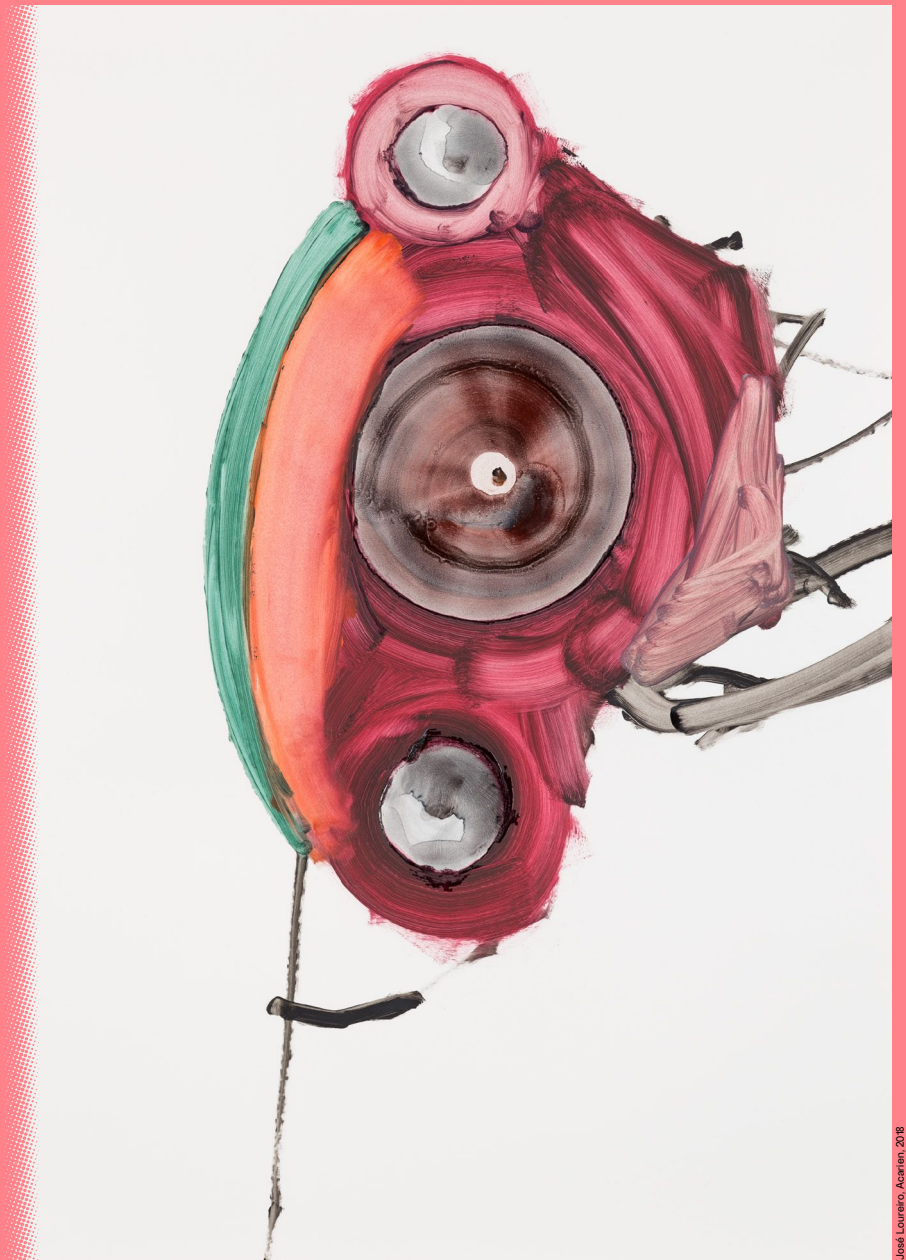


2024 PRESS KIT

exhibitions and events

FRAC GRAND LARGE

Hauts-de-France



José Loureiro, Acarém, 2018

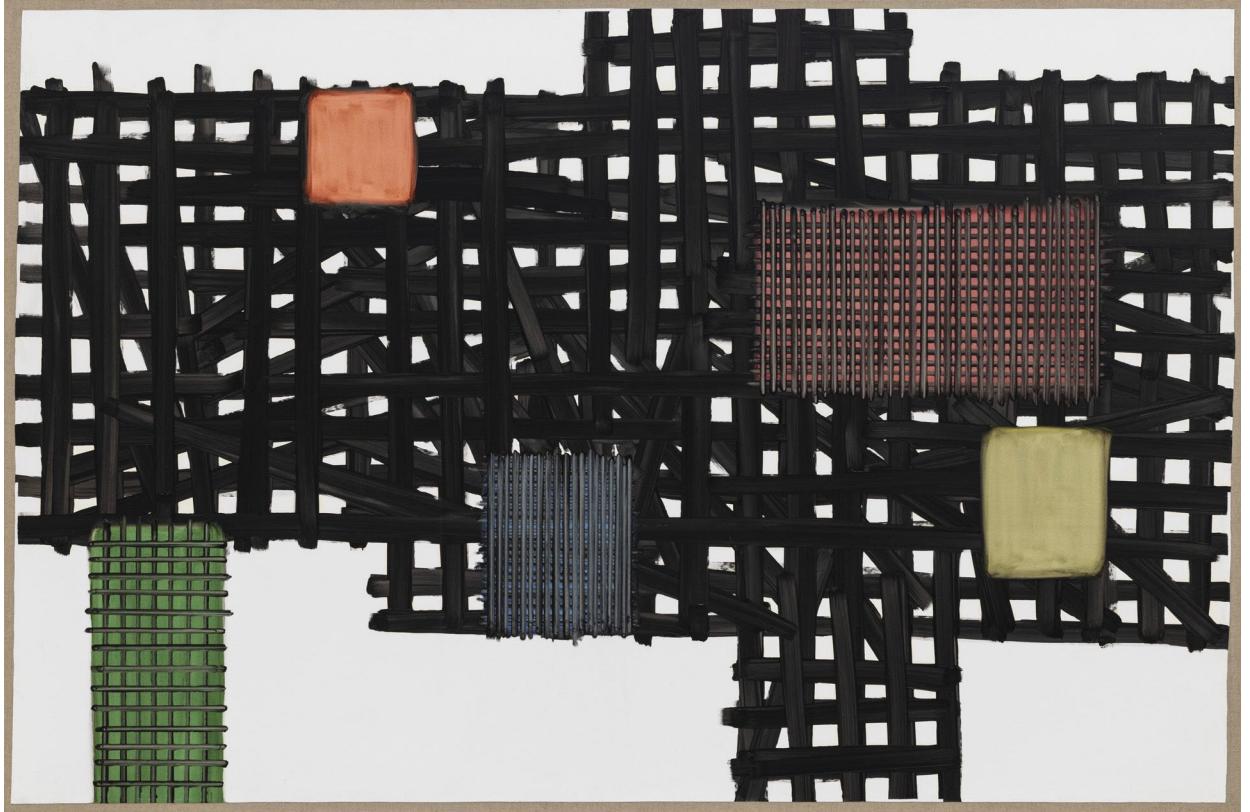
Dunkirk



Fonds Régional d'Art Contemporain - 503 avenue des Bancs de Flandres, 59140 Dunkerque
Wednesday-Sunday 2 pm-6 pm - Free on the first Sunday of the month.



Graphic Design: Les produits de l'épicerie



José Loureiro, *Synapse morte*, 2018, oil on canvas, 144 x 220 cm © José Loureiro, Adagp Paris 2024



KEREN DETTON

Keren Detton graduated in art history from the *École du Louvre* and Paris 1 Panthéon-Sorbonne University and then trained as a curator at the *École du Magasin* in Grenoble (France) in 1999. After gaining experience working both in France and abroad (Indonesia, Great Britain, Germany), she joined *Galerie Air de Paris*, where she developed an events programme focusing on emerging artists (2004–2009). In parallel, she worked on exhibition projects as an independent curator. Together with fellow curators, she founded C-E-A (commissaires d'exposition associés) in 2007, an association over which she presided until 2009. She was appointed director of the *Le Quartier* contemporary art centre in Quimper, where she curated fifty or so solo and group exhibitions, which were accompanied by various publications, catalogues and artists' books (2009–2016).

Since 2016, Keren Detton has been at the head of the *Fonds Régional d'Art Contemporain Grand Large – Hauts-de-France* in Dunkirk, where she takes the collection as her starting point to explore design from the 1960s to the present day and the role of the object in contemporary creation.

WHAT'S ON IN 2024 AT THE FRAC GRAND LARGE

A place of expression, for sharing between generations and exchanging points of view, the Frac Grand Large is sure to surprise with its selection of new exhibitions open to every discipline. A major event this year is “CROQUE-COULEUR”, the first solo show in France by Portuguese painter José Loureiro. Combining rigour and fantasy, Loureiro navigates the line between abstract art and figuration with canvases marked by a vibrant use of colour.

The result of research carried out during her residency, “Les îlots bleus” by Apolline Ducrocq presents a genealogical-like series of sculptures inspired by memories of a flight of stairs in the town of Dunkirk and what remains of them.

In parallel, “Extrême Collection” inaugurates a new way of bringing the Frac’s permanent collection to life with three special focuses: the works of German artists from the 1960s to the present day, new additions to the design collection and, in collaboration with AWARE, the life and work of the women artists who left their mark on the 20th century.

In Halle AP2, *La Cuisine en terrasse* by designer matali crasset, a new addition to the collection, will provide a convivial space for local associations and artists to meet and exchange.

The Fonds régional d’art contemporain continues to reach out to new audiences with touring exhibitions. In the continuation of certain long-standing actions, two major international exhibitions will be organised at the request of the Kunstmuseen Krefeld (Germany) and Cheongju National Museum (Korea).

The Frac will also be exhibiting its collection across the Hauts-de-France region in some thirty or so unusual venues, such as schools, universities, chapels and libraires. Check out the events programme on the Frac Grand Large website and see what’s happening near you!

Here, there and wherever you are, the collection has its eye on you!

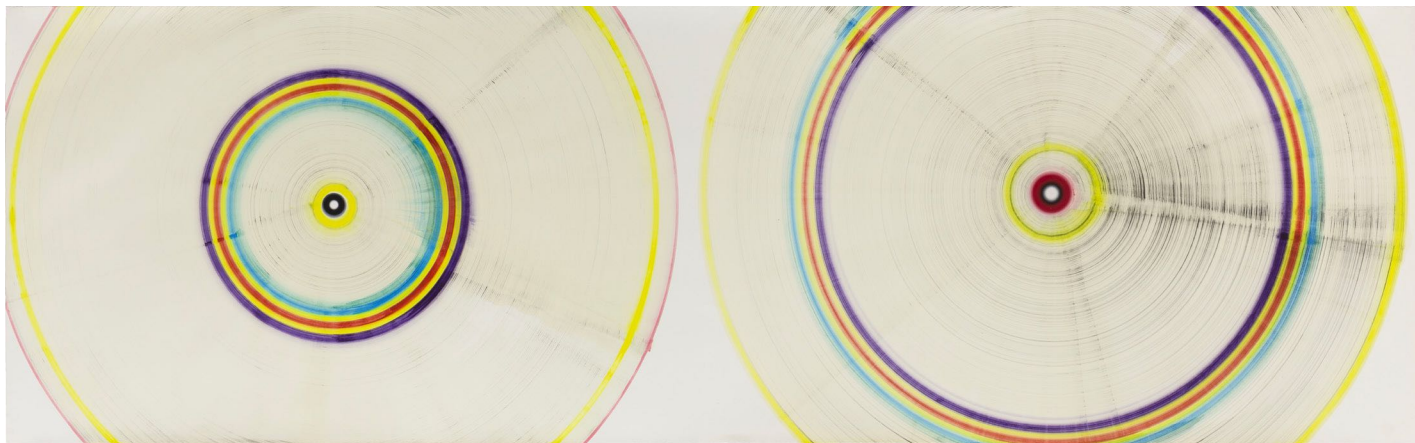
Keren Detton, Director Frac Grand Large

the exhibitions

17.02

— 01.09.24

JOSÉ LOUREIRO CROQUE-COULEUR



José Loureiro, *Œil*, 2022, oil on paper, 130 x 427 cm © José Loureiro, Adagp Paris 2024

17.02

— 19.05.24

APOLLINE DUCROCQ LES ÎLOTS BLEUS



Apolline Ducrocq, *Les îlots bleus*, 2023 © Apolline Ducrocq

FROM **17.02**

MATALI CRASSET LA CUISINE EN TERRASSE



matali crasset, *La Cuisine en terrasse*, 2021 © matali crasset – Photo: C.K. Mariot

17.02

— 31.12.24

**EXTRÊME COLLECTION THE FRAC GRAND LARGE—
HAUTS-DE-FRANCE COLLECTION**

D'ALLEMAGNE



Gerhard Richter, *Athen*, 1985, oil on canvas, 201 x 321 cm
© Gerhard Richter – Photo: Stéphane Himpens

FROM **17.02**

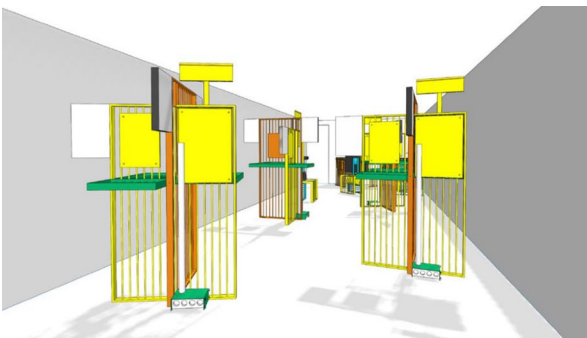
MARLÈNE HUISSOUD THE POINT OF VIEW
OF EVELIEN BRACKE



Marlène Huissoud, *The Chair*, 2019, unfired clay, natural binders,
wood, 103 x 75 x 75 cm. Collection Frac Grand Large, acquired in
2021 © Marlène Huissoud, Adagp Paris 2024

FROM **17.02**

AWARE AND MATALI CRASSET BE AWARE



AWARE and matali crasset, *Be AWARE*, 2023



José Loureiro, *Acarien*, 2018, oil on paper, 102 x 73 cm © José Loureiro, Adagp Paris 2024

“Colours communicate with each other using an undecipherable code that is impervious to even the most powerful algorithm. They are as slippery as an eel and as prickly as a pear. We will never discover a Rosetta Stone for colours.”

José Loureiro

17.02

— 01.09.24

JOSÉ LOUREIRO CROQUE-COULEUR

The Frac Grand Large invites you to discover the art of Portuguese painter José Loureiro in an exhibition that brings together almost one hundred and twenty works produced over a fifteen-year period including a number of previously unseen series. Born in 1961, José Loureiro discovered painting at the age of sixteen and went on to study at the Lisbon School of Fine Arts. He began exhibiting at the end of the 1980s.

An initial, expressive style marked by almost surrealist touches rapidly evolved into a more bare-bones approach. In 1993, his work took on a more abstract character that was grounded in his research into grids. The latter continue to inform his work today as Loureiro explores the mechanics of gesture, questions of scale, the synthesis of movements and the autonomy of colour.

The works on display are not organised in chronological order. The exhibition begins with “La vocation des acariens”, a series from 2017 of which two paintings can be found in the Frac Grand Large collection. Loureiro works with oil on canvas or oil on paper, applying fluid and vivid colours that sometimes create an impression of volume. Black lines freely inspired by insect legs crisscross the surface. The repulsive evocation of this animal that cannot be seen by the naked eye is offset by the carnal nature of these forms. Isolated with the frame of each painting, these dust mites are like the letters of an alphabet,

however once the paintings are hung on the wall, the ensemble rhythmically imposes its presence like a musical score. Formed from concentric circles – like the growth rings of a tree or a car’s headlights – the motif of the eye appears for the first time, before giving rise to an independent series in which colour literally ensnares our gaze.

In 2011, Loureiro created a monumental work *Boson de L., une peinture*, which is composed in the version here of 141 superposed horizontal canvases whose different hues correspond to an entire range of ready-to-use colours. The painting seems to vibrate, emitting rays of light that resonate with the Frac’s industrial architecture and neon lights, while simultaneously evoking slowness and the inherent uncertainties of manual gestures.

The entire “Narcisse” series (2023) is displayed all around. Seventeen figures welcome visitors as if they were entering a portrait gallery – and yet, their faces are mere outlines. Each figure is characterised by its attitude. Some bodies are more acrobatic, more androgenous or more grotesque than others. The question is, are these paintings (aptly named after Narcissus) an ode to metamorphosis or a parody of the human comedy?



José Loureiro, *Boson de L., une peinture*, 2011, oil on canvas, 162 parts, 20 x 271 cm each. Exhibition view “Bosão de L”, Museu da Eletricidade, Lisbon, 2011 © José Loureiro, Adagp Paris 2024 – Photo: Pedro Tropa



José Loureiro, *Narcisse*, 2023, oil on canvas, 237 x 118 cm © José Loureiro, Adagp Paris 2024



José Loureiro, *Narcisse*, 2023, oil on canvas, 237 x 118 cm © José Loureiro, Adagp Paris 2024

the exhibitions

The visit continues in the adjoining rooms accompanied by quotations from the artist. A unique dialogue is established between works from different periods, from the pure abstraction of paintings made from paint soaked strips of gauze printed in a patchwork or in a monochrome fashion (2023) to those with a grid based aesthetic that in the “Synapse morte” (2018) series was already touching upon textiles and notions of mending. Pursuing the visit, we discover the *Créature* and the *Conjoints* (2021), which are seen in a new perspective juxtaposed as they are with the different visual rhythms of abstract paintings from 2008, 2015 and 2017, whose expressiveness, use of contrast and disjuncture suppress the image all the better to reconnect with the painting.

“Une famille comme les autres” is the latest series. It comprises nine group portraits that evoke precise moments and locations from the artist’s life. With titles such as *Fête au village*, *Vertes années* and *Première tentative de fuite*, these paintings in an almost square format endeavour to describe relationships that are often ambiguous.

Geometric shapes interfere with the loosely painted, unfinished silhouettes, whereas colourful motifs accentuate the painting’s flatness. The backgrounds are monochrome and somewhat subdued, as if to mark the passing of time. The scenes evoked by the artist are brought into the foreground, sometimes appearing to have been truncated in the manner of snapshots, fragments or clues pointing to the situation. Instead of faces, the protagonists sport a device that is part eye, part camera making them anonymous while returning our own stupefied gaze. In the vein of paintings by the British artist William Hogarth (1697-1764), famous for his moral tales,

these paintings with their sometimes violent overtones are a satire of family life and alienation.

In addition to the exhibition, a screening room provides visitors with an original way of accessing a vast overview of the artist’s work. Each film focuses on one of his past exhibitions by means of a slide show accompanied by a soundtrack of minimalist or concrete music found on the Internet. In this way, Loureiro shares his thoughts about his own exhibitions in an amusing manner using a format that he calls his “entertainments and personal memories of exhibitions”.

Keren Detton, Curator of “CROQUE-COULEUR” and Director Frac Grand Large.

AROUND THE EXHIBITION

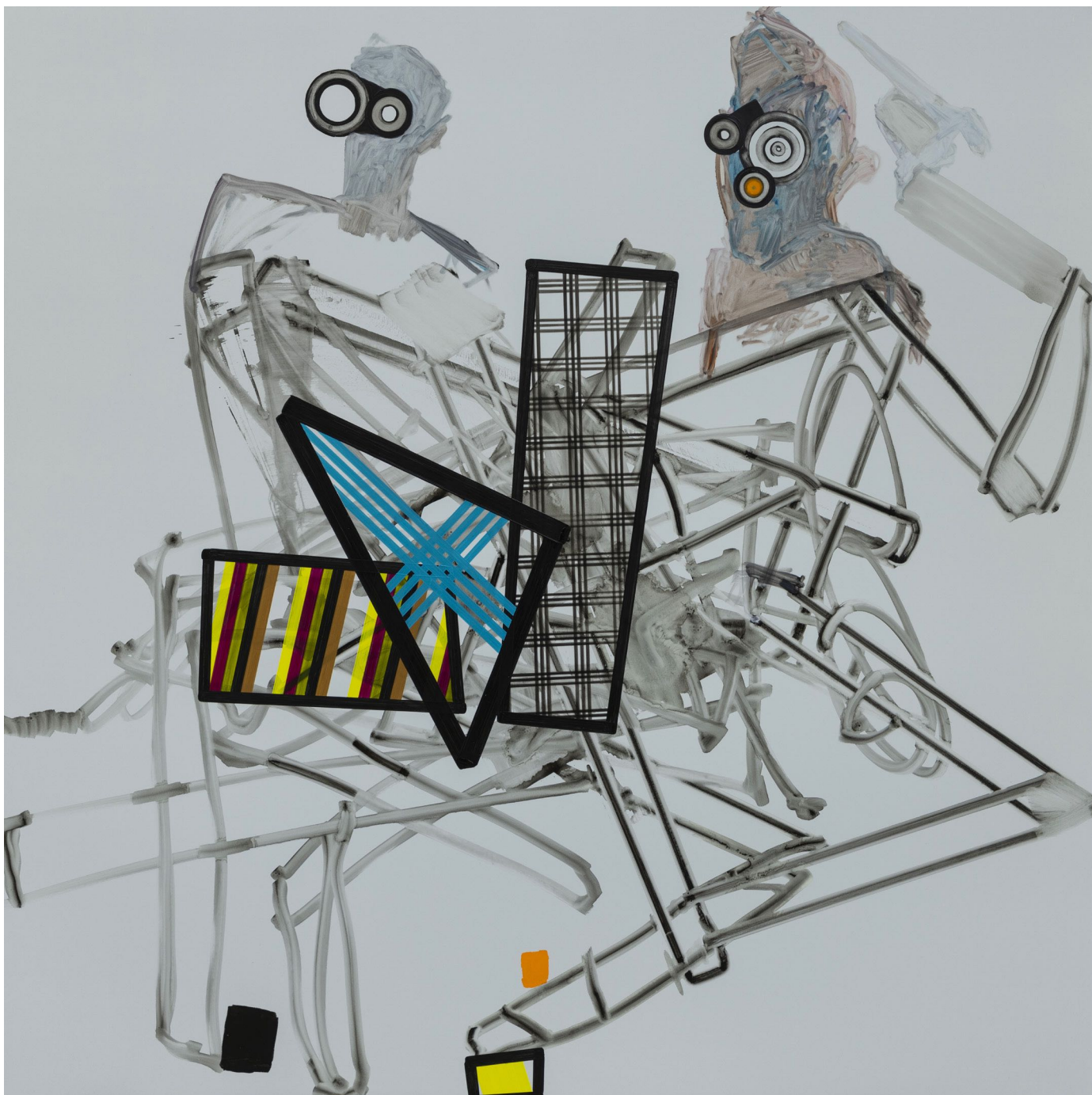
PLAYLIST

Benjamin Mialot, who is the programmer at the 4Ecluses contemporary music venue in Dunkirk, has devised an original playlist in connection with a selection of paintings by José Loureiro. A cosy listening area has been set up in the rooftop belvedere where it is played on a loop. You can also listen to the playlist on our website!

PUBLICATION

The exhibition catalogue will be published during the first quarter of 2024. It will consider the exhibition in greater depth and present a new text by the artist.

The Frac would particularly like to thank Lúcia Franco for her precious help throughout. The exhibition is supported by the Fondation Calouste Gulbenkian – Délégation en France and Galerie Florent Maubert, Paris.



José Loureiro, *Une famille comme les autres / Une journée trouble*, 2023, oil on canvas, 202 x 204 cm © José Loureiro, Adagp Paris 2024



Apolline Ducrocq, *Les îlots bleus*, 2023 © Apolline Ducrocq

17.02

— 19.05.24

APOLLINE DUCROCQ

LES ÎLOTS BLEUS

Apolline Ducrocq was born in Boulogne-sur-Mer and graduated from the École Supérieure d'Art de Dunkerque-Tourcoing in 2021. Since then, she has benefited from numerous immersive experiences as an artist-in-residence in both France and Belgium.

The starting point in her work is always a site or an abandoned location, a place whose forms, volumes and texture she sets out to explore, carrying out her investigations using photos taken on location, consulting plans and taking samples of materials. By printing her photos on a variety of building materials, she superposes picture planes and creates a unique archive. Her sculptures produced by transposing forms are like fragmented volumes rendered in a raw, uncompromising and yet fragile manner.

Drawn to a construction site aesthetic, to a state that is midway between ruins and reconstruction, Apolline Ducrocq became interested in the renovation of the stairs outside the Îlots bleus in Malo-les-Bains, a building that is an ideal example of the characteristic architecture of seaside resorts in the 1950s. Visiting the building site, she salvaged samples of the original material used to build the stairs - a bluish concrete sprinkled with quartz - and cut them into paving stone shapes, before patiently sanding one of the sides to reveal its pattern more clearly.

The generic format of these blocks that suggests possible new uses contrasts with her other sculptures in which she applies a life-size shift of form. Using formwork techniques to replicate these shapes, she explores the dialectic between emptiness and plenitude and the contrasting notions of upside down and the right side up, inside and outside. The rebars that usually support the shape from within are exposed and doubled up by external frames that underline the movement. The exhibition design therefore becomes a new type of architectonics that plays with relationships of scale and balance, as well as the memories we preserve of cities in constant transformation.

This exhibition was produced as part of the artist-in-residence programme managed by the Frac Grand Large together with Lille and Denain art schools.

With the support of RAMERY Génie Civil – Travaux services in Dunkerque.

Apolline Ducrocq is an artist-in-residence at Fructôse in Dunkirk, an association that supports artists.

the exhibitions



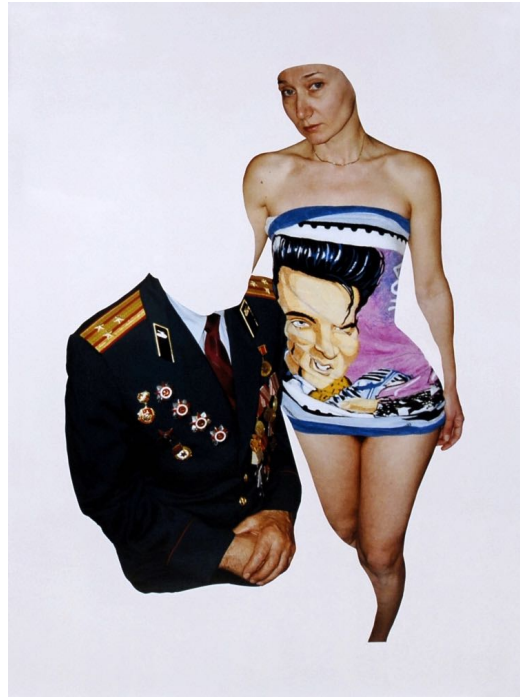
Joseph Beuys, *Drei Teile des Aktionssockels von « 24 Stunden »*, 1965, installation, orange crate, glass bottle containing seaweed and a liquid extract of Christmas roses, plastic and sticking plaster, dimensions variables © Joseph Beuys, Adagp Paris 2024 – Photo: André Morin



Jens Wolf, *Untitled*, 1999, acrylic on a wood panel, 95 x 120 cm © Jens Wolf



Christiane Blattmann, *EVR AFTR*, 2019, stove, dyed jute, glass, bronze, steel, 175 x 95 x 76 cm © Christiane Blattmann



Boris Mikhailov, *Well, So What Should a Russian Artist Do in the West?*, 1999, photograph, 147 x 108 cm © Boris Mikhailov, Adagp Paris 2024



Arnulf Rainer, *Rainer in grau*, 1970-1972, oil on photograph, 60 x 50 cm © Arnulf Rainer – Photo: Muriel Anssens



Blinky Palermo, *Fünf Miniaturen – Visuelle Gedichte*, 1972, embossed print on paper, 39.5 x 26.5 cm © Blinky Palermo, Adagp Paris 2024

17.02

— 31.12.24

EXTRÊME COLLECTION

THE FRAC GRAND LARGE COLLECTION

2024 marks a turning point in the programming at the Frac Grand Large as the collection spreads throughout the entire building with a selection from among more than 2,000 works of contemporary art and design. The works will come out of the stores one ensemble at a time, allowing them to be exposed to different points of view and analysed from different perspectives, whether by members of the museum's acquisitions committee, partner organisations or the public. An exhibition space on the third floor will be given over to this activity on a permanent basis, whether those observing are experts or amateurs or expressing an engaged or poetic point of view.

D'ALLEMAGNE

Curated by Keren Detton,
Director Frac Grand Large

The Frac collection is brimming with artistic treasures produced by our German neighbours between the 1960s and the present day. Artists and designers elaborate visual forms that become part of a global history of art, engaging equally with political and economic history and the history of technology. Given that we now possess a heightened awareness of the anthropogenic paradigm and the non-separation of nature and culture, how should we comprehend the shamanic practices of Joseph Beuys, the methodical photographic approach of Bernd and Hilla Becher, or the expressive energy of Georg Baselitz? Moreover, if women artists were underrepresented in the collection for a long time, more recent acquisitions are opening the way for gleaners, thinkers, poets, researchers and rebels, such as Rosemarie Trockel, Gloria Friedmann and Eva Tornow.

Exhibiting a collection is also a reflection of its history. Whether from the German Federal Republic or from different horizons, the artists in "D'Allemagne" live today in cities such as Berlin and Frankfurt that may be very cosmopolitan. Their works represent a large part of the Frac Grand Large collection.

Although there is no 'scene' as such, we are indeed in the presence of situated practices, albeit diverse. The works in the exhibition – whether figurative or abstract, commissions, studio or site-specific works – often go beyond the institutional framework. They are organised into ensembles that revisit the representation of the human figure, changing landscapes, norms and utopias, how the individual becomes collective and the paradoxical values of work and art.

This exhibition reflects the acquisitions of the last 40 years. It highlights artists' relationship with history and the radical changes in society in their times. It asks how they addressed these issues and considers our perspective on their work today.

With the works of:

Georg BASELITZ, Bernd and Hilla BECHER, Joseph BEUYS, Christiane BLATTMANN, BLESS, Cosima von BONIN, Angela BULLOCH, Helmut DORNER, Haris EPAMINONDA, Hans-Peter FELDMANN, Günther FÖRG, Gloria FRIEDMANN, Wolfgang GÄFGEN, Isa GENZKEN, Jochen GERZ, Konstantin GRCIC, Tue GREENFORT, Isabell HEIMERDINGER, Jörg IMMENDORFF, Martijn IN'T VELD, Annette KELM, Anna KLAMROTH, Peter KLASSEN, Harald KLINGELHÖLLER, Imi KNOEBEL, Wolfgang LAIB, Antonia LOW, Markus LÜPERTZ, Helmut MIDDENDORF, Boris MIKHAILOV, Blinky PALERMO, Sigmar POLKE, Charlotte POSENENSKE, Arnulf RAINER, Gerhard RICHTER, Klaus RINKE, Ulrich RÜCKRIEM, Reiner RUTHENBECK, Andreas SLOMINSKI, Eva TORNOW, Rosemarie TROCKEL, Peter WÄCHTLER, Jens WOLF.



Marlène Huissoud, *The Chair*, 2019, unfired clay, natural binders, wood, 103 x 75 x 75 cm.
Collection Frac Grand Large, acquired in 2021 © Marlène Huissoud, Adagp Paris 2024

17.02

— 01.09.24

EXTRÊME COLLECTION

An exhibition space on the third floor will be given over to the expression of an external perspective on the collection, whether those observing are experts or amateurs and expressing an engaged or poetic point of view.

POINT OF VIEW: MARLÈNE HUISSOUD

by Evelien Bracke

As part of the visit, a space is given over to guests to share their perspective of the collection.

For this first “Point of View”, Evelien Bracke – who was a member of the acquisitions committee from 2017 to 2022 – shares her ideas on design.

Evelien Bracke (b. 1980, Belgium) is Curator at the Design Museum Gent and an exhibition curator. She holds an MA in Art History from Ghent University. From 2010 to 2016, she worked at Z33 art museum in Hasselt (Belgium), where she was the curator and coordinator of exhibitions that include “MANUFACTUUR 3.0” (2016–2017), “Atelier à Habiter” (2013–2014), “The Wilde Things. The so contemporary jewellery collection of Mrs. Wilde” (2013–2014), “All the Knives (Any printed story on request)” (2012) and “Mind the System, Find the Gap” (2012). She has contributed to various research projects at Sint Lucas Antwerpen, as well as working with Fifty One Fine Art Photography in Antwerp, Design Academy Eindhoven (Master Social Design) and LUMA (LUMA Arles).

For her point of view, Evelien Bracke has chosen a work by designer Marlène Huissoud.

MARLÈNE HUISSOUD

The Chair, 2019

The corpus of French designer Marlène Huissoud invites the viewer to become more aware of mankind’s impact on the earth and to change our attitude. She makes us think about the meaning of necessity and how we can use natural resources more responsibly when manufacturing new objects. In 2014, her end of studies project “From Insects” (part of the MA Material Futures course at Central Saint Martins) studied the use of insect by-products as a source of precious, biodegradable materials. Her creations combined naturally opened silkworm cocoons bound together with propolis (bee glue).

Recent scientific research has demonstrated that more than 40% of insect species are declining, that a third are endangered and that the total number of insects is decreasing by 2.5% per year. With her series “Please stand by” from which *The Chair* – in the Frac’s collection – is taken, Marlène Huissoud sets out to treat the insects of our cities in a generous and respectful manner and give them something in return. Working with scientists at King’s College in London, she developed sculptural and functional objects that could provide shelter to various species of insect, such as bees, wasps and butterflies etc as a way of increasing biodiversity in the urban environment.

The Chair is made from natural unfired clay, a protective layer of natural binder and colours and patterns designed to attract insects.

17.02

— 31.12.24

EXTRÊME COLLECTION

BE AWARE

AWARE and matali crasset

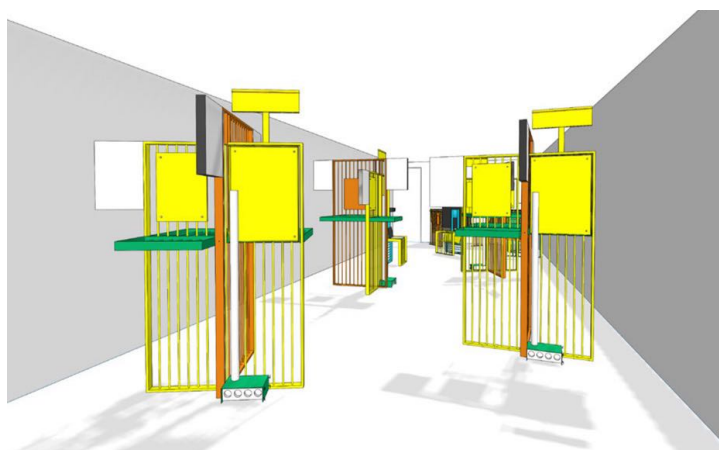
“Be AWARE. Une histoire des artistes femmes” is a documentary exhibition dealing with the recognition of women artists from the 20th century and the main actions carried out to highlight the contribution of their work to the history of art.

The furniture was designed by matali crasset, who created a modular concept for the event that is easy to disassemble and transport. This work/exhibit joined the collection in 2023 and it will be exhibited at the Frac in 2024 before travelling around the region.

In preparing the exhibition, a multimedia educational approach was adopted that combines texts, images and videos as the way of meeting three objectives: accessibility, versatility and mobility. Right from the start, it was designed to be a travelling exhibition and it is therefore organised in such a way that some of its content can be renewed and adapted to suit the different geographical areas in which it will be presented. In each section, pride of place is given to leading women from the history of art (Louise Bourgeois, Frida Kahlo, Cindy Sherman etc), as well as those women who contributed to questioning their visibility and/or making them better known (Virginia Woolf, Linda Nochlin, Peggy Guggenheim etc).



AWARE and matali crasset, *Be AWARE*, 2023



AWARE and matali crasset, *Be AWARE*, 2023

In partnership with AWARE (Archive of Women Artists, Research and Exhibitions) which devised this ensemble and donated it to the Frac Grand Large.

FROM 17.02

MATALI CRASSET

LA CUISINE EN TERRASSE

Located in Halle AP2, *La Cuisine en terrasse* by designer matali crasset is a new addition to the collection. It will provide a convivial place for the region's associations and artists.

“The kitchen is a living space that allows us to make use of what nature gives us to survive. The architecture of this room is an expression of the border between a world ‘above’ and a world ‘below’. The colours used bear witness to the interactions between these two worlds and the way in which the earth finds sustenance before nourishing us in turn. The sun's influences are represented by the colours from yellow to orange, whereas shades of red indicate the provision of organic material and blues symbolise the influence of the rain, wind and sun.”

With the support of the Fondation d'entreprise Martell.



matali crasset, *La Cuisine en terrasse*, 2021
© matali crasset – Photo: C.K. Mariot



matali crasset, *La Cuisine en terrasse*, 2021 © matali crasset – Photo: C.K. Mariot

off-site

Every year, the Frac Grand Large offers to help support and organise exhibitions in the premises of various private and public organisations (associations, multimedia libraries, art centres, universities, museums and local authorities etc).

Requests may also be made to borrow works from its collection for temporary exhibitions, both in and around the region and at a national or international level. In this way, the Frac is fulfilling its mission to disseminate its collection and raise awareness of contemporary art.

THE EXHIBITIONS IN PARTNERSHIP

Regional exhibitions

MÉDIATHÈQUE MARCEL PAGNOL,
LOON-PLAGE

GARDER LA FORME?

Until 28th February 2024

With the works of: Ellen Cantor and John Cussans,
Smarin, Frédéric Lefever, Sâadane Afif, Collier Schorr

Resonating with the sporting events being held in 2024, Loon-Plage multimedia library presents an exhibition of works from the Frac Grand Large – Hauts-de-France collection that explore the relationship between art and sport. Rekindle the (Olympic) flame of your sporting spirit by discovering the dance-based works of Cantor & Cussans and admiring photos and sculptures by Frédéric Lefever, Saâdane Afif and Collier Schorr. To finish, test your balance on the chair designed by smarin.

ÉCOLE D'ART DE CALAIS
LE CONCEPT, CALAIS
DESIGN PAR NATURE

Until 11th March 2024

With the works of: Marion Baruch,
Tiphaine Calmettes, Front Design,
Bertrand Gadenne, Piero Gilardi, Nils-Udo,
Radi Designers, Mika Rottenberg, Société Volatile

Assisted by two art school teachers and the Frac Grand Large team, a group of future higher art school students currently in preparatory class have selected works from the Frac collection dealing with the relationship between objects, design, art and nature.

ESPACE 36/CHÂTEAU COQUELLE
KRISTOF VRANCKEN, CATALYSE

espace 36, contemporary art association,
Saint-Omer

Until 9th March 2024

Château Coquelle, Dunkerque

Until 21st December 2024

Espace 36 and Château Coquelle hosted photographer Kristof Vrancken for a residency focusing on the environment and nature's place in our everyday lives. Between the Audomarois natural region and the area around Dunkirk, he came face to face with the global issues that impact our landscapes and affect us on a local level. Vrancken creates organic photos by using inks made from local plants to develop his images: the resulting photos not only paint the picture of a geographic area, but they are also an integral part of it.

MUSÉE SANDELIN, SAINT-OMER
MATIÈRES

From 16th March to 20th December 2024

With the works of: Michael Buthe, matali crasset,
Marti Guixé, On Kawara, Roman Opalka,
stanley brouwn, Leo Copers

Studying the medium used to create art is often deemed of secondary importance, as if this material were no more than a means, a necessary element, but not one that constitutes the work itself. And yet, without materials the artwork would not exist and a change of medium changes the work into something different. The aim of this exhibition is to highlight the importance of materials in the creative process. It sets out to consider their aesthetic qualities, how difficult (or easy) they are to work with, their symbolic value, the innovations to which they give rise and contemporary experimentations. From calabashes and reliquaries to statuettes and oil lamps, the idea above all is to pay tribute to the ingenuity and almost mischievous virtuosity of artists and artisans and the skill of crafting by hand, what the French call "the intelligence of the hand".

International exhibitions

CHEONGJU NATIONAL MUSEUM, CHEONGJU, SOUTH KOREA **AL MONDO IL MONDO**

From 21st March to 9th June 2024

38 artists and 62 works from the Frac Grand Large and Frac Picardie

At the initiative of the L'H du Siège contemporary art centre in Valenciennes, Frac Grand Large and Frac Picardie have been invited to present their collection at Cheongju National Museum.

The museum team has compiled a particularly attractive selection of works from our respective collections showcasing works of international renown alongside those of emerging artists.

KUNSTMUSEEN KREFELD, KREFELD, GERMANY **MUSÉES HORS FRONTIÈRES. ART-DESIGN / DUNKIRK-KREFELD**

From 28th April to 8th September 2024

With more than one hundred works from the Frac Grand Large collection, including those of Celine Condorelli, Studio Formafantasma, Sylvie Fleury, Stephane Calais, Nefeli Papadimouli, Latifa Echakhch, Robert Stadler, Charlotte Posenenske

Dunkirk and Krefeld, an industrial city in North Rhine-Westphalia, have been twinned for 50 years.

To mark this anniversary, the Kunstmuseen Krefeld and the Frac Grand Large are setting out to revitalise exchanges in the arts between France and Germany by means of a joint project.

Works selected from the Frac collection – in particular installations – will be exhibited in Krefeld, finding new, temporary homes at Haus Lange and Haus Esters, two houses designed by Mies van der Rohe.

In return, the Frac will present key pieces from the Kunstmuseen Krefeld collection in Dunkirk in 2025.



Cheongju National Museum of Art



Kunstmuseum Krefeld

off-site

LOANS OF WORKS

On a regional level

GALERIE DUCHAMP / CENTRE D'ART
CONTEMPORAIN MUNICIPAL,
YVETOT

SENSATION: LUMIÈRE, LEVANT

From 26th February to 28th April 2024

Dan Flavin

In France

CENTRE DE CRÉATION
CONTEMPORAIN OLIVIER DEBRÉ,
TOURS

SORTIR LE TRAVAIL DE SA NUIT

From 16th February to 1st September 2024

Bouchra Khalili

JEU DE PAUME, PARIS

BERTILLE BAK, ABUS DE SOUFFLE

From 13th February to 26th May 2024

Bertille Bak

International loans

FONDATION PRADA, MILAN, ITALY

PARAVENTS

Until 26th February 2024

Carla Accardi

ARCHIPEL RESIDENCY #7

Run by the Frac Grand Large, the ARCHIPEL residency is an integral part of the ecosystem of art schools offering courses for amateurs and/or preparing students for courses in the arts.

When young artists meet the public from these schools, it fosters the emergence of temporary communities that leave a lasting mark on the region's creative scene. From September 2023 to January 2024, the Frac Grand Large and the Boulogne-sur-Mer, Calais, Denain and Lille art schools hosted two artists-in-residence: Sirine Ammar and Pauline Delwaulle.

Two exhibitions will present work produced by Pauline Delwaulle during her residency:

. École d'Art de Calais – Le Concept, Calais

From 16th May to 4th July.

. École Municipale d'Art de Boulogne-sur-Mer

From 17th May to 14th June.

MAGNETIC RESIDENCY #2

Magnetic is a Franco-British initiative launched in 2022 under the aegis of Fluxus Art Projects, an arts organisation that brings together 8 cultural institutions in France and the United Kingdom around an 8-week artist-in-residence programme.

This year, the Magnetic #2 programme will be run in tandem, which means that each participating region in France will be paired with one of the countries that comprise the United Kingdom. As the Hauts-de-France region is in tandem with Northern Ireland, Francisco Rodríguez Teare will be going to Flax Art Studios in Belfast for his residency and the Frac Grand Large and the ESÄ will host Irish artist Charys Wilson in Dunkirk from January to March 2024.

ÉLÈVES À L'ŒUVRE (EAO)

The Élèves à l'œuvre (pupils at work) scheme implemented by the Frac and the Rectorat de l'Académie de Lille (Lille local education authority) enables schools to host works from the Frac Grand Large collection for the duration of an exhibition.

In partnership with the Rectorat de l'Académie de Lille, the Frac gives teachers in the area the opportunity to host works from the collection in their school free of charge.

This educational programme, open to both primary and secondary schools, is a way of implementing the PEAC (Parcours d'éducation artistique et culturel) arts curriculum by giving pupils the opportunity to discover an authentic work of art.

See www.fracgrandlarge-hdf.fr/eao for an exhaustive list of ongoing EAO actions.

The participating schools in 2023/24 are:

Collège François Mitterrand de Théroutan
Collège Gaspard Malo de Dunkerque
Collège Gayant de Douai
Collège Georges Brassens de Saint Venant
Collège Jacques Monod de Pérenchies
Collège Jacques Prévert de Watten
Collège Jean Jaurès de Calais
Collège Jean Jaurès de Bourbourg
Collège Joliot Curie de Lallaing
Collège Josquin des Prés de Condé sur l'Escaut
Collège Le Parc d'Haubourdin
Collège Maurice Schumann de Pecquencourt
Collège de la Morinie de Saint-Omer
Collège Pierre Brossolette de Noyelles-sous-Lens
Collège René Cassin, Wizernes
Collège René Descartes de Loos
Collège Robespierre de Saint-Pol-sur-Mer
Collège du Caraquet de Desvres
École élémentaire Georges Brassens de Coudekerque-Branche
Lycée Jacques Le Caron d'Arras

See the results of this scheme at the Frac from 7th June!

DUNKIRK CENTRE FOR CONTEMPORARY ART

The Frac Grand Large and the nearby LAAC (Lieu d'Art et Action Contemporaine) constitute a centre of excellence for contemporary art in Dunkirk.

THE FRAC GRAND LARGE — HAUTS-DE-FRANCE

Created in 1982, the “Fonds régionaux d'art contemporain” (Frac) are unique cultural institutions that are recognised by the French Ministry of Culture. There are 22 Fracs across the country organised into a national network that provides support to artists and contributes to the development of the arts in France. They are tasked with constituting public



Photo: Martin Argyroglo

collections of contemporary art and disseminating their collections to as wide an audience as possible, both within their own walls and off-site, while inventing innovative ways of developing awareness of contemporary art.

The Frac Grand Large – Hauts-de-France (previously the Frac Nord – Pas de Calais) possesses a collection of contemporary art and design from the 1960s to the present day. The Frac's collection is based on a remarkable foundation comprising, as it does, works that belong to the major movements in contemporary art: Minimalism, Pop Art, Conceptual Art, Arte Povera, Fluxus and Action Painting.

It counts more than 2,000 works by French and international artists, including Dominique Gonzalez-Foerster, Luciano Fabro, Kapwani Kiwanga,

Tania Mouraud, Gerhard Richter, as well as a donation of 525 drawings by Dunkirk artist Christine Deknuydt.

In 2013, the Frac Grand Large had a new museum building built on the site of the town's former shipyards in the Grand Large district of Dunkirk. Designed by 2021 Pritzker Prize-winning architects Anne Lacaton and Jean-Philippe Vassal, it resembles a transparent replica of Halle AP2 – the “pre-fabrication workshop No 2” – thereby acting as a reminder of Dunkirk's shipbuilding industry. Like a transparent seagoing vessel facing the open sea, the building comprises exhibition spaces and convivial common areas to ensure the visitors' discovery of contemporary art is a pleasant experience. Its rooftop belvedere offers breathtaking views of the coast and its namesake, the original industrial building, whereas the stores located in the rear half of the building are easily accessible making it easier to bring the collection to as wide an audience as possible.

Throughout the year, the Frac Grand Large organises exhibitions on site, as well as in and around the region and further afield in a wide variety of venues from schools and town halls to community centres and prisons. The dissemination of the collection goes hand in hand with an outreach programme to develop awareness of contemporary art among all sections of the public by means of guided tours, talks, workshops and participatory projects. Each exhibition is accompanied by a specific programme of highlights and unique events aimed at a diverse audience. A variety of materials are also available to visitors, such as exhibition booklets, including ones especially designed for disabled visitors and an activity booklet for younger visitors. The Frac's Collection Office offers free access to early-learning art workshops and children and families can take part in workshops during the school holidays.

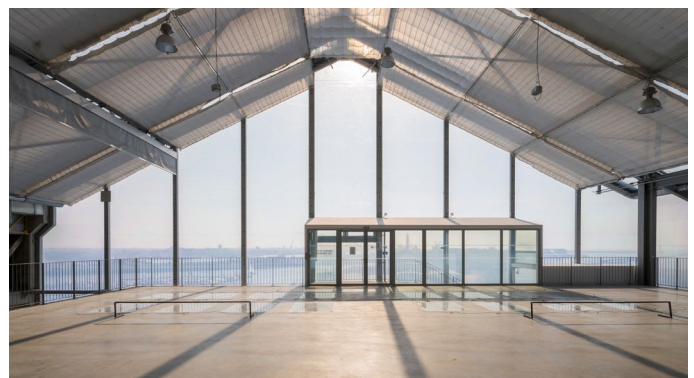


Photo: Martin Argyroglo

LAAC — MUSÉE DE FRANCE

Just next to the beach and set within a garden where sculptures and stones meet water and the wind, the astonishing architecture and white ceramic walls of the LAAC stand out against the skyline. As bubbly and full of fun as the Pop Art years, its rich collection includes more than 1,500 works from the period of the 1940–80s up until the present day, including *Circus* by Karel Appel, *Car Crash* by Andy Warhol and *Valise expansion* by César. These works are presented in turn depending on the exhibition programme. Don't miss the "Cabinet d'arts graphiques", which allows visitors to devise the visit of their choice by opening drawers and moving sliding furniture to discover some 200 drawings and prints from the collection. This warm and friendly museum is equipped with numerous amusing interactive devices that are ideal for families and visits with friends. Throughout the year, the museum also organises a rich events programme mixing the visual and performing arts.

www.musees-dunkerque.eu



GÉRARD DUCHÊNE, L'APPEL DU LARGE

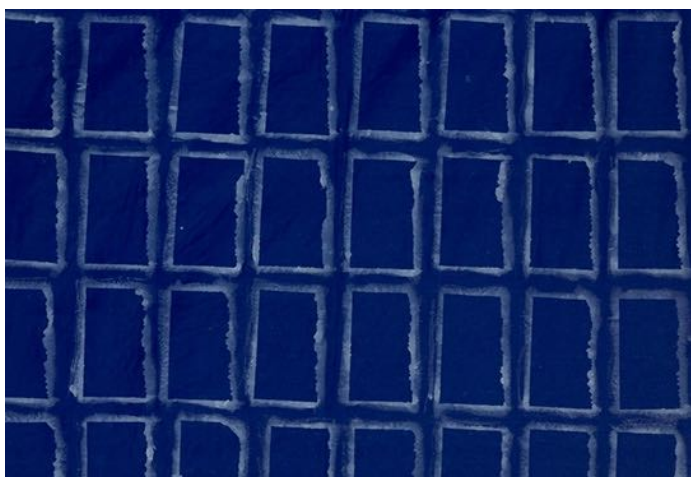
From 17.02.24 to 13.10.24

Preview: 16.02.24 at .30 pm

LAAC, Lieu d'Art et Action Contemporaine
Dunkirk

The first museum retrospective of the work of Lille artist and poet Gérard Duchêne, this exhibition coincides with the 10th anniversary of his death. Covering a broad period from his participation in artists' collectives, such as TEXTRUCTION, to his last series of works, this exhibition also looks back at the people who influenced his career. With rare or previously unseen works from his studio archives and works from private and public collections in the region, it reveals the intimate connection between the poet and the painter, who used gestures of erasure and destruction to transform words and texts into paintings.

Curated by David Ritzinger, an independent exhibition curator and the artist's former assistant in partnership with the museum team.



Gérard Duchêne, *Pages, Le Capital*, 1976,
stencils on blue canvas © Gérard Duchêne

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Wednesday–Sunday 2 pm–6 pm

Admissions: €8

Reduced rate: €4

Free every 1st Sunday of the month.

FRAC GRAND LARGE

Hauts-de-France