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— 30.08.2026  
**MUSÉES  
HORS  
FRONTIÈRES**

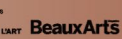
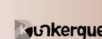
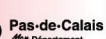
**FRAC  
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**DUNKERQUE ↔ KREFELD**  
**ART**  
**DESIGN**

**PRESS RELEASE**



Un échange de collection entre le Frac Grand Large et les Kunstmuseen Krefeld



Fonds Régional d'Art Contemporain - 503 Avenue des Bancs de Flandres, 59140 Dunkerque - Mercredi-dimanche 14h-18h - Gratuit tous les 1<sup>ers</sup> dimanches du mois

Konrad Klapheck, *Die Stimmrichter*, 1963. Collection Kunstmuseen Krefeld © Adagp Paris

Design graphique : Les produits de l'épicerie

# MUSEUMS WITHOUT BORDERS

Art—Design / Dunkirk—Krefeld

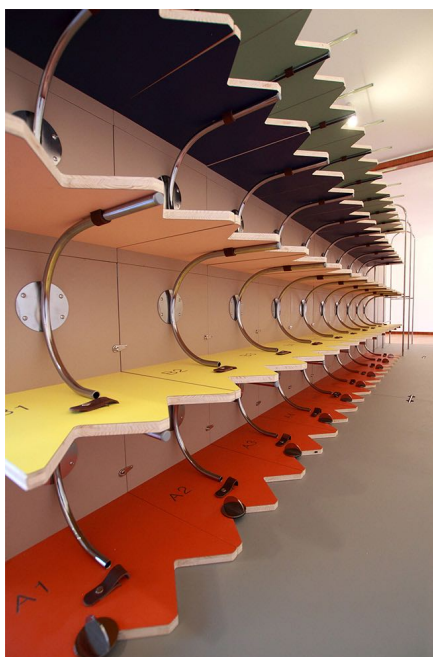
**24 January  
— 30 August 2026**

An exchange between Dunkirk (Hauts-de-France) and Krefeld (North Rhine-Westphalia, Germany) of the respective collections of the Kunstmuseen Krefeld and the Frac Grand Large.

Through the exhibition 'MUSEUMS WITHOUT BORDERS', the Frac Grand Large highlights the pioneering role of the Kunstmuseen Krefeld —whose venues comprise the Kaiser Wilhelm Museum (KWM) and two villas designed by Mies van der Rohe, Haus Lange and Haus Esters— at the crossroads of art, craftsmanship and design. Breaking away from a chronological reading, the exhibition is structured around major thematic groups from the museum's collection, offering a critical reading of the history of art in the 20th and 21st centuries in its aesthetic, social and political dimensions.

From early 20th-century advertising art to Bauhaus pieces, from the experimental avant-garde of the 1960s to more recent commissioned works, the exhibition explores the links between modern art and industrial production, and the resonances with the architecture of the two villas, Haus Lange and Haus Esters.

By bringing together archives, historical works and contemporary proposals, 'MUSEUMS WITHOUT BORDERS' invites us to reflect on how we inhabit space and on the role of today's public collections — both as tools for memory, vectors of knowledge and constantly evolving critical spaces.



raumlaborberlin, *5 x 10*, 2019, modular object offering a set of furniture or a wall panel depending on the users' actions (wood, metal, paint, leather straps, various materials), 208 x 590 x 80 cm — Collection Friends of the Kunstmuseen Krefeld © raumlaborberlin /  
/ / / / Annette KELM, *Home Home Home / Daylight*, 2015, C-Print, 67 x 91 cm — Kunstmuseen Krefeld Collection © Annette Kelm



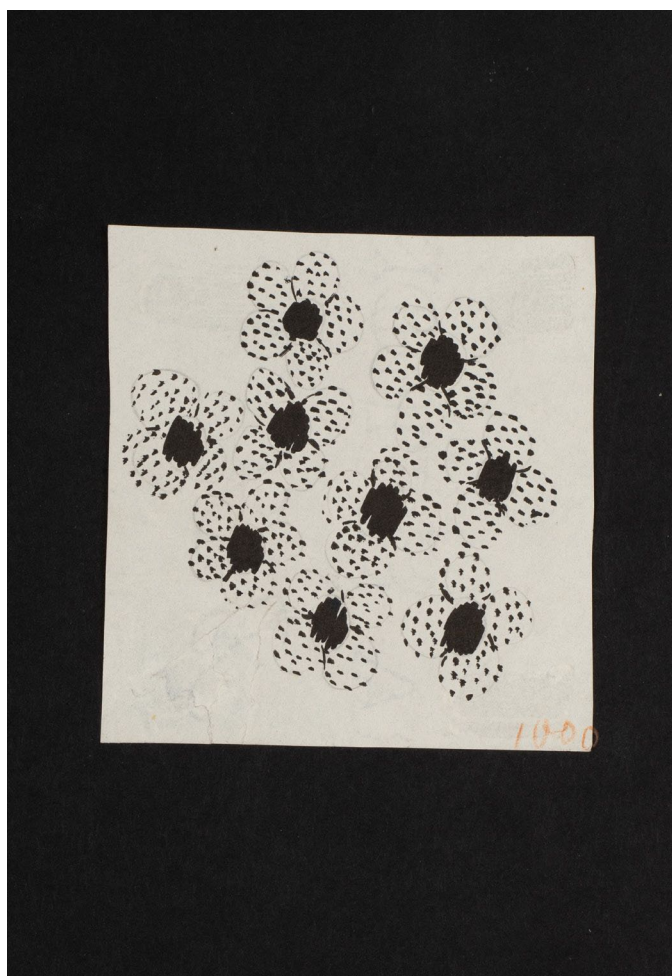
**'MUSEUMS WITHOUT BORDERS'** is the second part of an exhibition that was first held from 28 April to 8 September 2024 in Krefeld, presenting a selection of works from the Frac Grand Large collection, curated by Katia Baudin, director of the Kunstmuseen Krefeld and former director of the Frac Nord – Pas-de-Calais.

The 50th anniversary in 2024 of the twinning of the cities of Dunkirk and Krefeld provided the opportunity for an exceptional dialogue between the Fonds régional d'art contemporain and the Kunstmuseen Krefeld, resulting in a cross-exhibition of their collections.

This project draws on the history of the two institutions, marked by their industrial contexts, and on their collections, which focus on the evolution of applied arts and design. It highlights the richness of artistic exchanges between France and Germany in the 20th and 21st centuries, the role of art in industry, the critical ambition of artists in the social and ecological fields, and their commitment to thinking about alternatives and creating possibilities.

Each institution chooses to highlight unique moments that have marked the history of art and design by inviting the other collection to inhabit remarkable architectures, both physical and symbolic spaces. In Krefeld in 2024, the focus was on Ludwig Mies van der Rohe's Bauhaus villas Haus Lange and Haus Esters; for the exhibition in Dunkirk in 2026, the exhibition will occupy all the spaces of the contemporary building by Lacaton & Vassal, with an extension to the Villa Cavrois, located in Croix in the Lille area and designed by Robert Mallet-Stevens.

Far from being a one-off project, **'MUSEUMS WITHOUT BORDERS'** is designed as a long-term platform for exchange, a vehicle for development that is conscious of the challenges of sustainability and social cohesion for both regions.



**Sonia DELAUNAY**, *Nr. 1000*, first half of the 20th century, gouache on paper mounted on black cardboard, 32 x 25 cm – Kunstmuseen Krefeld Collection © Sonia Delaunay – Photo: Dirk Rose / / / / **Gerhard RICHTER**, *Betty*, 1991, offset print on cardboard mounted on plastic [after *Betty*, 1988, oil on canvas], 97 x 66 cm – Collection Friends of the Kunstmuseen Krefeld © Gerhard Richter

# MUSEUMS WITHOUT BORDERS

## Art—Design / Dunkirk—Krefeld

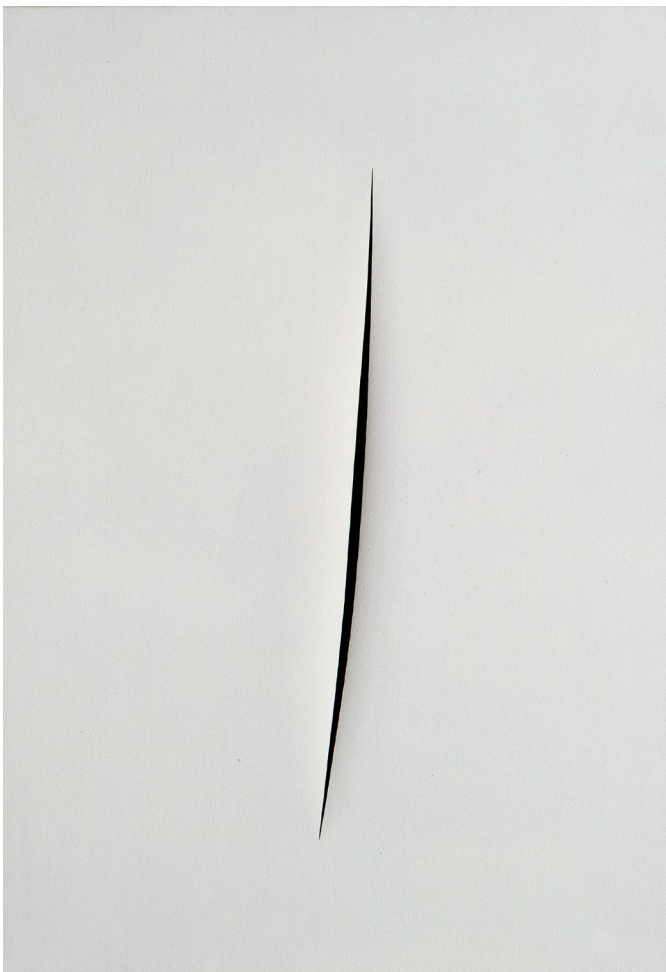
**General curators:** Katia Baudin, director of Kunstmuseen Krefeld, and Keren Detton, director of Frac Grand Large.

**Curator of the exhibition in Dunkirk:** Keren Detton, director of Frac Grand Large.

**Artists :** Anni Albers, Josef Albers, Richard Artschwager, Marion Baruch, Peter Behrens, Henryk Berlewi, Bless, Shannon Bool, Franck Bragigand, Marcel Broodthaers, Alexander Calder, Christo, Jasmina Cibic, Sonia Delaunay, Walter Dexel, Volker Döhne, Helmut Dorner, Paul Dressler, Otto Eckmann, Lucio Fontana, Ludger Gerdes, Gibert & George, Andreas Gursky, Hans Haacke, Peter Halley, Anton Henning, Candida Höfer, Vassily Kandinsky, Annette Kelm, Konrad Klapheck, Yves Klein, Harald Klingelhöller, Karin Kneffel, Eva Kot'átková, Jannis Kounellis, Adolf Luther, László Moholy-Nagy, Alfred Mohrbutter, Marcel Odenbach, Claes Oldenburg, Otto Piene, Sigmar Polke, Norbert Prangenberg, raumlaborberlin, David Reed, Gerhard Richter, Hans Richter, Dieter Roth, Reiner Ruthenbeck, Martin Schwenk, Gerry Schum, Daniel Spoerri, Sophie Taeuber-Arp, Jean Tinguely, Rosemarie Trockel, Timm Ulrichs, Ignacio Uriarte, Isabelle Vannobel, Franz Erhard Walther, Lawrence Weiner, Franz West.

**A project initiated and implemented jointly by Frac Grand Large and Kunstmuseen Krefeld.**

**Supporters:** Ville de Krefeld, Ville de Dunkerque, Communauté urbaine de Dunkerque, Région Hauts-de-France, Drac Hauts-de-France, Institut français, Fonds citoyen franco-allemand, ADAGP, Villa Cavrois, École supérieure d'art Dunkerque-Tourcoing, Faculté de design de la Hochschule Niederrhein, Rectorat de Lille, Office franco-allemand pour la Jeunesse.



**Lucio FONTANA**, *Concetto spaziale, Attesa*, 1962, watercolour on canvas, incised, 115 x 81 cm – Kunstmuseen Krefeld Collection  
© Lucio Fontana, ADAGP Paris 2026 / / / / **Sigmar POLKE**, *Kardinäle*, 2002, offset lithography, silkscreen print on cardboard, 70 x 50 cm – Collection Friends of the Kunstmuseen Krefeld © Sigmar Polke, ADAGP Paris 2026



# EXHIBITION TOUR

## A visionary museum at the forefront of applied arts

Founded in 1897 on the initiative of industrialists in Krefeld —the former silk capital of Germany— the Kunstmuseen Krefeld distinguished itself from the outset as a modern museum dedicated to fine arts and applied arts, with a particular mission to support local craftsmanship. Under the impetus of its first director, Friedrich Deneken, the institution opened its doors to contemporary creators linked to European Art Nouveau and the Deutscher Werkbund, founded in 1907. One of the museum's first commissions —a poster— was entrusted to Alfred Mohrbutter, a German painter trained at the Académie Julian in Paris, whose fluid lines inspired by nature embodied the union of the arts. The typographical experiments characteristic of this new movement influenced industries concerned with their image.

At the same time, the museum forged links with the patron Karl Ernst Osthaus, founder of an important collection of decorative and industrial arts known as the Deutsches Museum für Kunst in Handel und Gewerbe. Osthaus designed numerous travelling exhibitions, which were presented in Germany, Europe and even the United States. Part of this collection subsequently joined the Kunstmuseen Krefeld, demonstrating Germany's commitment to industrial design on the international stage.

The first exhibition room highlights this creative effervescence between 1900 and 1914 through a variety of fields: architectural photographs, posters, stationery, ceramics and metal objects. Mirroring this, the room also presents the legacy of the Bauhaus (1919–1933), founded by Walter Gropius, where major figures such as Wassily Kandinsky, László Moholy-Nagy and Anni Albers taught. After the First World War, these artists explored the relationship between form and function, while experimenting with new techniques. Their research led them towards dynamic abstraction and a sensitive approach to colour. The works on display illustrate a fertile mix of references, accompanied by a reflection on practical value, production methods and distribution mechanisms.



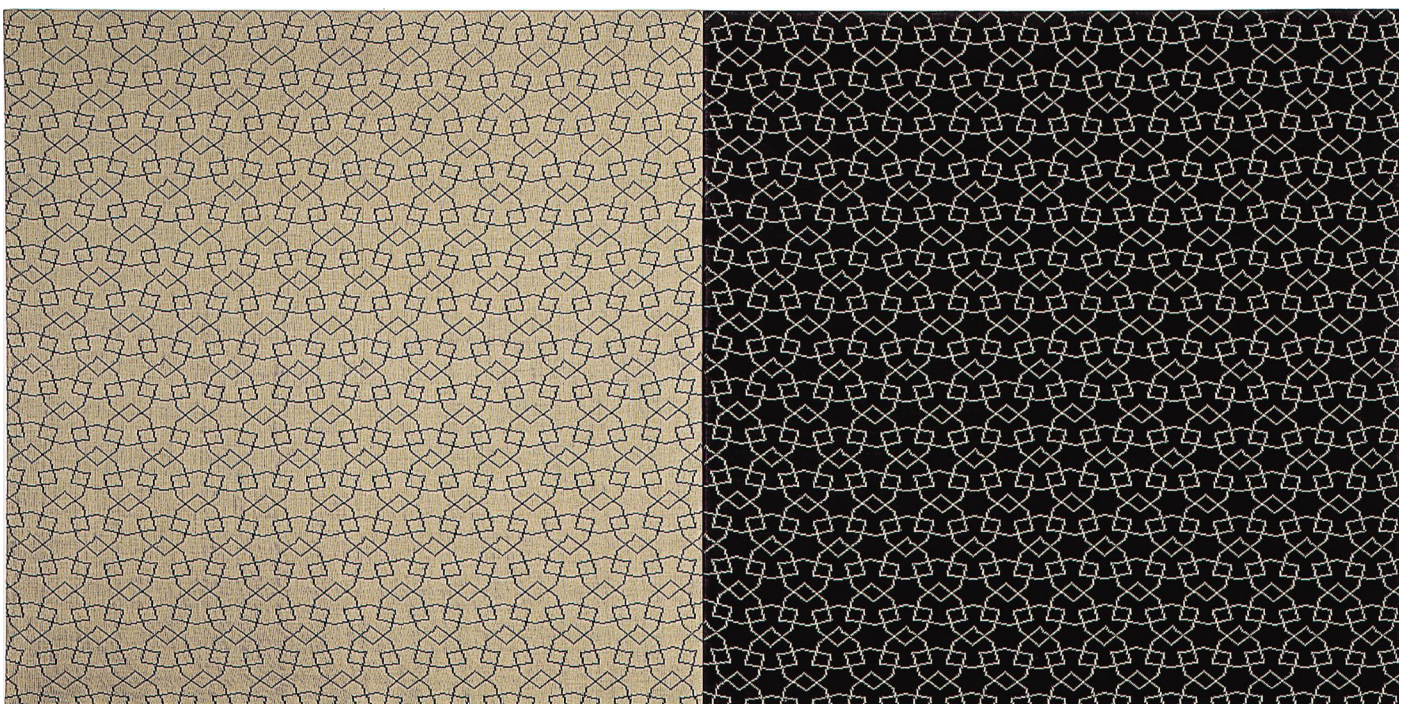
**Alfred MOHRBUTTER**, Exhibition poster "Art exhibition. Painting. Pictorial works. Ceramics. At the recently reopened Kaiser Wilhelm Museum in Krefeld", 1897, lithograph, 59.5 x 44 cm – Kunstmuseen Krefeld Collection / / / / **Peter BEHRENS**, *AEG (Allgemeine Elektrizitäts Gesellschaft)*, 1907, lithograph, 67.5 x 52.5 cm – Kunstmuseen Krefeld Collection / / / / **László MOHOLY-NAGY**, *C II*, 1920, oil on canvas, 161.5 x 102 x 11 cm – Kunstmuseen Krefeld Collection



With the rise of mechanised reproduction techniques, the Kaiser Wilhelm Museum also adapted its educational approach, becoming a vehicle for raising awareness of new artistic languages. From 1900 until the early 1920s, one room was devoted to an educational collection and prototypes: nearly 4,000 reproductions of artworks covering the history of art since Antiquity.

In 2020, artist Marcel Odenbach was invited to revisit this archive. He offers a unique interpretation in a three-screen video installation based on visual resonances and formal coincidences inspired by art historian Aby Warburg.

Other works by contemporary artists punctuate the exhibition, questioning the utopias and contradictions of industrial society. Sigmar Polke pokes fun at consumerist impulses, while Jasmina Cibic highlights the power and dependency relationships in the world of art and architecture. Rosemarie Trockel, for her part, uses mechanised weaving to pay tribute to the often marginalised practices of women, long excluded from a history of modern art written by men.



**Marcel ODENBACH**, *Verzettlungen* [Dispersions], 2020, three-screen video installation, 32 min – Collection Friends of the Kunstmuseen Krefeld © Marcel Odenbach, ADAGP Paris 2026 – Photo: Dirk Rose / / / / **Rosemarie TROCKEL**, *Untitled* [knitted painting], 1988, wool, mechanically knitted on canvas, 160 x 320 x 2.5 cm – Kunstmuseen Krefeld Collection © Rosemarie Trockel, ADAGP Paris 2026



# At the turn of the 1960s, an experimental museum

After a period of decline following the Second World War, the Kaiser Wilhelm Museum reopened in 1947 under the direction of Paul Wember. He initiated a bold acquisition policy, focusing on modern and contemporary avant-garde art.

Gradually, the museum took on a new momentum by investing in two modernist villas —Haus Lange (since 1955) and then Haus Esters (1981)—designed by Ludwig Mies van der Rohe. In the 1960s, Krefeld's proximity to major artistic centres such as Düsseldorf and Cologne made it a major hub for European and American artists. The two villas provided an extraordinary space for expression, conducive to transgressive approaches that pushed the boundaries of traditional art.

The Kunstmuseen Krefeld was the first museum to devote an exhibition to Yves Klein, in 1961. Today, Haus Lange houses one of his most iconic works, the 'empty' room dedicated to 'immaterial pictorial sensibility', an entirely white room that visitors enter in order to achieve a 'sensitive state'.

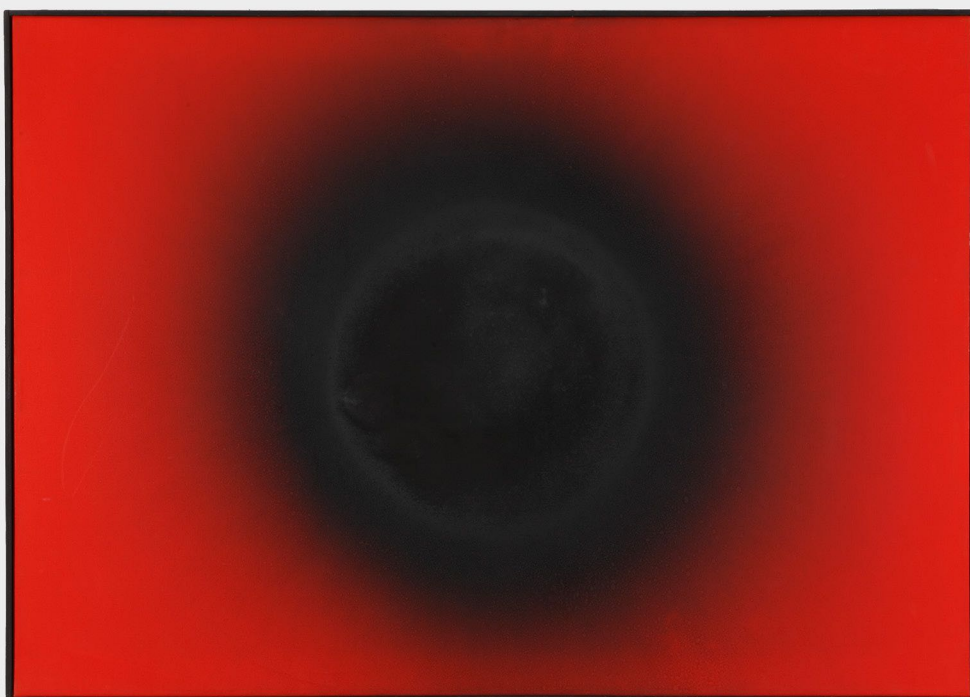
In 1969, the museum also hosted the travelling exhibition 'When Attitudes Become Form', organised by Swiss curator Harald Szeemann. This pivotal moment in the history of contemporary art contributed to the recognition of movements such as minimalism, land art and arte povera.



Haus Lange and Haus Esters  
Architect: Ludwig Mies van der Rohe,  
1927 © Photo: Dirk Rose



Yves Klein painting the room  
dedicated to 'Immaterial Pictorial  
Sensitivity', January 1961 – Museum  
Haus Lange, Krefeld, Allemagne ©  
Succession Yves Klein c/o ADAGP  
Paris © Adagp, Paris, 2026 / All rights  
reserved © Photo : Bernward Wember  
/ Kunstmuseen Krefeld



Otto PIENE, *Image of Smoke on Red / 1 volume*, 1962, oil and soot on canvas, 68 x 96 cm – Kunstmuseen Krefeld Collection  
© Otto Piene

A slideshow looks back at several memorable installations in these villas: the inflatable anti-pollution bubble designed by the Austrian collective Haus-Rucker-Co (1971), the spectacular coverings of Haus Lange by Christo (1971), the 180° transposition of the plan by Michael Asher (1982), and the anticipated ruin of the haunted villa designed by Claes Oldenburg (1987). More recently, in 2017, the duo Elmgreen & Dragset gave a narrative twist to the history of these installations, imagining a British family moving in after Brexit.

The Kunstmuseen Krefeld collection thus bears witness to the profound changes in the relationship to objects and space in the 1960s, notably through key works by the Nouveau Realisme movement, an example of which can be found in Daniel Spoerri's work and his poetic approach to making art from discarded items, tinged with irony. More conceptual, the Belgian Marcel Broodthaers refers to the founder of the movement in *Coup de fil à Pierre Restany* (1967), a work on the invisible structures of the art world. Uncompromising, Hans Haacke's *Visitor's Poll*, updated for Dunkirk, points to the sociological obstacles to a critical approach to the established order and what we might today call our 'attachments'.

During this pivotal period, art education in North Rhine-Westphalia played a leading role, driven by major figures such as Bernd and Hilla Becher. Their photography school, founded in Düsseldorf in 1976, brought to the fore a rigorous documentary aesthetic whose influence spread to an entire generation of artists. Famous for her photographs of public libraries, Candida Höfer depicts them completely empty. Paradoxically, this method seems to liberate the imagination and bring the viewer's experience closer to that of the absent visitors.



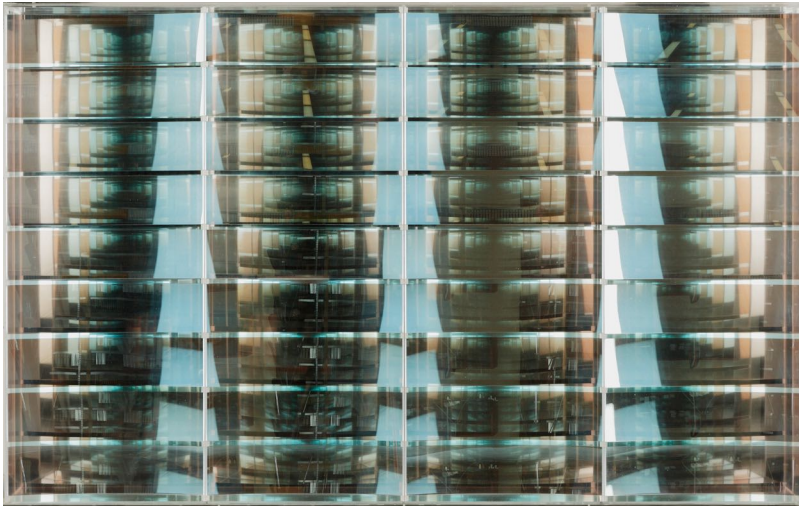
**Marcel BROODTHAERS**, *Coup de fil à Pierre Restany*, 1967, black-painted wooden box, cotton, telephone, telephone receiver, jars, 37.3 x 52.7 x 19.8 cm – Kunstmuseen Krefeld Collection © Marcel Broodthaers, ADAGP Paris 2026 / / / / / **CHRISTO**, *Store Front Project*, 1965, wood, pencil, Plexiglas, paper, fabric, 122 x 96.5 x 8 cm – Kunstmuseen Krefeld Collection © Christo / / / / / **Candida HÖFER**, *Bibliothèque Sainte-Geneviève Paris II*, 1997, C-Print, 85 x 85 cm – Collection Friends of the Kunstmuseen Krefeld © Candida Höfer



# Living in the museum and looking to the future

The domestic character of Haus Lange and Haus Esters has led many guest artists to explore their histories, architecture and materials. How does built space influence our behaviour, our movements and our social relationships?

By playing with scale, the artists question the foundations of modernity —transparency, geometry, rationality— but also its disillusion, promises of progress and emancipation. Their works, created at different times, echo current social and political realities, while creating new communities of gaze.



Born in 1912 in Krefeld, kinetic artist Adolf Luther developed a unique technique for diffracting light through lenses. He integrates the isolated visitor into the work, while multiplying their image.

The British duo Gilbert & George, meanwhile, photograph nature as seen through a window. They frame reality by creating inversions, blurring the lines between the inert and the living.



**Adolf LUTHER**, *Mirror Object*, 1982, Plexiglas and mirror, 102 x 161.5 x 11 cm – Collection of the Adolf Luther Foundation © Adolf Luther, ADAGP Paris 2026 / / / / **GILBERT & GEORGE**, *Red Morning Reflecting*, 1977, hand-coloured black and white photograph, gelatin silver print, 240 x 200 cm – Kunstmuseen Krefeld Collection © Gilbert & George

Other artists chose an in situ approach. Originally from Krefeld, Ignacio Uriarte first worked in administration before repurposing his everyday tools. He created geometric patterns on walls using folded paper, revealing random patterns of light and shadow.

Some works draw on the historical archives of the villas. Artist Karin Kneffel takes inspiration from photographs from the 1930s to depict a living room through a window pane covered in water droplets. In an almost fantastical atmosphere, she creates tension between a Biedermeier sofa chosen by the residents and the rigour of the modernist furniture designed by Lilly Reich and Mies van der Rohe. Although the latter's aesthetic is characterised by a form of minimalism, it nevertheless leaves room for decorative elements, such as marble panels with expressive veining. The raumlaborberlin collective drew inspiration from this to create a trompe-l'oeil façade, which conceals a furniture stockpile —tables and stools— intended to reconfigure the connections within the museum.

The exhibition 'MUSEUMS WITHOUT BORDERS' brings together a collection of works —sculptures, designs, videos, photographs, paintings— in which the past is never fixed, but constantly reinterpreted. Like Gerhard Richter's enigmatic painting, in which Betty looks back at a painting by her father.

While remaining focused on the future, the exhibition invites us to rethink the legacy of modernity and the role of the museum, which allows artists to explore forgotten stories and blind spots of the past.

It is therefore in this spirit, and with a view to including younger generations, that the Frac Grand Large and the Kunstmuseen Krefeld have joined forces with the École supérieure d'art de Dunkerque-Tourcoing, the Hochschule Niederrhein Krefeld and the Villa Cavrois to embark on a new phase of cooperation and begin writing new chapters together.



**Karin KNEFFEL**, *Untitled*, 2009, oil on canvas, triptych, 180 x 540 cm – Collection of the Heinz and Marianne Ebers Foundation © Karin Kneffel, ADAGP Paris 2026 / / / / **Isabelle VANNOBEL**, *J'adore la mer* [série 2], 2020, waste washed up by the sea and woven onto a wicker chair, 86 x 55.7 x 50 cm – Kunstmuseen Krefeld Collection © Isabelle Vannobel / / / / **raumlaborberlin**, *5 x 10*, 2019, modular object offering a set of furniture or a wall panel depending on the users' actions (wood, metal, paint, leather straps, various materials), 208 x 590 x 80 cm – Collection Friends of the Kunstmuseen Krefeld © raumlaborberlin



# BEYOND WALLS

## EN ÉCHOS – ÉCOLES HORS FRONTIÈRES

Art—Design / Dunkirk—Krefeld

The exhibition at Frac Grand Large is the anchor point for a long-term Franco-German cooperation. Students from the Dunkerque-Tourcoing art school and the Krefeld design school are involved in the project and collaborate through a series of cross-cultural encounters.

Two workshops enable them to create on site at the **Villa Cavrois**, while exploring their respective territories. Inspired by Situationist drift and Lucius Burckhardt's 'promenadology', the German and French participants immerse themselves in the images and atmospheres they encounter.

The Villa Cavrois will be the venue for sharing these experiments in wandering.

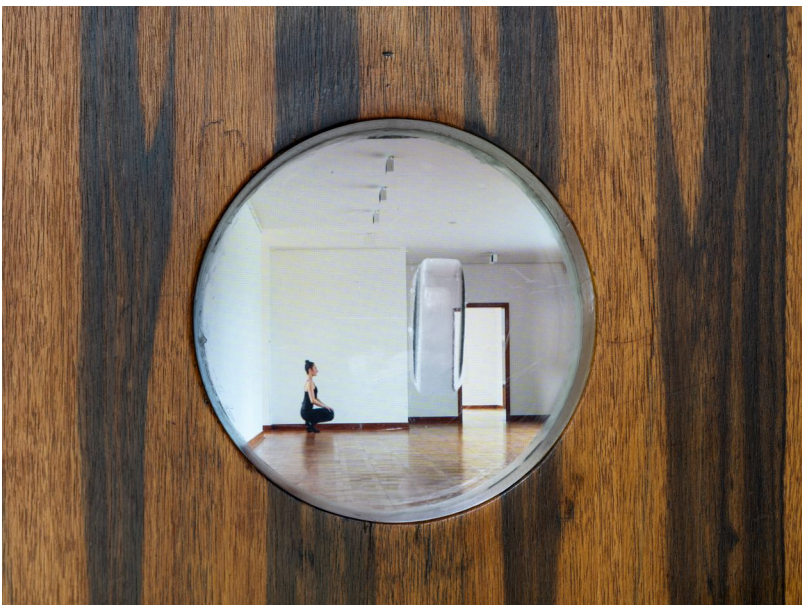
Three 'EN ÉCHOS' events will examine these drifts and their transmission to the public, between two major 20th-century architectural works by Mies van der Rohe and Mallet-Stevens. Guest historians and curators will address the dividing line between art, architecture and design, in relation to the works from the Krefeld museums presented to the public at the Villa Cavrois.

A project led in collaboration with Carine Guimbard (Villa Cavrois) with Thierry Heynen, Anne Rivollet, Martial Chmielina, Jean-Claude Mouton, Cassandre Boucher (Esä Dunkerque-Tourcoing), Erik Schmid, Nicolas Beucker (Faculté de Design Hochschule Niederrhein), Keren Detton (Frac Grand Large) and Katia Baudin (Kunstmuseen Krefeld),

As part of 'MUSEUMS WITHOUT BORDERS' initiated and implemented jointly by Frac Grand Large and Kunstmuseen Krefeld.

**With artists :** Vivian Assmann, Maria De Los Angeles Attali, Aimé-Cyrille Beugre, Lena Bonnet, Léna Bothe, Lucas Brux, Félicie Bécourt, Emma Cocquempot, Feral Erkol, Yuwen Hu, Safae Ibenjellal, Monika Kizior, Gabrielle Levillain, Fyona L'orphelin, Cai Luo, Luke Müller, Yasmine Naamane, Gustin Petit, Morgane Petit, Birte Schieferstein, Xiaotong Shen, Junfang Wang, Sam Luka Weyergraf, Maryna Yakovenko, Xiaoyue Zhang.

**And works by Volker Döhne and Anna K.E. from the Kunstmuseen Krefeld collection.**



Anna K.E., *For Our Parents*, installation view, Haus Esters, Kunstmuseen Krefeld, 2024 © Anna K.E, Barbara Thumm Gallery – Photo: Dirk Rose

# Kunstmuseen Krefeld

The origins of the Kunstmuseen Krefeld date back to an initiative by a committed group of citizens. The Kaiser Wilhelm Museum was founded by residents of the city and opened its doors in 1897. Today, as in the past, it is a venue for contemporary art and current trends in design. Together with the Haus Esters and Haus Lange, designed by Mies van der Rohe, it occupies an important place in the German museum landscape.

[www.kunstmuseenkrefeld.de](http://www.kunstmuseenkrefeld.de)



Kaiser Wilhelm Museum. Architect: Hugo Koch  
© Photo: Dirk Rose

# Frac Grand Large

Founded in Lille in 1982 and transferred to Dunkirk in 1996, the Frac Grand Large has built up a public collection of over 2,000 works of art and design dating from the 1960s to the present day. In addition to its collaboration with museums and art centres, the Frac Grand Large plays a role as a regional hub, while contributing to the development of international artistic networks.

[www.fracgrandlarge-hdf.fr](http://www.fracgrandlarge-hdf.fr)



Frac Grand Large. Architects: Lacaton & Vassal  
© Photo: Paul Tahon

# Villa Cavrois

Designed between 1929 and 1932, Villa Cavrois is architect Robert Mallet-Stevens' most iconic creation. As such, it was listed as a historic monument in 1990 and purchased by the State in 2001.

Mallet-Stevens imagined Villa Cavrois as a truly modern château.

The residence is château-like in its imposing proportions (a 60-metre-long façade, 2,800 m<sup>2</sup> of floor space) and its layout in two symmetrical wings, in keeping with the tradition of 17th-century aristocratic residences.

The villa is modern in its minimalist volumes, the absence of ornamentation in the décor, the proliferation of roof terraces, its state-of-the-art equipment (central heating, telephony, electric clock, lift, etc.) and the use of industrial materials and techniques (glass, metal, steel).

[www.villa-cavrois.fr](http://www.villa-cavrois.fr)



Villa Cavrois. South façade.  
Architect: Robert Mallet-Stevens © Photo : Colombe Clier /  
Centre des monuments nationaux – Villa Cavrois



## Katia Baudin

Since 2016, Katia Baudin has been director of the Kunstmuseen Krefeld, which includes the Kaiser Wilhelm Museum and Ludwig Mies van der Rohe's Haus Lange and Haus Esters. Of French-German origin, she grew up in New York, where she graduated from Hofstra University with a degree in international business and art history. She then studied art history at the Sorbonne-Paris IV (DEA). After working for two years at the Centre Pompidou, she directed the Regional Contemporary Art Fund (Frac Nord-Pas-de-Calais, now Frac Grand Large) in Dunkirk (1997-2004), then the École supérieure des arts décoratifs (now HEAR) in Strasbourg (2004-2007), before becoming deputy director of the Museum Ludwig in Cologne (2008-2016). She specialises in interdisciplinary practices, particularly the relationship between art, design and architecture. She has published numerous articles on this subject and has curated more than 60 exhibitions on modern and contemporary art and design.



© Photo: Dirk Rose

## Keren Detton

A graduate in art history from the École du Louvre and the University of Paris 1 Panthéon-Sorbonne (DEA), Keren Detton trained as an exhibition curator at the École du Magasin in Grenoble in 1999. After gaining professional experience in France and abroad (Indonesia, Great Britain, Germany), she worked for the Air de Paris gallery, where she developed a programme for emerging artists (2004-2009). At the same time, she designed projects as an independent curator. In 2007, she co-founded the C-E-A (commissaires d'exposition associés) association with other curators, which she chaired until 2009. Appointed director of the Le Quartier contemporary art centre in Quimper, she produced around fifty monographic and group exhibitions, accompanied by publications, catalogues and artists' books (2009-2016). Since 2016, Keren Detton has been director of the Grand Large – Hauts-de-France Regional Contemporary Art Fund in Dunkirk, where she explores, based on the collection, design from the 1960s to the present day and the place of the object in contemporary creation.



## Carine Guimbard

Carine Guimbard has been managing Villa Cavrois, the Grande Armée column, and the towers and treasury of Amiens Cathedral since 2020, three monuments entrusted to the Centre des Monuments Nationaux by the Ministry of Culture. Dialogue between heritage and contemporary practices is central to the development of visitor services in her district.





Views of the first part of the exhibition 'MUSÉES HORS FRONTIÈRES —  
MUSEUM GRENZENLOS / Kunst—Design / Dunkirk—Krefeld"  
from 28 April to 8 September 2024 in Krefeld © Photo: Dirk Rose



# FRAC GRAND LARGE

Hauts-de-France

Fonds régional d'art contemporain  
503 avenue des Bords de Flandres  
59140 Dunkirk

Wednesday–Sunday 2pm–6pm

Free admission on the first Sunday of every month

[www.fracgrandlarge-hdf.fr](http://www.fracgrandlarge-hdf.fr)

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