

T R I E N N A L E

ART &  
INDUSTRIE

DUNKERQUE  
HAUTS-DE-FRANCE

CHALEUR  
HUMAINE





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# EDITO

Still relatively new, but already firmly established within the region, the Art & Industry Triennial not only brings us together but truly reflects who we are. Firstly, it's the result of a tremendous coming together of teams from the FRAC and the LAAC, as well as the non-profit cultural and economic players in our region. And this collaborative effort is in many ways our community hallmark.

This Triennial also reflects who we are because it talks about us, our relationship with the world and in particular the world of tomorrow. Under the banner of "Gigantisme" in 2019, a strong identifying symbol of our industrial-port landscape, this year it explores the *chaleur humaine* and our creative energy or, in other words, the very soul of our region. In the defining period we live in today, this second edition takes on a completely new dimension, at a time when Dunkirk, acknowledged as the model of future low-carbon industries, can project itself with newfound confidence over the next twenty years. From 10 June 2023 to 14 January 2024, Dunkirk will be a testing ground for all kinds of transitions, opening up new fields, new lines of questioning, and a newly imagined world focusing on the major challenges facing our era. Artists, sculptors, architects, photographers, and inhabitants of the region are invited to come together, and share their points of view, not just in our contemporary art spaces but also by wandering through our unique streets, dotted with sculptures and monumental-scale installations created specifically for public spaces, and by visiting our beachfront, which is a source of inspiration and renewed dynamism. I look forward to meeting you all and wish you a wonderful and very enriching 2023 edition.

Patrice Vergriete  
Mayor of Dunkirk  
President of the Urban Community of Dunkirk



Archizoom Associati, *Poltrona Mies con poggiatesta* [*Poltrona Mies with footrest*], 1969, chair, armchair and footrest, chrome-plated steel, hide and cushion, 76 × 130.5 × 74.5 cm, Frac Grand Large – Hauts-de-France collection, 85.39 (1 to 2)



Gina Pane, *Table de lecture [Reading table]*, 1969, sepia toning, 36.5 × 61.5 cm, FNAC 95121, Centre national des arts plastiques collection.

This second edition of the Art & Industry Triennial confirms the decisive role that culture, the arts and artists have to play in Dunkirk and the Hauts-de-France region.

After “Gigantisme”, the theme for this year is energy, a rather gloomy subject making the headlines at the moment. But there is no doubt that the *chaleur humaine* will be at the very heart of the exhibition! For this latest edition, the FRAC, the LAAC and their partners – including regional authorities, state services and companies – demonstrate that an artist’s imagination is also the reflection of life as it really is: not dissimilar to the lives of the men and women who, we hope, will enjoy strolling around some of these exceptional sites in Dunkirk. Indeed, this Triennial is much more than just an exhibition. It’s a regional project that recognises that the cornerstone of a democratic and open-minded cultural typology is to develop a dynamic and united city and region; the *chaleur humaine* which is the inspiration for this exhibition is equally reflected in this desire to create a united community by making artistic knowledge freely available to all. This is the philosophy of the Frac Grand Large — Hauts-de-France: an invitation to open one’s mind to art, to others and to the planet! An invitation to be blown away!

Jean-Baptiste Tivolle  
President of the Frac Grand Large — Hauts-de-France





Edmund Alleyn, *Conditionnement III [Conditioning III]*, 1966, fluorescent acrylic and aluminium on canvas, 129,5 × 96,5 cm, FNAC 29372, Centre national des arts plastiques collection

# FOREWORD

The Dunkirk Triennial is a joint initiative between the LAAC and the FRAC, between art and industry, between the people of Dunkirk and the Hauts-de-France Region, and between public institutions and private partners, each one bringing their own unique vision of the project, its intentions and its community. The LAAC and the FRAC, the two leading institutions of the Triennial, are both so similar in the eyes of the majority of their visitors and yet they have very different stories, *raison d'être*, projects and objectives.

The Dunkirk Triennial has invited two curators, Anna Colin and Camille Richert, assisted by Henriette Gillerot, to organise the exhibition and put forward artistic choices for the 2023 edition. The aim of the Triennial is to also show national collections of the highest standards here in Dunkirk. The two most important French institutions for contemporary art have collaborated on the project and formed a tight partnership to help bring this project to life. The Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle (Centre Pompidou, Mnam/Cci) and the Centre national des arts plastiques (CnAp), which boast some 120,000 and 107,000 works respectively, have given access to their collections and supported the Triennial by loaning hundreds of works to the FRAC and the LAAC. The exhibition has also provided an opportunity to commission installations, sculptures, paintings and social or community projects in public spaces and the Halle Ap2. Thanks to the financial support of private companies and the association L'Art Contemporain, several artworks have been installed throughout the town, creating events embedded in the landscape, and providing unique walkways. These works of art will attract passers-by, and raise their own themes and questions whilst highlighting the landscapes around them.

Numerous international, national, and regional partners have enabled artistic collaborations, artist residencies, film and performance programmes, and countless interdisciplinary events, in order to provide members of the public with a multitude of possibilities to interact with the event. In this way, the Dunkirk Triennial resonates through a range of different viewpoints.

This event returns every three years, bringing fresh perspectives on art, its history and current production. It also aims to unify vital energies and act as a catalyst to enrich each other with knowledge and new practices.

At a time when social spaces are evolving along with the whole of society, and this, in an increasingly connected world, and where the acceleration of means of transmission is often paralleled by a feeling of helplessness, the worlds of industry, art, culture, society and education have also been impacted. Within this context, the Triennial weaves relationships between different realities, often unaware of each other's existence. This is a time-consuming process that began well before the seven months of exhibition, and will continue after the Triennial.

The Resonances programme, accessible to all, is proud to bring together key players who develop and circulate projects, around the partners of the Triennial. The event's main programme has no fixed form: it is made up of discoveries, ideas, frictions and debates. It is a source of shared knowledge and emotions, but above all a source of *chaleur humaine* !

Keren Detton, Director of the FRAC Grand Large — Hauts-de-France regional collection of contemporary art  
& Sophie Warlop, director of the LAAC contemporary art museum and the Dunkirk Fine Arts Museum.



Laure Vigna, *Low at my Problems Bending*, 2021, blown glass, cyanobacteria culture, 32 × 32.5 × 22 cm, APFNAC 2022–0346, Centre national des arts plastiques collection



# THE PROJECT

Chaleur humaine is a large-scale exhibition presenting over 250 works by nearly 130 artists, primarily living and working in France, Belgium, the Netherlands and the United Kingdom. The exhibition features works of art, design and architecture from public collections — including the Centre Pompidou National Museum of Modern Art and Centre National des Arts Plastiques, along with regional museums and FRACs collections — as well as newly-commissioned pieces. Chaleur humaine covers the period from 1972 to the present day, marking the end of the post-war boom and the dawn of an age of eco-anxiety.

The exhibition is curated by Anna Colin and Camille Richert, with assistance from Henriette Gillerot.

Chaleur humaine's eight chapters are encountered at the LAAC museum, the FRAC Grand Large Hauts-de-France, the former AP2 shipyard and a range of public spaces in Dunkirk. Across the chapters, the show explores themes such as oil, nuclear energy, anthropogenic landscapes, bodies at work, fatigue, pollution, cars, recycling, sustainability and the future.

Research into public collections has highlighted the evident underrepresentation of female artists in the period spanning the 1970s to the 2010s. Part of the curatorial approach has been to restore the balance, focusing on equality and diversity, and prioritizing women and minority artists in the commissioning process, in particular public art works, some for the length of the Triennale, others permanent.

Thirteen artists were commissioned to produce works for the exhibition spaces at the LAAC museum and the Frac Grand Large Hauts-de-France. Six others were asked to create a series of artworks for the AP2 hall. These include: Pierre Antoine, Agathe Berthaux Weil, Pablo Bronstein, Mathis Collins, Ève Gabriel Chabanon, Rob Crosse, Pélagie Gbaguidi, Dominique Ghesquière, Vibeke Mascini, Cédric Noël and Mira Sanders, Francesc Ruiz, Sara Trillo, and Mawena Yehouessi. Chaleur Humaine also provided an opportunity to commission works for the urban realm from Yemi Awosile, Io Burgard, Tiphaine Calmettes, Élise Carron and Fanny Devaux, Jean-François Krebs, and Lisa Ouakil.

Chaleur humaine has further prioritised local networks and crossovers; fostering solidarity between educators, carers, and knowledge and culture producers. In particular, artists were invited to take up residencies and develop unique projects with local partners, such as Tiphaine Calmettes and Hugh Nicholson. Yemi Awosile is hosting workshops for students from the École Supérieure d'Art | Dunkerque-Tourcoing, while Io Burgard has created an interactive module with children from MECOP in Saint-Martin-Boulogne. Through the Résonances initiative for Chaleur humaine, Caroline Le Méhauté has settled at Quadrilatère de Beauvais, and Kristof Vrancken at L'Espace 36 in Saint-Omer and Château Coquelle. Zoé Philibert, at Fructôse, is working with Dunkirk audiences on the creation of posters to be displayed in public spaces.

Centre National des Arts Plastiques and Centre Pompidou are partners of Frac Grand Large – Hauts-de-France and of the LAAC in Dunkirk. The Triennial also partners with the Dunkirk Contemporary Art Association and the Chambre de Commerce et d'Industrie Littoral Hauts-de-France. The event has received funding from the French Ministry of Culture through the Hauts-de-France regional directorate of cultural affairs (DRAC) along with support from the Hauts-de-France regional council, the Dunkirk/Grand Littoral urban community and the City of Dunkirk.

# CHALEUR HUMAINE - CONSCIENCES ÉNERGÉTIQUES

Since the Industrial Revolution, we have had the Age of Steam, the Age of Coal, the Age of Electricity, the Atomic Era and the oil shocks, which ended a period of great prosperity in France known as the ‘Glorious Thirty’. Energy sources have consistently defined our eras and shaped our vision of history and its artistic representations. There is no doubt that energy and its visual expressions fascinated modern artists, from the Impressionists and the Constructivists through to the Surrealists. But what place does energy hold in contemporary art?

Chaleur humaine, the second edition of the Art & Industry Triennial, invites visitors to reflect on how artistic, architectural, design and landscaping practices have taken the question of energy into consideration, including its use and misuse, and its narrative potential – whether chimerical or critical. The exhibition takes visitors on a journey from 1972 (the eve of the first oil crisis) through to the present day and the current global environmental crisis. The exhibition title alludes not only to global warming caused by human activity and the fossil economy, but also to systems of solidarity and fellowship, whether intimate or collective, which can help us to rise to the challenges of the Anthropocene.

Chaleur humaine focuses in particular on the cross-border artistic space between France, the United Kingdom, Belgium and the Netherlands. Surrounding the English Channel and the North Sea, historically this region has been a node of activities, exchanges, movements of populations as well as artistic scenes made possible and supported by the production and use of energy.

Organised by the Frac Grand Large – Hauts-de-France and the Lieu d’Art et Action Contemporaine (LAAC) in Dunkirk, the second edition



Les Mains d’Émile, Jean-Claude et Silvio, Flénu, Borinage [The hands of Émile, Jean-Claude and Silvio, Flénu, Borinage], 10 October 2016 (from the Et des terrils un arbre s’élève [And from the coaltips a tree will rise] series), 2016–2017, photolithographic prints on Rives BFK paper mounted on Dibond, handwritten pencil text on Canson paper, 125 × 281.4 cm, MAC’s Grand-Hornu, MAC–2017–001 (19).

of the Art & Industry Triennial is on display at these venues where the history of the collections and buildings is deeply intertwined with that of industry. Since they were founded in 1982, the FRAC and the LAAC have had front-row seats to the economic and environmental shifts taking shape in this transnational region as well as to the flow of goods and people which have crossed and continue to cross it. Producing such an exhibition may seem vain in the face of the climate crisis, the urgency with which decisions must be made, and the imperative to change our behaviours. But artists may have a role to play in the call to action thanks to their ability to give form to these upheavals. For seven months, nearly 250 works by 130 artists – including 30 newly commissioned artworks – will be on display in the exhibition spaces and in the urban realm, to address with audiences the environmental challenges of today and tomorrow.



Tampan Sessile Beings,  
Sacred Shrine, 2022, piezography  
on 315 g museum etching paper,  
170 × 165 cm (framed) 1/3 + 1AP,  
courtesy of the Fons Welters Gallery



Circulations de combustible en  
Limousin, à partir d'arbres qui y ont poussé,  
ou qui ont poussé ailleurs, et qui ont tous  
été coupés [The circulation of combustibles  
in Limousine, from trees that have grown  
there, or grown elsewhere, and which  
have been felled], 2012–2014, beeswax,  
spray acrylic and letters transferred  
onto 8.8 mm anti-efraction glass with  
steel bases, 240 × 240 × 0.5 cm (each  
panel), FNAC 2015–0004 (3), Centre  
national des arts plastiques collection.





José Gamarra, *Extension progressive [Gradual extension]*, before 1975, oil on canvas, 130 × 195 × 2.7 cm, FNAC 32147, Centre national des arts plastiques collection



Hans Haacke, *MetroMobiltan*, 1985, fibreglass pediment, 1 fibreglass panel with text in English, 1 black and white photograph in 5 parts mounted on Isorel, 3 synthetic polyester fabric banners each mounted on 2 aluminium tubes: on the left and right 2 blue banners with text in English (white polyester fabric letters cut out and sewn), 1 brown banner in the centre with fabric photographic enlargement cut out and sewn, text in English), purchase in 1988, Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle, AM 1988–591. in acrylic, 355.6 × 609.6 × 152.4 cm,

# ARTISTS

**CAROLINE ACHAINTRE**

Franco-allemande / 1969

**ROGER ACKLING**

British / 1947-2014

**PIERRE ALECHINSKY**

Belgian naturalized French / 1927

**EDMUND ALLEYN**

Canadian / 1931-2004

**XAVIER ANTIN**

French / 1981

**PIERRE ANTOINE**

French / 1962

**ARCHIZOOM**

Italian / 1966-1974

**YEMI AWOSILE**

Nigerian / 1984

**MERCEDES AZPILICUETA**

Argentinian / 1981

**BERTILLE BAK**

French / 1983

**SAMMY BALOJI**

Congolese / 1978

**GABRIELE BASILICO**

Italian / 1944-2013

**ÉRIC BAUDELAIRE**

Franco-American / 1973

**BERND & HILLA BECHER**

German /

Bernd Becher / 1931-2007

Hilla Becher / 1934-2015

**VALÉRIE BELIN**

French / 1964

**PATRICK BERGER**

French / 1947

**JACQUES BERNARD**

French / 1929-2010

**AGATHE BERTHAUX WEIL**

French / 1989

**JOSEPH BEUYS**

German / 1921-1986

**MINIA BIABIANY**

French / 1988

**MICHEL BLAZY**

French / 1966

**PABLO BRONSTEIN**

Argentinian / 1977

**CHRIS BURDEN**

American / 1946-2015

**IO BURGARD**

French / 1987

**TIPHAINE CALMETTES**

French / 1988

**ÉLISE CARRON ET FANNY**

**DEVAUX**

French /

Élise Carron / 1988

Fanny Devaux / 1993

**ÈVE GABRIEL CHABANON**

French / 1989

**LUCIEN CLERGUE**

French / 1934-2014

**MATHIS COLLINS**

Franco-Canadian / 1986

**COOKIES**

French /

created in 2016

**ROB CROSSE**

English / 1985

**HANNE DARBOVEN**

German / 1941-2009

**MICHEL DAVE**

Belgian / 1941-2018

**EDITH DEKYNDT**

Belgian / 1960

**ÁGNES DÉNES**

Hungarian / 1931

**HANNES DEREERE & SILKE**

**HUYSMANS**

Belgian /

Hannes Dereere / 1990

Silke Huysmans / 1989

**REBEKKA DEUBNER**

Franco-German / 1989

**STEVE DIBENEDETTO**

American / 1958

**DROOG DESIGN**

Dutch / 1993

**DUO EEEE**

French / Alexis Costeux

Mathurin Van Heeghe

**EL ANATSUI**

Ghanaian / 1944

**ERRÓ**

Icelandic / 1932

**COLLECTIF ETC**

French / created in 2011

**ÖYVIND FAHLSTRÖM**

Swedish / 1928-1976

**LEÓN FERRARI**

Argentinian / 1920-2013

**ROBERT FILLIOU**

French / 1926-1987

**PETER FISCHLI ET DAVID**

**WEISS**

Swiss /

Peter Fischli / 1952

David Weiss / 1946-2012

**LATOYA RUBY FRAZIER**

American / 1982

**JULIE FREEMAN**

English / 1972

**FRANZISKA FURTER**

German / 1972

**JOSÉ GAMARRA**

Uruguayan / 1934

**MAIKA GARNICA**

Belgo-Bolivian / 1992

**PÉLAGIE GBAGUIDI**

Beninese / 1965

**DOMINIQUE GHESQUIÈRE**

French / 1953



**MARC GIAI-MINIET**  
French / 1946

**LISETTE DE GREEUW**  
Dutch / 1990

**KONSTANTIN GRIC**  
German / 1965

**JULIETTE GREEN**  
French / 1995

**MIREILLE GROS**  
Swiss / 1954

**HANS HAACKE**  
German / 1936

**ERICH HARTMANN**  
American / 1922-1999

**BERNARD HEIDSIECK**  
French / 1928-2014

**LOUISE HERVÉ & CLOVIS  
MAILLET**  
French / 1981

**PAULINE HISBACQ**  
French / 1980

**ALEXANDRE HOGUE**  
American / 1898-1994

**SUZANNE HUSKY**  
Franco-American / 1975

**LINA JABBOUR**  
Franco-Libanese / 1973

**CHARLOTTE JOHANNESSON**  
Swedish / 1943

**VÉRONIQUE JOUMARD**  
French / 1964

**MICHÈLE KATZ**  
French / 1936

**ON KAWARA**  
Japanese / 1932-2014

**GREGORY KALLICHE**  
American / 1984

**JEAN-FRANÇOIS KREBS**  
French

**JEAN-PHILIPPE LENCLOS**  
French / 1938

**ELLEN LESPERANCE**  
American / 1971

**SAM LEWITT**  
American / 1981

**LILIANE LIJN**  
American / 1939

**HELEN MARTEN**  
English / 1985

**TREVOR MATHISON**  
English / 1960

**VIBEKE MASCINI**  
Dutch / 1989

**GUSTAV METZGER**  
German / 1926-2017

**MYRIAM MIHINDOU**  
Gabonese-French / 1964

**VERA MOLNAR**  
French / 1924

**MATT MULLICAN**  
American / 1951

**MVRDV**  
Dutch / created in 1993

**JÜRGEN NEFZGER**  
German / 1968

**RASHAAD NEWSOME**  
American / 1979

**HUGH NICHOLSON**  
English / 1988

**NATACHA NISIC**  
French / 1967

**OTOBONG NKANGA**  
Nigerian / 1974

**CÉDRIC NOËL & MIRA  
SANDERS**  
Cédric Noël / French / 1978  
Mira Sanders / Belgian / 1973

**VALÈRE NOVARINA**  
Franco-Swiss / 1942

**ELIOT NOYES**  
American / 1910-1977

**MARIE ORENSANZ**  
Franco-Argentinian / 1936

**URIEL ORLOW**  
Swiss / 1973

**LISA OUAKIL**  
French / 1993

**GINA PANE**  
French / 1939 - 1990

**CLAUDE PARENT**  
French / 1923 - 2016

**EWA PARTUM**  
Polish / 1945

**BENOÎT PIÉRON**  
French / 1983

**SIMONE PROUVÉ**  
French / 1931

**RADO**  
French / created in 2009  
**MADELEINE BERNARDIN**  
French / 1980

**PAUL RAND**  
American / 1914-1996

**SIMON RIPOLL-HURIER**  
French / 1985

**SOPHIE RISTELHUEBER**  
French / 1949

**PIA RÖNICKE**  
Danish / 1974

**GUY ROTTIER**  
French / 1922 - 2013

**FRANCESC RUIZ**  
Spanish / 1971

**RICHARD SAPPER**  
German / 1932 - 2015

**WILHELM SASNAL**  
Polish / 1972

**SUSAN SCHUPPLI**  
Swiss-Canadian / 1959

**LINDSAY SEERS**  
British / 1966

**HASSAN SHARIF**  
Emirati / 1951- 2016

**TOSHIO SHIBATA**  
Japanese / 1949

**HORTENSE SOICHET**  
French / 1982



Éric Baudelaire, *Baltic sea (surface temperature anomaly), 1859–2018, 2021* © Adagp, Paris, 2023. Collection Frac Grand Large — Hauts-de-France

**ETTORE SOTTASS**  
Italian / 1917-2007

**JO SPENCE**  
British / 1934 - 1992

**GRAHAM STEVENS**  
British / 1944

**JESSICA STOCKHOLDER**  
Canadian-American / 1959

**ROGER TALLON**  
French / 1929 - 2011

**JENNIFER TEE**  
Dutch / 1973

**LISE THIOLLIER**  
French / 1992

**EDEN TINTO COLLINS**  
French / 1991

**SUZANNE TREISTER**  
British / 1958

**SARA TRILLO**  
English / 1965

**CLAUDIA TRIOZZI**  
Italian / 1962

**ANGEL VERGARA SANTIAGO**  
Belgian-Spanish / 1956

**LAURE VIGNA**  
French / 1984

**LOIS WEINBERGER**  
Austrian / 1947 - 2020

**CONSTANTIN XENAKIS**  
Greek naturalized French /  
1931 - 2020

**MAWENA YEHOUESSI**  
Beninese / 1990

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# EXHIBITION CHAPTERS

Since the Industrial Revolution, we have had the Age of Steam, the Age of Coal, the Age of Electricity, the Atomic Era and the oil shocks, which ended a period of great prosperity in France known as the ‘Glorious Thirty’. Energy sources have consistently defined our eras and shaped our vision of history and its artistic representations. There is no doubt that energy and its visual expressions fascinated modern artists, from the Impressionists and the Constructivists through to the Surrealists. But what place does energy hold in contemporary art?

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Producing such an exhibition may seem vain in the face of the climate crisis, the urgency with which decisions must be made, and the imperative to change our behaviours. But artists may have a role to play in the call to action thanks to their ability to give form to these upheavals. For seven months, nearly 250 works by 130 artists – including 30 newly commissioned artworks – will be on display in the exhibition spaces and in the urban realm, to address with audiences the environmental challenges of today and tomorrow.

## THE SOURCES OF PROGRESS

Since the Industrial Revolution, the West has viewed energy as a vector for progress. This chapter of the exhibition surveys our relationship to energy sources, which have accumulated rather than replaced one another as we discovered and learned to optimise them. From solar and wind power to natural gas, hydraulic and nuclear power, the artworks presented here bear witness to the wealth of energy sources that surround us, underpinning the development of increasingly complex technologies as highlighted by the works of Gregory Kalliche and Cédric Noël and Mira Sanders.

The works in this section also point out the progressive bias which tends to determine the way we see energy and provide critical approaches. For example, Otobang Nkanga and Sammy Baloji reflect on the history of decolonization; Hans Haacke and José Gamarra focus on the finite nature of fossil fuel and forest resources and their irreversible impact on the living world; Susan Schuppli explores the political history and environmental consequences of one of the largest nuclear accidents to date.





Jacques Bernard, *Dunkerque – Centrale électrique E.D.F. [Dunkirk – E.D.F Electric power station]*, 1973, 80 × 80 cm, photographic reprint of the slide made during the aerial photoreportage in the “Good Year” airship from June 1973, original: reversal colour 6 × 6 cm – n° Inv. DBA.2000.00.10451, on deposit at the Musée des Beaux-Arts de Dunkerque since 2000.



Simone Prouvé, *Échantillon [Sample]*, 1992–2018, Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle © ADAGP, Paris, 2023



Joseph Beuys, Ausfegen [Sweeping Up], 1972–1988, Betacam SP video, PAL, 4/3, colour, sound, 26 minutes, 8 seconds, purchase in 1995, Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle, AM 1995–91 Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian



Minia Biabiany, difé, 2022, ceramics, burnt wood, cord, thread, gourds, water, variable dimensions, Frac Grand Large–Hauts-de-France collection, 23.02. Photo : Aurélien Mole



The featured artists adopt different attitudes toward progress and its drivers: some maintain distance and objectivity while others strive to aestheticize it, criticize it, or underscore its absurdity. Together these works reveal the fascination and fear conjured by energy sources. The pieces expose their potential as well as their consequences and their depletion.

## **TIRELESS BODIES**

During the 19th century, industrial societies became obsessed with fatigue and optimizing energy use. We inherited their conceptions of the body as a thermodynamic machine, which remain rooted in our culture today. The hybrid beings depicted by Edmund Alleyn and Erró, like Sci-Fi cyborgs which have become the symbol of our fascination for technology and endurance, are clear proof. This ideal of “tireless bodies” is also present in society’s worship of youth. Using their own bodies, artists like Ewa Partum and Jo Spence explore the dual hardship induced by gender and age.

In the wake of collective hyperactivity, mental exhaustion and nervous breakdown emerged as concepts in the 1950s and inspired new artistic experiments. For example, Chris Burden performed a mandatory 20-day rest, and design studio Archizoom Associati upended the relaxing nature of home furniture. Completed between 1960 and 1989, the historical works presented in this chapter spotlight the relentlessness of the productivist mindset – often maintained to the detriment of human health and the living world.

## **HUMAN RESOURCES**

This chapter of the exhibition explores the established term “human resources,” which underpins a utilitarian view of human beings, sees individuals as a means to an end, and strengthens economic productivity doctrines. This section proposes to return to the literal meaning of the expression to glean a better understanding of the resources unique to humans, from cognitive power to the individual and collective ability to resist energy misuse. The works presented here see individuals as fully fledged social agents able to actively contribute to social change.

The visit begins chronologically with a performative action by Joseph Beuys in 1972, which addressed the environmental paradoxes of liberal democracies. It continues into the 1980s, with artists such as Ellen Lesperance and Pauline Hisbacq exploring the ecofeminist initiatives rolled out at the Greenham Common Women’s Peace Camp in the UK, where for 19 years women’s collectives peacefully protested the installation of nuclear weapons. The section’s chronology is concluded by works by Minia Biabiany and Bertille Bak who, through widely different visual and narrative approaches, explore the intersections of colonialism, primitive accumulation of capital and environmental crisis.

Together the works in this chapter examine the ability of the collective body to diversify means of resistance, from ritual-like initiatives such as circles of silence, to the use of mirrors when confronting the police. These struggles underscore how important it is to recognize different forms of oppression and highlight the ways gender and inequality intersect with the challenges of environmental protection. They reveal the diversity and humanity of the social body.

## **FETISHES**

Many daily consumer objects, which save physical or mental energy, have become true “fetishes”. Bags, watches, trains and trucks are seen as miracles which deserve to be elevated to decorative status, as in the work of Helen Marten and Caroline Achaintre. For Chris Burden, they even become companions worthy of their own moving story. By fetichising them, we allow ourselves to forget the energy required to produce them, the energy they use and the energy they save human bodies.

Amid the most venerated objects, road transport and computers symbolise the shrinkage of time and space. Cars have interested artists notably for their role in the transformation of landscapes and cityscapes, as that composed by Gustav Metzger; meanwhile Francesc Ruiz's trucks embody the phantasmagory of a motorised rebellion. Computer science also kindles desire: Paul Rand's design for IBM turned electronic components into enchanting landscapes, and Ettore Sottsass and Konstantin Grcic took the office furniture designed to accommodate computers to new aesthetic heights.

After a period of fascination, artists began to draw attention to the maintenance, obsolescence and finite nature of these fetishes. Fallen idols, they quickly become waste, as in the photographs of piles of unused, virtually unrecyclable computers by Valérie Belin and in the works of El Anatsui, who weaves scrap metal together to defy its status as useless junk. Jennifer Tee's tulip petal collages remind us that plants, too, have fallen victim to this veneration. Since the 17th century tulip mania and through to today, this emblem of the Netherlands has been and continues to be farmed intensively, crossing continents and oceans in refrigerated trucks to meet frenzied demand.

## **BEATING TIME**

The 1973 oil shock put an end to three decades of plenty, leading many countries to take measures to save energy. Daylight Savings Time, implemented in 1976, is one such measure we have inherited. Agathe Berthaux Weil performs its origin story and presents mnemonic devices that can help us remember which way to turn the clock hands.

The consequences of the oil crisis on how time is measured led some artists, like Hanne Darboven, Robert Filliou, Véronique Joumard and Roger Ackling, to oppose temporal pressure by exploring biological, meditative and cosmic ties to energy and considering the rhythms of life as determined by the movement of the stars.

By developing a more serene relationship with time, in opposition to the speed of production and finance, these artists underscore the importance of daily life and paying the ordinary its due. They count the moments as they pass or dilate time for creation by using the long-term as their yardstick. For example, in Finland, Agnes Denes set out to reforest an area to combat rapid deforestation, and more recently, Éric Baudelaire has made tangible the drastic variations in stock market values and greenhouse gas emissions during the COVID-19 pandemic.

## **SPECIES OF SPACES**

This chapter presents different practices which explore ecosystems – both natural and domestic – created or transformed by human activity. The works on display reveal, interpret, fantasise as well as reform these spaces.

The utopia of harmonious cohabitation between landscape and human activity, or a relay between industry and nature, is present in the paintings of Alexandre Hogue, as well as in the models of Patrick Berger and Gilles Clément, who turned a former Citroën plant into serial gardens. Photographs by Lucien Clergue depict the traces left by humanity on the ground, and Jessica Stockholder and Mercedes Azpilicueta present altered visions of domestic space and the home.

The deforestation maps of Madeleine Bernardin, from the RADO collective, and the ailing body put on display by Jo Spence both bear witness to the damage – from pollution to amputation – caused to the living world. The works gathered here further underscore the extent to which the natural and the artificial have become imbricated at every level and show us that the planet's landscapes are the product of a blend of what humanity has created, grown, introduced or let live.

## **VANITIES, GRATUITOUSNESS, SUBLIMATION**

Some artists, designers and landscape gardeners have diverted energy from its primary function to explore its aesthetic potential. Gina Pane has deflected rays of sunlight, Liliane Lijn has experimented with light's kinetic energy, and Lisa Ouakil has turned industrial infrastructures into flamboyant abstract



Bernd et Hilla Becher, *1• 12 Winding Towers*, 1971–1979, black and white photographs, 125 × 155 cm (dimensions of the frame), *Frac Grand Large – Hauts-de-France collection*, 83.84 (1 to 12).. Photo : Emmanuel Watteau



Roger Tallon, *Lip*, 1975, black anodised metal box, plastic bracelet, width: 23 cm, depth: 4.5 cm, *FNAC 94162, Centre national des arts plastiques collection*



Mercedes Azpilicueta. *Bestiario de Lengüitas*. A cura di / Kuratorin / Curated by: Virginie Bobin. Exhibition views, *Museion Bozen/Bolzano*, 14/02 – 13/05/2020. © *Museion Bozen/Bolzano*. Photo: Lineematiche – L. Guadagnini / T. Sorvillo



landscapes. Others, like Julie Freeman, who has created a sculpture that turns urine into electricity, have tried to convert energy into art. Certain works highlight our material and symbolic relationship to the living world, like the bottles of cleaning products with synthetic fragrances that imitate natural flowers by Suzanne Husky or the Fukushima beaches by Rebekka Deubner. These works urge us to “sit with the discomfort” caused by new anthropogenic ecosystems.

## SISTERS IN THE SYSTEM

This final chapter showcases cultural practices that are engaged with networks and mutual support systems as well as with researching organisms, materials and technologies that connect and support others. While Simone Prouvé spent her whole career experimenting with the physical properties of thread, combining natural, synthetic and metallic materials, Ève Gabriel Chabanon has been growing mycelium, root-like structures of fungi that can help to transfer information and nutrients between different plants, on the clothes of members of the community to which they belong.

The vibrational energy of music also plays an important role in this chapter. Trevor Mathison draws soundscapes, Maika Garnica designs ceramic objects that conduct sound and vibrations, and Mathis Collins revisits the barrel organ to create new musical compositions alongside Dunkirk’s residents. Closing the exhibition, a video by Rashaad Newsome featuring a trans cyborg character who decomposes and recomposes using the energy from voguing poses. In doing so, they destroy the structures that frame human and non-human life to regenerate and transform them.



El Anatsui, *Sasa [Coat]*, 2004, aluminium and copper, 700 × 640 × 140 cm (variable dimensions), purchase in 2005, Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle, AM 2005–204. Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian

# ARTWORK TOUR IN THE HALLE AP2

The Halle AP2, a former shipyard workshop in Dunkirk, forms along with the Frac Grand Large a remarkable architecture designed by Lacaton & Vassal, winners of the Pritzker Prize in 2021.

This space, preserved in its original state, hosts several artworks that extend the exhibition and explore representative practices of energy awareness since the 1970s. It brings together four new productions: those by British artist Pablo Bronstein, French artist Dominique Ghesquière, Dutch artist Vibeke Mascini, and Spanish artist Francesc Ruiz. Two installations will also be reactivated for the occasion: "Feu / Formes" by the collective ETC and "Sous-bois" by Duo eeee (Alexis Costeux and Mathurin Van Heeghe).

- The artworks in the Halle AP2 are supported by the AG2R LA MONDIALE Corporate Foundation for Artistic Vitality.
- Pablo Bronstein is supported by the Henry Moore Foundation, and Francesc Ruiz by the Acción Cultural Española (AC/E).



Vibeke Mascini, *Instar*, 2023 (a continuation on *Instar*, 2021), electricity generated from burning confiscated cocaine,

lithium batteries, transformer, battery management system, heater-element, custom made steel case, wooden pallet, 5 cast iron radiators, endemic moth pupae, resin, moth remains, copper wires, electronic parts., 140 × 500 × 500 cm (variable dimensions), courtesy of the artist, developed with the support of Electric advisor Peter-Jan Schouten (EV-Europe), lepidopterist Thomas Huet, Dutch customs and HARC team. A first iteration of *Instar* was developed in the context of Beelden in Leiden, 2021.\*



# THE EXHIBITION CONTINUES THROUGHOUT THE URBAN LANDSCAPE

The Triennial has commissioned several artists to develop works for the urban landscape, thanks to support from patrons and partners. This collection of newly commissioned works leads visitors from one end of the city to the other, resonating with industrial, seaside and residential areas, and readily accessible to residents and passers-by.

## YEMI AWOSILE

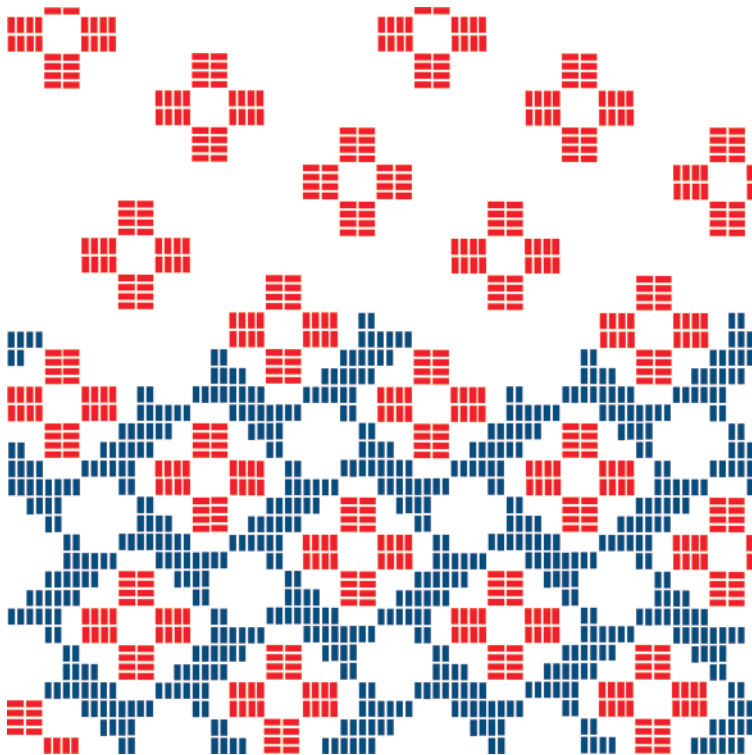
*Forty-seventh Samsara*, 2023

Trevira fabric and steel

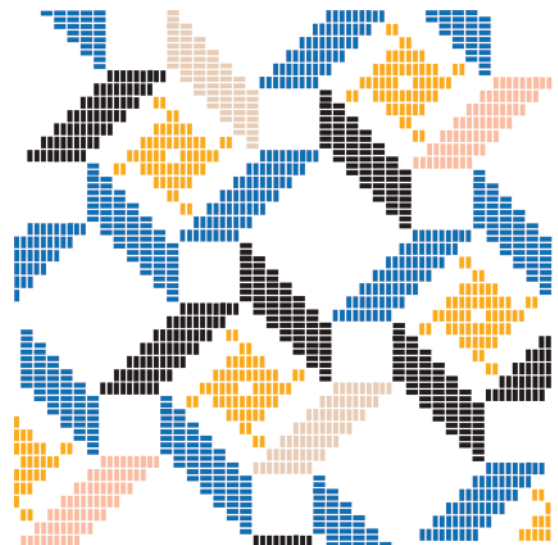
Courtesy of the artist and Rubis Mécénat

This installation by British artist and designer Yemi Awosile takes its inspiration from geometrical drawings found in the textile industry archives in Roubaix. These mises en cartes – drawings copied onto grid-patterned sheets – were used to prepare the weave. They were also one of the first harbingers of the imminent digital revolution. Attached to steel frames, the flexible but strong fabric remnants prepared by the artist depict abstract symbols that defy time and the force of the wind. From a distance, *Forty-seventh Samsara* evokes a collection of pennons which tie the industrial past to contemporary questions around cycles of transformation, production and consumption.

→ This project was realized in partnership with the Esä Dunkirk-Tourcoing School of Art. It was developed in partnership with and funded by Rubis Mécénat and with additional support from Kvadrat.



Yemi Awosile, pattern study for *Forty-seventh Samsara*, 2023, courtesy of the artist & Rubis Mécénat



## IO BURGARD

*Dunes magnétiques [Magnetic Dunes]*, 2023

Steel, polystyrene, cement, Jesmonite, glass, sand and magnets

Courtesy of the artist

Created during Io Burgard's residency at the MECOP cultural and recreational centre for children in Saint-Martin-Boulogne, *Dunes magnétiques [Magnetic Dunes]* embodies the way children come to comprehend their environment. It is both a memory of past games – through the moulding of forms in the sand – and an invitation to play. The interactive piece comprises magnets that visitors can handle as part of an experiment in perpetual energy.

→ In partnership with the association L'Art contemporain. Project funded with sponsorship from ArcelorMittal. With additional support from the MECOP in Saint-Martin-Boulogne and the Daniel and Nina Carasso Foundation.



Io Burgard, model for *Dunes magnétiques [Magnetic dunes]*, 2023, courtesy of the artist.

## ÉLISE CARRON ET FANNY DEVAUX

*I'm Late*, 2023

Textiles

Courtesy of the artists

Outlandish banners float in the wind, welcoming visitors to the Triennial. *I'm Late* alludes to the world of sleep and laziness by subverting the symbolism of belonging, inherent in flags, as well as the territories they represent. A duvet, a bathrobe, pyjamas and a handleless clock urge visitors to resist the relentless, breakneck pace of contemporary life.

Made from pieces of fabric in ambiguous and imaginary shapes, the flags designed by Élise Carron and Fanny Devaux urge us to resist the hyperactivity of the world around us. The artists place attention on idleness as well as on the moments when we are unfit or running late.

→ Project funded with sponsorship from Doublet and with the support of the City of Dunkirk.

## JEAN-FRANÇOIS KREBS

*Guérit-Tout [Cure-all]*, 2023

Site-specific installation, marine beacons, blown glass, uranium glass, UV light, HD video, singing

courtesy of the artist.

Inside the decommissioned wine storehouse, Jean-François Krebs has created an installation of light beacons inspired by the floating signals used to safely guide ships at night. The beacons are complemented by uranium glass presented in a pool at the bottom of the edifice. The eerie, glowing material, which the artist uses regularly, takes the shape of objects and body parts immersed in water, inspired by the ex-votos placed by sailors' families in the Notre-Dame-des-Dunes chapel in Dunkirk.

→ In partnership with the association L'Art contemporain. Project funded with sponsorship from the Dunkirk Port and with the support from the Phares et Balises-Dunkerque.

→ Jean-François Krebs' installation is open to the public every Saturday in July and August at 3pm, during the guided visit of the pier; on Sundays 2-6 pm (no booking required); and Monday through Friday by reservation (+ 33 3 28 29 56 00 or [art.contemporain@ville-dunkerque.fr](mailto:art.contemporain@ville-dunkerque.fr)).

## LISA OUKIL

*Chant des Dunes [Dune Song]*, 2023

three facades measuring 7 × 8 m

Site-specific mural, acrylic paint on building

Courtesy of the artist

Lisa Ouakil's work focuses on the analogy between pictorial materials and flesh. The title *Chant des Dunes [Dune Song]* alludes to the history of Dunkirk, which was built on sand after the sea receded. Inspired by photographs of Dunkirk, the three murals, designed as a large triptych, constitute a musical score of organic motifs: poetic images of the industrial and military symbols that shaped the city. Like a Greek epic, the murals depict the history of Dunkirk and the colourful whole vibrates in the public space.

→ In partnership with the association L'Art contemporain. Project funded with sponsorship from the Gravelines Nuclear Power Station.

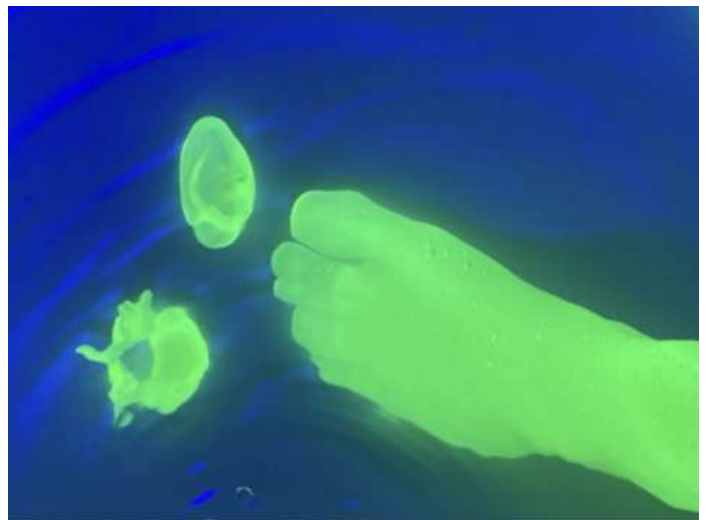




Liisa Ouakil, *Chant des Dunes [Dune song]*, 2023, three facades measuring 7 × 8 m, in situ mural, acrylic paint on building, courtesy of the artist, in partnership with the association L'Art contemporain, thanks to the sponsorship of the Centre Nucléaire de Production d'électricité de Gravelines d'Electricité de Gravelines.



© Élise Carron et Fanny Devaux, *I'm late*, 2023, mixed textiles, variable dimensions, courtesy of the artists, artwork produced thanks to the patronage of Doublet



© Jean-François Krebs, *Guérit-Tout [Cure-all]*, 2023, Site-specific installation, marine beacons, blown glass, uranium glass, UV light, HD video, singing, courtesy of the artist.

## TIPHAINÉ CALMETTES

As an artist in residence, Tiphaine Calmettes spent six months at the Relais des Moères, a medicalised residential centre in Tétéghem. The programme has aimed to incorporate the artist's practice into the environment as well as to enhance the residential building by developing functional sculptures. Calmettes has explored how an artist can serve a community by inviting its members to re-appropriate their spaces, produce their own tools, and define their own unique aesthetic – in stark contrast to the generic materials, colours, textures and furniture generally found in medical institutions – with the view to changing relationships and practices. Calmettes helped the residents to create useful ceramic objects to fill their living spaces, from their bedrooms to the shared social spaces. Each participant was asked to choose the object they would like to create from among a small selection of representative pictograms (mug, bowl, plate, pitcher, flowerpot, box and lamp), as well as their preferred colour (white, black, light brown or dark red/brown).

Calmettes' workshops with the residents were part of the Art & Industry Triennial and of the residency programme with Fab Lab Effet Papillon in Tétéghem. The project was funded by the association Territoire Europe and SYNDEX Foundation, with further support from Les Papillons Blancs in Dunkirk, the Dunkirk Conurbation, the Université du Littoral, the Relais des Moères, the Daniel and Nina Carasso Foundation, the day centre, the Social and Educational Action Association, ESAT – Ateliers du Littoral in Tétéghem, the city of Tétéghem-Coudekerque-Village, and the Citizen's Council in Tétéghem-Coudekerque-Village.

- The Relais de Moères / Papillons Blancs is open to the public on Sunday 2 July, Saturday 15 July, Sunday 3 September and Saturday 23 September, 3-7pm, for the "Drôles de fêtes" events.
- 4 rue Charles Nova, Tétéghem – For information call 03 28 58 73 69 or visit [www.triennale.fr](http://www.triennale.fr)

# WORK COMMISSIONED BY THE DUNKIRK CONURBATION

## LAURE PROUVOST

As part of the Triennial, the region has also commissioned a new piece. To adorn the newly redesigned boardwalk in Dunkirk, artist Laure Prouvost has been invited to create a monumental work near the belvedere in front of the Grand Pavois building. A large bronze octopus looks as though it has washed up on the Dunkirk beach and is climbing the sea wall. It echoes another bronze octopus by Prouvost, *Touching To Sea You Through Our Extremities*, which is on display on the beach in La Panne, Belgium.

- This piece was commissioned and funded by the Dunkirk Conurbation.





© Tiphaine Calmettes (Production) raw earth, terracotta, variable dimensions, courtesy of the artist.



© Laure Prouvost, esquisse de l'œuvre *Here we dream of no front tears* pour la Triennale Art & Industrie #2, 2022



# ARTISTIC DIRECTORS

## **KEREN DETTON**

**DIRECTOR OF THE FRAC GRAND LARGE —  
HAUTS-DE-FRANCE REGIONAL COLLECTION  
OF CONTEMPORARY ART.**

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



## **SOPHIE WARLOP**

**DIRECTOR OF THE LAAC CONTEMPORARY ART  
MUSEUM AND THE DUNKIRK FINE ARTS MUSEUM**

With a PhD from Paris IV Sorbonne (thesis: the 17-century immigration of Flemish artists to Paris), Sophie Warlop is a Dunkirk native and since 2015 has directed both the LAAC contemporary art museum and the Dunkirk Fine Arts Museum. Intimately familiar with the history of both her city and of the LAAC, she closely collaborated with Gilbert Delaine starting in 1999, first in charge of the collections, then serving as an assistant curator. She signed the Dunkirk museum's scientific project in 2020.



# CURATORS

## JOINT CURATION FOR THE 2023 ART & INDUSTRY TRIENNIAL

### ANNA COLIN

Anna Colin is a freelance curator, educator and researcher. Alongside her work in curation and education, she studies horticulture and landscaping, and has successfully completed a PhD at the University of Nottingham. She also teaches on the MFA Curating course at Goldsmiths, University of London. Anna co founded and directed Open School East in London/Margate (2013-2021 ). She then worked as associate curator at Lafayette Anticipations (2014-2020), associate director of Bétonsalon (2011-12) and curator at Gasworks (2007-10). She has curated exhibitions and projects including CA2M, Móstoles/Madrid; Whitechapel Gallery, London; Contemporary Image Collective, Cairo; GAM, Turin; La Synagogue de Delme, Delme; Le Quartier, Quimper; La Maison Pop, Montreuil; and The Women's Library, London. She also co-curated British Art Show 8 with Lydia Yee in 2015-2016.



### CAMILLE RICHERT

Camille Richert is an art historian. She graduated in contemporary history from École Normale Supérieure de Lyon in 2013 and received a PhD in art history from the Paris Institute of Political Studies, Sciences Po, in 2021. Her work spans the social history of art and her research focuses on representations of work in art since 1968. Camille is currently an associate researcher at Centre d'Histoire de Sciences Po and teaches at ENSBA Lyon. She also works as an art critic and freelance curator. She previously worked as an editor at Lafayette Anticipations (2014-2018) and Prix Sciences Po pour l'Art Contemporain (2017-2020). Camille recently won an award under the French Ministry of Culture "New Worlds" programme for a project on the history of exhibitions and was a commissioner for the 2022 AWARE awards for women artists.



### ASSISTED BY HENRIETTE GILLEROT

Henriette Gillerot is currently in the final year of her MFA Curating programme at Goldsmiths, University of London. She is actively involved in an array of curatorial projects that foster interaction between artists, researchers and their environment, as reflected in her 2023-23 residency at the Cubitt Gallery, where she invited a number of artists to create new work from the gallery's archive.

# EVENT ORGANISERS: LE PÔLE CONTEMPORAIN DE DUNKERQUE

## FRAC GRAND LARGE — HAUTS-DE-FRANCE

The FRAC building overlooks the Port of Dunkirk and was designed by the architects Lacaton & Vassal as a transparent twin of the former AP2\*, a historical landmark for Dunkirk's shipyard industry. The museum seeks to create and distribute its collection of contemporary art, and schedule and host temporary exhibitions, encounters and events, while also organizing awareness-raising and training initiatives throughout the region.

Its remarkable collection spans the 1960s to the present day and provides the pivot for a programme that focuses on the socio-political stances of art and the interactions between art and design. FRAC Grand Large is also the only such institution to hold a collection devoted to design, revealing its openness to the world of objects and reflecting the international melting pot of contemporary design creations and sources.

→ For more information, visit [www.fracgrandlarge-hdf.fr](http://www.fracgrandlarge-hdf.fr)

## LIEU D'ART ET ACTION CONTEMPORAINE (LAAC)

The LAAC is unique in its inception: born in 1982 of the relationship between its founder, Gilbert Delaine, an engineer at the Departmental Directorate for Equipment (DDE), manufacturers in the Dunkirk area, and artists. The seamless museum and garden complex sits right next to the beach and defies the sky with its stunning white ceramic architecture. Filled with all the fizz and cheer of the late 1950s and 1960s, it hosts a rich collection of more than 2,200 works of art, reflecting a span of creativity from 1940–1980.

The heart of the museum holds a vast graphic arts collection, giving visitors a rare opportunity to curate their own experience using the drawers and sliding showcases to explore some 200 drawings and prints. The museum is a warm, welcoming place in which to discover a wealth of fun, interactive tools with family and friends. It also provides a year-round programme of events combining plastic arts and performing arts.

→ For more information, visit [www.musees-dunkerque.eu](http://www.musees-dunkerque.eu)



LAAC and Frac Grand Large — Hauts-de-France © All rights reserved



## THE HALLE AP2

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



The Halle AP2, Dunkerque © All rights reserved

# PARTNERS

Centre national des arts plastiques and Centre Pompidou partner FRAC and LAAC in Dunkirk.

Other Triennial partners include the Dunkirk Contemporary Art Association and the Littoral Hauts-de-France Chamber of Commerce and Industry.

The event has received funding from the French Ministry of Culture through the Hauts-de-France regional directorate of cultural affairs (DRAC) along with support from the Hauts-de-France regional council, the northern department, the Dunkirk/Grand Littoral urban community and the City of Dunkirk.

## THE CENTRE NATIONAL DES ARTS PLASTIQUES

The Centre National des Arts Plastiques (CNAP) plays a leading role in managing and promoting contemporary visual arts for the French Ministry of Culture. A key cultural and economic stakeholder, it encourages the arts in all their diversity and provides a raft of support for artists and professionals. The CNAP works on behalf of the French state to expand the country's national contemporary art collection, which it preserves and promotes by providing pieces on loan in France and further afield. The collection currently comprises

over 102,500 works acquired from living artists over more than two centuries, with a view to offering an accurate reflection of the contemporary art scene in all its diversity.

→ For more information, visit [www.cnap.fr](http://www.cnap.fr)

## THE CENTRE POMPIDOU

The Centre Pompidou has been a cornerstone of Paris culture since its 1977 opening. It offers a window onto the world and the wonders of innovation. The iconic building houses Europe's most extensive collection of modern and contemporary art, and one of the largest worldwide. With its associated bodies—the Bibliothèque Publique d'Information (BPI) and the Institut de Recherche Musicale (IRCAM)—the Centre Pompidou offers exhibitions, conferences, festivals, performances and screenings, as well as workshops for younger visitors. It provides an extremely rich programme spanning a diverse array of audiences and disciplines, attracting more than 3.5 million visitors a year. True to its vocation of putting culture and creation within everyone's reach, the Centre Pompidou continues to expand its presence on a regional and global scale.

→ For more information, visit [centrepompidou.fr](http://centrepompidou.fr)

## THE ASSOCIATION L'ART CONTEMPORAIN

In the 1970s, inspired by the industrial boom and modernity of Dunkirk, engineer Gilbert Delaine disrupted the cultural landscape of the region. Passionate about contemporary art since a chance encounter with a reproduction of Ladislav Kijno's work, the founder of LAAC (Contemporary Art Museum of Dunkirk) established an association, making the birth of a collection and museum in Dunkirk possible.

Acting as a bridge between the museum and the industrial world, the association L'Art contemporain continues the work of the LAAC's founder, who convinced over sixty companies to become patrons of his ambitious project. Their support enables the museum to organize events, acquire new artworks, maintain the collection, and also support artistic creation.

## THE CHAMBER OF COMMERCE AND INDUSTRY, LITTORAL HAUTS-DE-FRANCE)

The Chamber of Commerce and Industry, Littoral Hauts-de-France, is a partner for businesses, accompanying them at every stage of their development by offering a wide range of services, both individual and collective in nature.

As a long-time partner of Frac Grand Large Dunkirk, the Chamber of Commerce and Industry reaffirms its commitment to this new Art & Industry Triennial on the theme of energies—a highly relevant topic in the current globally unstable context and strongly present in the strategies of our industrial companies, addressing issues such as access to natural resources, recycling, material sustainability, energy efficiency, and more. These are familiar challenges for all of us, as stakeholders in the Hauts-de-France region, fully engaged in the regional rev3 dynamics.

Because industry is part of our heritage and our DNA on a regional scale, and because art is a means to shed light on it in a different way, our common goal, shared by Frac and the Chamber of Commerce and Industry, is to bring together two worlds that may not typically interact: the world of industry and business and the world of culture, contributing to the influence of our Coastline and our region.

It is also a fantastic opportunity to connect businesses with each other, a key mission of the Chamber of Commerce and Industry.

→ For more information, visit [littoral-hautsdefrance.cci.fr](http://littoral-hautsdefrance.cci.fr)

## OFFICIAL PARTNERS





# VISIT THE LAAC AND THE FRAC!

## TICKET PRICES

Visit the FRAC and the LAAC:

€6 Full price / €4 Discount price

Free for minors (ticket valid for 7 days)

FRAC/LAAC annual pass: €18 (duo €25)

Everyone can visit the FRAC and the LAAC for free every Sunday!

Tickets sold on site at the FRAC and the LAAC.

[www.triennale.fr](http://www.triennale.fr)

## FRAC GRAND LARGE — HAUTS-DE-FRANCE & HALLE AP2

503 avenue des Bances de Flandres, 59140 DUNKERQUE

03 28 65 84 20

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

Opening hours:

→ Wednesday through Sunday, 2pm to 6pm

The FRAC will be closed:

→ August 28 through 15 September

→ December 4 through 22

Early closing at 4:30pm December 24 and 31

## LAAC

302 avenue des Bordées, 59140 DUNKERQUE

03 28 29 56 00

[www.musees-dunkerque.eu](http://www.musees-dunkerque.eu)

Opening hours:

→ Tuesday through Friday from 9am to 6pm

→ Saturday and Sunday from 11am to 6pm

The LAAC will be closed August 15 and November 1

## THE BUSES IN DUNKIRK ARE FREE!

→ Bus line C4: "FRAC/ LAAC" or "Bordées" stops (10 minutes from the Dunkirk train station)

→ Bus line C3: "Dunkerque Malo Plage" stop

## TRAIN

→ From Lille (TERGV): 30 min

→ From Paris: 2h

→ From Brussels: 2h

→ From the UK: Eurostar and ferry via Calais, then TER train to Dunkirk

## PLANE

→ Roissy Charles de-Gaulle Airport then TGV train to Dunkirk

→ Lille-Lesquin Airport then TERGV train to Dunkirk

## COACH

→ Direct from Brussels (2h) and many other European capitals

## PRESS CONTACT

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