee**.