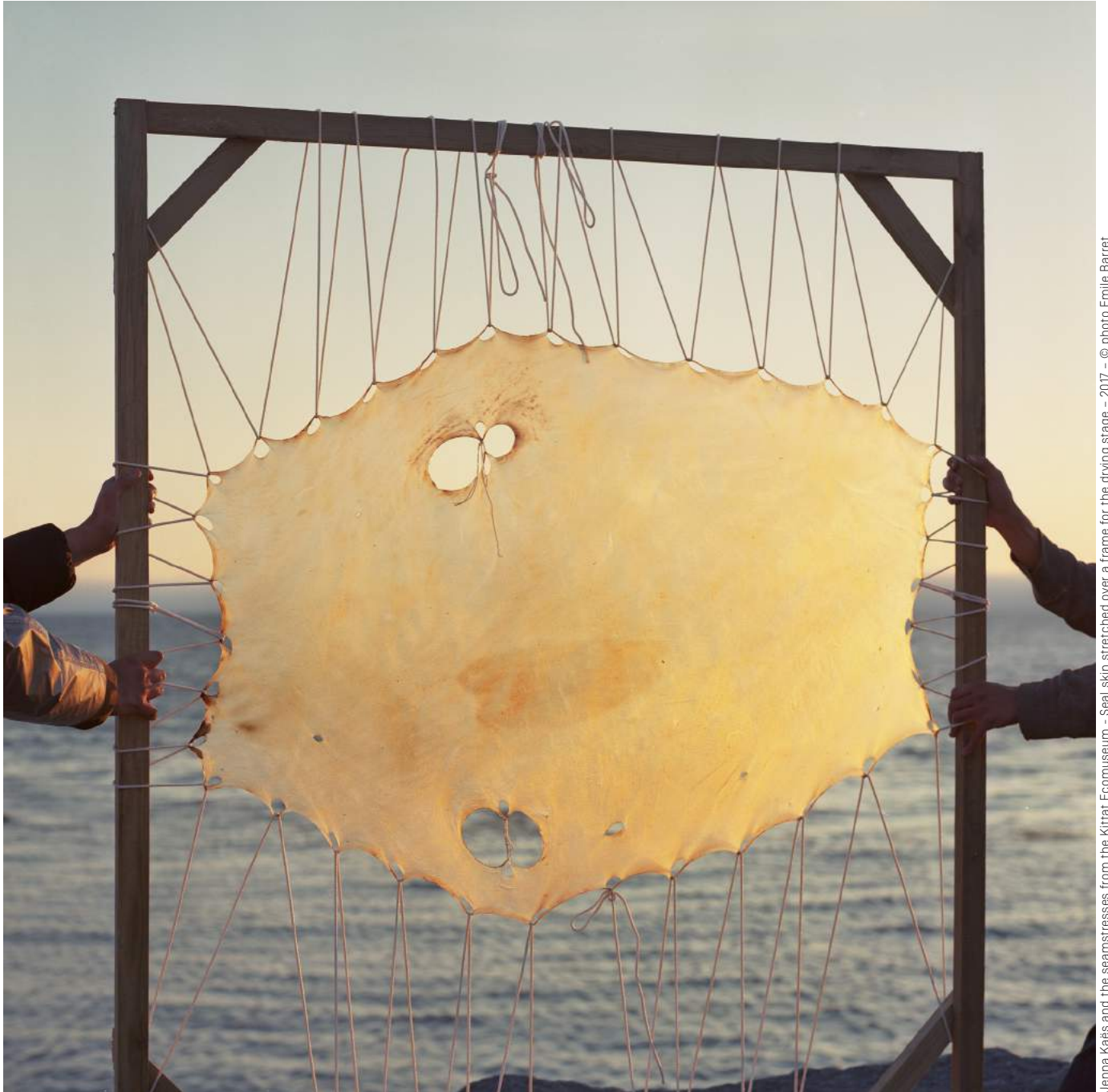




centre d'innovation
et de design
au Grand-Hornu



Jenna Kaës and the seamstresses from the Kittat Ecomuseum - Seal skin stretched over a frame for the drying stage - 2017 - © photo Emile Barret

Press release

Hors Pistes

Encounters in Greenland

03.02.19 → 19.05.19

Created in 2013, *Hors Pistes* initiates exchanges between artisans and designers from all over the world. During a month-long residency, they share skills, knowledge, and cultures. By breaking their work habits, they rethink their creation process and find new application to the traditional techniques. Together, artisans and designers experiment and get inspired from the identity of the territory. The results of the collaboration foster the transfer of artisanal know-how and question its heritage and future. By going “off-road”, *Hors Pistes* offers professionals the opportunity to be involved in a multidisciplinary laboratory and to reflect on conventional production models by encouraging innovative creation processes. Free-form explorations, alternative life stories. In 2014, the CID hosted the first Ouagadougou Off-piste experience. In 2019, it is the first museum to host the third edition of the project: *Hors Pistes - Encounters in Greenland*. This new residence took place in Nuuk, the capital of Greenland, an island with limited natural resources and a harsh climate. The local artisanal techniques take the surrounding geographical constraints into account and the Inuit culture is deeply connected to its land. The craftsmen find their inspiration in nature and work with materials such as stone, wood, soil, wool, skin, and bones of hunted animals. Altered during the last century by the various exchanges with the Western regions, Inuit traditions are being transformed with globalisation. If they were essential for survival, fishing and hunting practices are less and less used. This gradual disappearance endangers the related craft techniques, such as animal skin transformation or traditional kayak making. In the meantime, new techniques are being introduced and absorbed, such as embroidery, beadwork, or ceramic. The exhibition *Hors Pistes - Encounters in Greenland* aims to initiate encounters with Greenlandic culture, replace human exchanges at the heart of the creative processes. While the experimentations, prototypes and objects –all resulting from the researches conducted during the residency– embody the spirit of each encounter, the present exhibition also shares stories –narrated by an editorial team.

NUUK : 3RD HORS PISTES RESIDENCY

The *Hors Pistes - Rencontres au Groenland* exhibition is presenting the projects that emerged through the collaboration between artisans from Greenland and international designers during the Hors Pistes residency in 2017.

Nuuk, the capital of Greenland, has 17,000 inhabitants and can be accessed solely by sea or the sky. The roads stop abruptly at the city limits, leaving only mountains and the sea as far as the horizon. Our gazes—which were expecting the whiteness of snow and icebergs—instead discovered the grey and blue nuances of the rocks, the green lines of low-growing vegetation and the bright colours of the national costume. The town is traversed by silences which reminded us of being in a village. After just a few days, we were surprised to hear ourselves speaking more infrequently and softly.

Ancient Inuit culture has been preserved for centuries here owing to its geographic isolation. It has developed in accordance with this rigorous land. Recent contacts with Denmark, Europe and the United States have transformed the traditional way of life—sometimes violently—although it remains ingrained in the everyday reality of Nuuk.

After six months of snow and near-darkness, with the summer the inhabitants rediscover their freedom of movement and make the most of the continuous daylight. Our surrounding landscapes changed constantly with the variations in the sky. Our habits were called into question and gave way to spontaneity. We planned very few meetings. As soon as it became possible, we met and worked together. Not wasting any time. Tomorrow would perhaps be sunny enough to go out in the boat or too grey to venture out at all.

The artists, artisans and designers formed teams according to encounters and shared interests. Every day, they dispersed throughout the town, walked to their workshops or set out in search of materials, tools and new ideas. The boat graveyard became a place for gleaning, research and expression. Every evening, we shared the fruits of our harvesting. The gymnasium was transformed into a cabinet of curiosities, containing all sorts of coloured stones, whalebones, pieces of rigging, sea-urchin shells, driftwood, fishing equipment, etc. Local finds formed the backdrop to our ephemeral home and nurtured inspiration.

In the workshops, no one spoke their native language. English served as a vehicle for exchanges between the various nationalities and hands became central to the transmission of know-how. Personalities encountered one another and projects were built up in an attempt to understand the relationship between mastering the technical gesture and an age-old artisanal tradition.

The precision of artisanal work in Greenland has been honed from generation to generation, in response to the requirements of the nomadic Inuit way of life and the rigours of the land. Sewing techniques ensure that anoraks are waterproof, sealskin treatments make it possible to produce the essential warm clothing for wintertime, whilst the transformation of rare pieces of driftwood results in the kayaks that are needed for hunting and fishing.

The scarcity of materials has also marked artisanal techniques and became a central issue during the collaboration. The artisans and designers scoured the countryside, used natural materials or waste from imported items. These materials speak of the fjord, the encounter between the sea and the mountain, between mankind and nature.

At the same time, the editorial team wove its way through the town, listening, looking and sniffing out all kinds of things. The terrain abounds with discoveries from which they captured unique moments: an old lady telling the story of her collection of stones, a young woman singing and dancing on the rocks at the port, a storyteller sharing his stories. The authors' and illustrators' curiosity was spurred just as much by the wild landscape, its odours and cairns, as by the bustling activity of the workshops with their characteristic noises and materials.

The exchanges continued after the workshops closed, when the artists and artisans opened their homes to us to share their variations on Greenlandic summertime. We were invited for meals, boat trips and birthdays. The conversations offered us insights into the political and cultural context, revealing to us the divergences of Greenlanders' opinions about the country's potential independence. These shared moments made us ponder the heritage and future of Greenland's society.

TEAM

- Amandine David - Co-founder & residency program lead
- Marie Douel - Co-founder & design project development lead
- Émile Barret - Photo editor
- Gwendoline Lémeret - Lead graphic designer
- Sales representative
- Lucile Vareilles - Project and exhibition manager
- Cécile Vulliemin - Project and exhibition manager

CARRIÈRE

Carrière [quarry in French] is inspired by the textures, colors and patterns of the Greenlandic landscape. The local clay is mixed with porcelain before being thrown on the wheel. The movements of the making process create a unique pattern for each piece. The simple shapes of the containers are made using trimming tools, revealing the layers of patterns underneath. As for stones, it's through cuts that the hidden beauty of the material appears.

- Materials: mixed clays, porcelain and Greenlandic clay
- Dimensions: ø 8,5 x 13 cm, ø 9 x 13,5 cm, ø 12 x 11,5 cm
- Coralie GOURGUECHON, Designer, FRANCE
- Kristine SPORE KREUTZMANN, Ceramicist, artist, GREENLAND

FLOATING AROUND MOBILES

Floating Around is the result of wandering around in Nuuk, spending days discovering the harbours and abandoned boats. Fishing and sailing requires many specifically designed items. Inside the cabin, out on the deck some hanging around others floats in the sea. Taking these items out of its environment and applying it in new application, this project aims to transform the function and aesthetic of the pieces.

Floating Around mobiles is a series of 3 balancing mobiles created from items found in abandoned boats.

- Materials: found objects, fishing net strings
- Dimensions: 10 x 60 x 200 cm
- Ragna RAGNARSDOTTIR, Designer, ICELAND

FLOATING AROUND VASES

Floating Around is the result of wandering around in Nuuk, spending days discovering the harbours and abandoned boats. Fishing and sailing requires many specifically designed items. Inside the cabin, out on the deck some hanging around others floats in the sea. Taking these items out of its environment and applying it in new application, this project aims to transform the function and aesthetic of the pieces.

Floating Around vases is a series of ceramic flower vases taking their shapes from the floating objects fishermen use.

- Materials: clay
- Dimensions: ø 20 x 22 cm
- Ragna RAGNARSDOTTIR, Designer, ICELAND
- Kristine SPORE KREUTZMANN, Ceramicist, artist, GREENLAND



KNOT. 2491*



© Emile Barret

KNOT. 2491 is a duet of structures inspired by the fishing world. Just like crab cages, nets are stretched on steel frames and fixed with knots and ropes. Playing with colours, weights and techniques of the fishing industry, the structures mix various classic furniture typologies - side table, storage, seat - allowing the user to compose freely with them.

- Materials: steel frame, nets
- Dimensions: 50 x 140 x 70 cm, 35 x 80 x 160 cm
- Thomas LAUGE LAARSEERAQ, Julius Denis BERTHELSEN BOASSEN, Knot tyers, GREENLAND
- Frederik BRUMMERSTEDT, netmaker, GREENLAND
- Claudi JENSEN, netmaker, DENMARK
- LeviSarha, designers, BELGIUM / SWITZERLAND
- Siunîssok RASK, netmaker, GREENLAND
- With the help of Allan LARSEN, boatmaker, DENMARK

KNOT. 3901

KNOT. 3901 is a series of two serving trays experimenting with classic Greenlandic kayak making techniques. The edges of the trays are made out of steam bent ash wood, which is then fixed to the boards with specific knots. The whole object is then painted with colours of Nuuk's cityscape.

- Materials: wood, threads
- Dimensions: ø 33,5 x 3,5 cm, 24,5 x 40 x 3,5 cm
- Thomas Lauge Laarseeraq Julius Denis BERTHELSEN BOASSEN, Knot tyer, GREENLAND
- LeviSarha, Designers, BELGIUM / SWITZERLAND
- With the help of the Nuuk Kayak Making Workshop, GREENLAND

OWED TO THE FOG

“It was owing to the fog that night came upon him.”

Owed to the fog is a family of containers aimed to exist one within the other. Shading from white to dark, these pieces are a ceremony dedicated to local climate variations: light, mist and darkness. Made out of seal guts and seal skin, they investigate the particular process of hand sewing techniques used in the making of the traditional Greenlandic costume.

- Materials: seal skin, seal gut, waxed thread
- Dimensions: ø 15,5 x 15 cm, ø 32,5 x 15 cm, 15,5 x 34 x 15 cm
- Simón BALLEEN BOTERO, designer, COLOMBIA
- Jenna KAËS, designer, FRANCE
- Sara Marie LYBERTH, tailor and seamstress, GREENLAND
- Johanne MARKUSSEN, tanner and seamstress, GREENLAND
- Hanseenaaraq PETERSEN “Nukannguaq”, Skin seamstress, GREENLAND

PASSERS

Two objects inspired by Inuits' shamanic beliefs. *Passers* series is made of an oil lamp and a mobile. One is meant to be used during the six months of obscurity, the other depends on the daylight of the six months of sun. *Passers* function is symbolic and mystical; opening gates, supporting and guiding the path to a magical world.

- Materials: seal skin, seal gut, thread, metal
- Dimensions: Light 13 x 17 x 29,5 cm / Mobile 35 x 70 cm
- Jenna KAËS, designer, FRANCE
- Sara Marie LYBERTH, tailor and seamstress, GREENLAND
- Johanne MARKUSSEN, tanner and seamstress, GREENLAND
- Hanseenaaraq PETERSEN "Nukannguaq", skin seamstress, GREENLAND

QIPERUKKAT



© Emile Barret

"In Greenland, there are maps carved out of wood explaining to newcomers the contours of the fjords, and carved bones representing Tupilaks, the evil spirits, to non-believers. Together with Lena, we developed our own carved vocabulary, inspired by Greenlandic language [Kalaallisut] made of assemblies of images.

Following ideas of objects I had in mind, I carved three antlers, three sentences describing the function and global shape of tableware. Then from her reading and interpretation of the bones, Lena threw a collection of ceramics and carved them relating our dialogue."

- Materials: reindeer antlers, thrown porcelain
- Dimensions: Teapots \varnothing 10 x 8,5 cm / Teacups \varnothing 12 x 6,5 cm, 12 x 18 x 17,5 cm / Bowls \varnothing 15 x 7 cm, \varnothing 25 x 3 cm
- Amandine DAVID, designer, FRANCE
- Lena Augusta OLSEN, ceramicist, GREENLAND
- With the guidance of Kim KLEIST ERIKSEN, artist, sculptor, musician, GREENLAND

SEWING KNOWLEDGE

These containers are the result of a learning process to make the traditional "Kamik" boots that belong to the Greenlandic national costume. In the attempt to discover this special craft, there was very little design intention but to follow the lessons of the craftswomen and the truth of their original techniques. The traditional knowledge is embodied in the making, where the craft prevails over the design and the technique over the form. Each piece is produced following a particular sewing technique and using different types of seal skin.

- Materials: seal fur, seal leather, waxed thread
- Dimensions: \varnothing 17 x 7 cm, 10 x 24 x 17 cm

- Simón BALLEEN BOTERO, designer, COLOMBIA
- Sara Marie LYBERTH, tailor and seamstress, GREENLAND
- Johanne MARKUSSEN, tanner and seamstress, GREENLAND
- Hanseenaaraq PETERSEN "Nukannguaq", skin seamstress, GREENLAND

TÂQ ILULIAQ

Tâq iluliaq – meaning black iceberg in Greenlandic – is a collection of jewels enhancing an ordinary stone from Nuuk with a contrasting combination of reindeer antlers and seal leather.

- Materials: stone, seal leather, reindeer antlers, and whale baleen
- Dimensions: Bracelets \varnothing 5 x 4 cm / Earrings 1 x 5,5 cm / Rings \varnothing 2 x 2 cm, \varnothing 2 x 3 cm
- Pauline CLOCHER, designer, FRANCE
- Karl GABRIELSON, carver, GREENLAND
- Peter KRISTIANSEN "Kujooq", artist, sculptor, painter, GREENLAND
- Lisbeth Karline POULSEN, artist, GREENLAND

WELL WISHERS



© Emile Barret

Well Wishers is an exploration into the complexity of the Greenlandic national identity and a response to the ongoing debate on its indigenous past, colonial heritage and future independence. A family of four pieces that can be seen as, either flags, masks, or tapestry. Assembled with elements from the cultural heritage, national costume, hunting and shamanic traditions, these faces come alive to raise the question of what is truly Greenlandic? Suggesting that no straightforward answer can be given, by looking into the past, many answers can be found for the future.

- Materials: textile, ribbons, rope
- Dimensions: 4 flags, 39 x 69 cm each
- Simón BALLEEN BOTERO, designer, COLOMBIA
- Sara Marie LYBERTH, tailor and seamstress, GREENLAND
- Johanne MARKUSSEN, tanner and seamstress, GREENLAND
- Hanseenaaraq PETERSEN "Nukannguaq", skin seamstress, GREENLAND

ABSENCE

Absence is a mural painted on the façade of Illorput, the social centre of Nuussuaq.

The mural depicts a tree consisting of human heads, floating in the sea. Illorput means "our house" and the tree reflects the idea of a communal space-house that helps people grow by working with each other and provides some kind of shelter.

There are no trees in the area, so probably the mural is the only tree around as well as Illorput is the only social place.

Absence is part of the editorial project, *driftongue*.

- Materials: acrylic on wood
- Alexandros SIMOPOULOS, artist, illustrator, GREECE

STACKS

A device displayed all around the boat cemetery.

Stacks is part of the editorial project, *driftongue*.

- Materials: carbon shapes scratched on the hulls rough fiberglass surface
- Clément FAYDIT, graphic designer, FRANCE

SUN AND MOON



© Emile Barret

"*Sun and moon* is a mural I painted on an abandoned ex-fuel tank base between Nuuk and Nuussuaq. It is based on an Inuit tale regarding the creation of the sun and the moon. The first reason I chose the specific theme is that the architecture of the base was ideal to create something multi-dimensional that evolves around the walls of the construction, creating a visual narrative that can be read from different angles.

Furthermore, I was really interested in the story because it responds to the Greenlandic environment regarding the interchange of light and darkness through the year."

- *Sun and moon* is part of the editorial project, *driftongue*.
- Materials: acrylic on wall
- Dimensions: Two walls: L15 x H8 m and L20 x H8 m
- Alexandros SIMOPOULOS, artist, illustrator, GREECE

DRIFTONGUE



“*driftongue* derives from our experience participating in Hors Pistes designers’ research & production residency in Nuuk, Greenland, in collaboration with local craftsmen.

The impetus behind it has been our fascination with the peculiarity of Greenlandic communication patterns relying on orality, gestures, performativity and transmission. For Inuit, writing or drawing never was a necessity as organically stones, animals, natural elements and climate bore signs of language. The tension induced by the enduring Danish domination with no clear space for Greenlandic independence further triggered our interest. In our publication, we embrace the particular relation to reality/fiction that results, reflecting feelings of alienation, economy of words, visceral trust in nature, emptiness and silence.

Inspired by Cornelius Cardew’s *The Tiger’s Mind* and dramatis personæ at large, *driftongue* is thought of as a score or theatre stage where different voices navigate between their own space and a collective one. Multi-layered nonlinear editorial object rather than book, *driftongue* is a set mixing bound and unbound supports (cast list, booklets with inserts, leporello, folded poster, prints, record, video, links to website) printed on different types/sizes/shapes of paper.

Spanning several media, the publication explores inhabitants’ ordinary stories, communication in transcultural collaborations and alterations induced to objects’ materiality through production processes. Intricate narratives stand along sketches and poetic prose, while readers can manipulate and activate some elements –making the experience unique. As a corollary, *driftongue* is conceived as a modular expandable object aiming to spread into space, particularly in exhibition and performance contexts.

Specific editorial choices (confrontation, displacement, addition and hierarchy of materials, ellipsis, play on hiding/revealing) reveal the junction between aesthetic practices, design, everyday life and political thinking.

[Still in progress — to be published in 2018]

- Clélia COUSSONNET, Curator, art editor, writer, FRANCE
- Clément FAYDIT, Graphic designer, FRANCE
- Alexandros SIMOPOULOS, Artist, illustrator, GREECE

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- Simón BALLEEN BOTERO, designer, COLOMBIA
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- Frederik BRUMMERSTEDT, netmaker, GREENLAND
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Coralie Gourguechon and Kristine
Spore Kreutzmann – First experiments
– 2017

© photo Emile Barret

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code on WWW.CARACASCOM.COM



Pauline Clocher, Karl Gabrielson,
Peter Kristansen and Lisbeth Karline –
tâq iluliaq – 2017

© photo Emile Barret



Alexandros Simopoulos – *Absence* –
2017

© photo Emile Barret



PARTNERS



KOMMUNEQARFIK SERMERSOOQ



ILLORPUT



MUSÉE DE DESIGN
ET D'ARTS APPLIQUÉS
CONTEMPORAINS

mudac

This exhibition will be presented at the mudac, Lausanne, from July 10 to November 10, 2019 extended with the previous Hors Pistes editions.

- . The npo CID - centre for innovation and design at Grand-Hornu is subsidised by the Province of Hainaut.
- . With the support of the Wallonia-Brussels Federation – Visual Arts Sector.
- . As part of the 100th anniversary of cultural policy in Hainaut

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at Grand-Hornu**

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OPENING TIMES

Every day from 10 AM until 6 PM, except
Mondays.

The Grand-Hornu is closed on 24, 25, 31st
December and 1st January.

The office can be reached during
weekdays from 8 AM to 4.30 PM.

ADMISSION FEE

- Combined ticket for the Grand-Hornu site / CID / MAC's: €10
- Discount: €2 or €6
- Group rates (minimum 15 ppl.): €6
- School groups: €2
- Free for children under 6
- Free entry on the first sunday of the month
- Free guided tour from Tuesday to Friday at 15.30, Saturday at 11.00 and 15.30, Sunday at 15.00 and 16.30
- Audio-guides for the historic site: €2 (FR / DUTCH / GERMAN / ENGL / IT / SP)

BOOKING NUMBER

Advance reservation required for guided tours [by appointment] of exhibitions and/or historic site (FR / DUTCH / GERMAN / ENGL).
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