



UOA D32

ART AND DESIGN:
HISTORY, THEORY AND PRACTICE



RESEARCHER

Aurélien Froment

OUTPUT TITLE

Fröbel Fröbeled

OUTPUT TYPE

Group of Artefacts

DATE

2014 – 2017

FIG. 1
Exhibition view, M-Museum,
Leuven, June 2017.
Photo Aurélien Mole.



All images, courtesy of Aurélien Froment unless otherwise stated.

01 / STATEMENT

The output consists of the installation of a group of 105 photographs and 11 sets of objects. The subject of the research was the Kindergarten as conceived and founded by German pedagogue Friedrich Fröbel (1782–1852).

The output was developed through a co-production between 5 international institutions over four years. It has been presented in 8 international solo exhibitions and included in 2 international group exhibitions and viewed by audiences of over 90,000. See Appendix, page 46.

The research focused on the educational material ‘gifts’ created by Fröbel. It is the first time that Fröbel’s ‘gifts’ and pedagogical system have featured in an exhibition format. Froment produced facsimiles of Fröbel’s educational ‘gifts’, toys based on the division of a cube into smaller increments.

Froment exhibited these objects alongside photographs of the toys ‘in action’, staged according to instructions given in Fröbel-based early handbooks. Froment’s research departed from the often passive, archival display of historical functional artefacts, to actively explore the process of knowledge acquisition through play. Through this, the work provoked broader questions around the relationships between object, knowledge, body and institution.

Taking a pedagogical system as its theme, the output reversed the usual positions of art and educational objects within the context of the contemporary art institution.

Solo exhibitions

4 January – 16 March 2014.
Fröbel Fröbeled, Contemporary Art Gallery (CAG), Vancouver.

13 April – 9 June 2014.
Fröbel Fröbeled, Villa Arson, Nice.

11 July – 14 September 2014.
Fröbel Fröbeled, Spike Island, Bristol.

2 October – 20 December 2014.
Montage des Attractions, FRAC Ile-de-France, Paris.

23 April – 20 June 2015.
Fröbel Gefröbelt, Heidelberger Kunstverein, Heidelberg.

3 June – 21 August 2016.
Moiré, Bunkier Sztuki, Krakow.

23 September 2016 – 8 January 2017.
Aurélien Froment/Raphaël Zarka, Musée des Abattoirs, Toulouse.

11 June – 5 November 2017.
Double Tales, M-Museum, Leuven.

Two-person exhibitions

21 September 2019 – 2 February 2020.
Good Education: Contemporary Views on School, Musée National de l’Education, Rouen.

24 October 2019 — 8 March 2020.
Play Well, Wellcome Collection, London.

FIG. 2

Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, Musée des Abattoirs, 23 September 2016 – 8 January 2017. Photo Aurélien Mole.



02 / RESEARCH DIMENSIONS

The research used the educational material created by Fröbel (which he called ‘gifts’) to construct a critical history of the Kindergarten movement.

As there is little evidence of Fröbel’s original Kindergarten, the research was fundamentally hypothetical, based on associations around possible origins and legacies, and acknowledging a shared ignorance between artist and audience. It was the first ever exhibition to take Fröbel’s complete sequence of gifts as its object.

Taking a visual emphasis on the geometric forms of Fröbel’s gifts, the research explored the social effects of an educational system of play. Within art contexts, education is usually understood as an addition to the exhibition that enhances access, rather than a component of the art itself. The research challenged this distinction between art and education, reversing their customary positions.

Through the format of the exhibition, the research exhibited a form of radical pedagogy. Using both images and objects to enable and question visual literacy, the method dealt with the making of history from and through the objects it described. The associations between the objects and the photos created a network of visual clues for the audience to construct their own narratives. The exhibition also played with the tension between the visual and tactile in reference to the object of the toy, and the conventional prohibition of touch within the art exhibition.

Its open form and flexibility enabled the output to be re-presented in a number of iterations, including education exhibitions. The photographs and objects in the exhibition were all conceived and made by Froment or in collaboration.

The exhibitions included additional artworks and artefacts lent from local museums. These enabled Froment to draw connections between Fröbel’s work and the local environments, and deepen the contextualisation of his work

Output contents

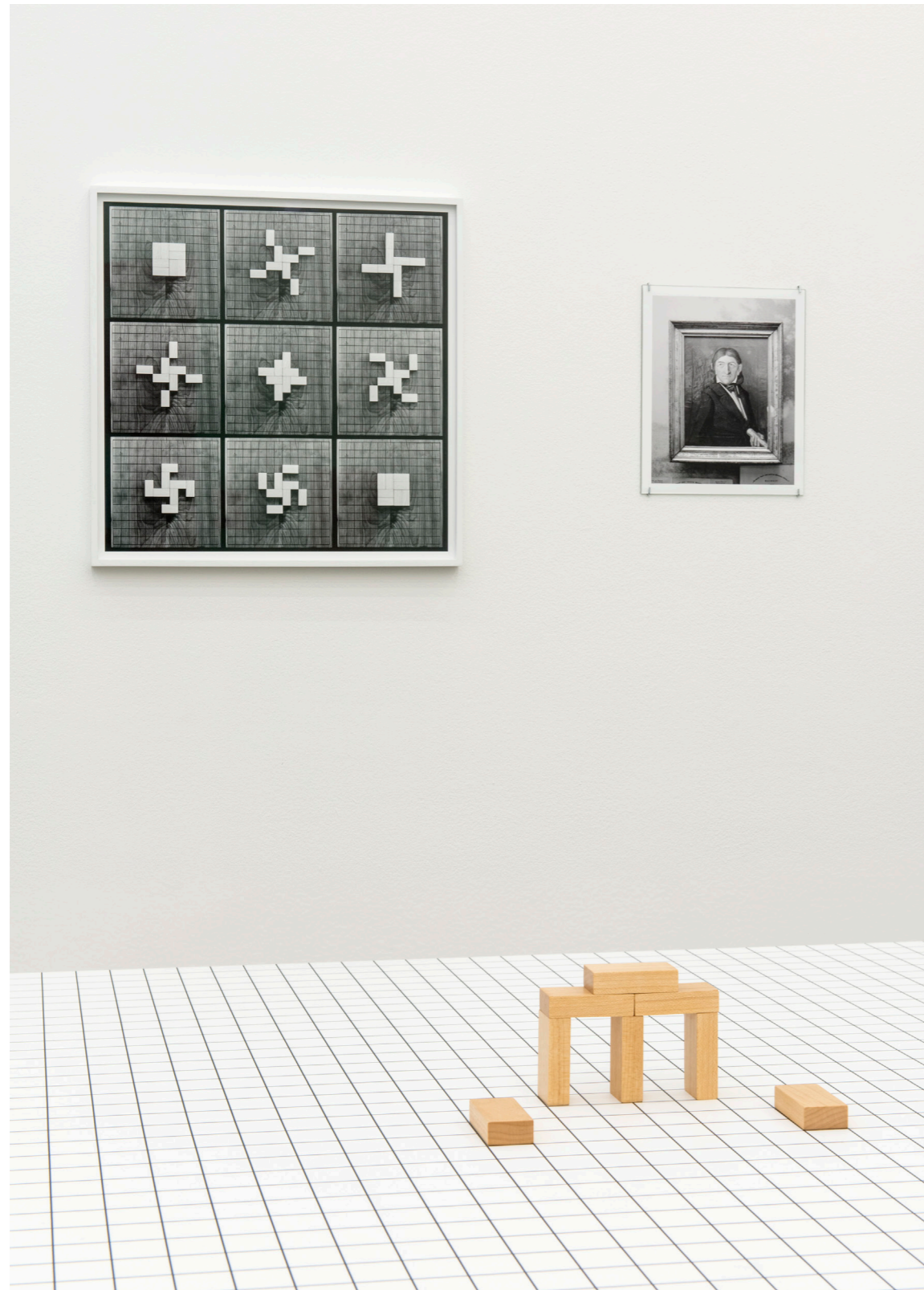
i. The Gifts (facsimiles)

The Gifts are facsimiles of the ‘Kindergarten gifts’ produced in the USA by the Milton Bradley Company in the late 19th century. Froment made 9 sets of facsimiles. Each set was displayed on a bespoke folding table, created by designer Martino Gamper. The tables were laminated with a 1-inch grid, reminiscent of those originally carved onto 19th century American Kindergarten table tops. The arrangement of The Gifts on the tables varied in each exhibition and sometimes during its course.

Milton Bradley’s design-based boxes which contained the Gifts were displayed on a table, fitted within a larger box designed by Froment (FIG. 19).

FIG. 3

Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, 4 January – 16 March 2014, CAG, Vancouver. Photo Stuart Massey.



ii. Gifts (photographs)

Fifty-five framed photographs, 64 x 52cm and 52 x 52cm. The series references the three 'realms' (loose categories) used by Fröbel: Nature, Knowledge and Beauty. To the original categories, Froment added Culture and Materiality. The series of 55 photographs shows each of the Gifts in relation to each of these five 'realms'.

- Forms of Nature: representations of tangible objects in the world e.g. buildings, furniture etc.
- Forms of Knowledge: mathematical models, representations of physics laws.
- Forms of Beauty: symmetry, patterns.
- Cultural Forms: representations of cultural artefacts, e.g. a Kindergarten box made in Vietnam in the years 2000s, an example of brickwork (English bond), etc.
- Material Forms: refers to matter, atomic structure, other physical properties of the objects, including the making of the images themselves.

iii. Thuringia (unframed photographs)

Fifty unframed photographs, 25 x 30cm, were positioned at intervals within the exhibitions, and connected the conceptual nature of the gifts to tangible situations. This traced a visual biography of Fröbel, locating his life and work socially, historically and geographically.

FIG. 4
Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, 13 April – 9 June 2014. Villa Arson, Nice. Photo Jean Brasille.



FIG. 5
Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, 23 September 2016 – 8 January 2017. Musée des Abattoirs, Toulouse. Photo Aurélien Mole.



FIG. 6
Pierre-Henri de Valenciennes, *Cicéron découvrant le tombeau d'Archimède*, 1787. Dépôt du Musée du Louvre au Musée des Augustins, Toulouse, 1962 – INV. D.1962.1. Photo Aurélien Mole.

FIG. 7
Examples of local loans. Collection Musée des Beaux-Arts de Nice. Photo Jean Brasille.



FIG. 8
M-Museum Collection. Photo Aurélien Mole.

i. The Gifts (facsimiles)

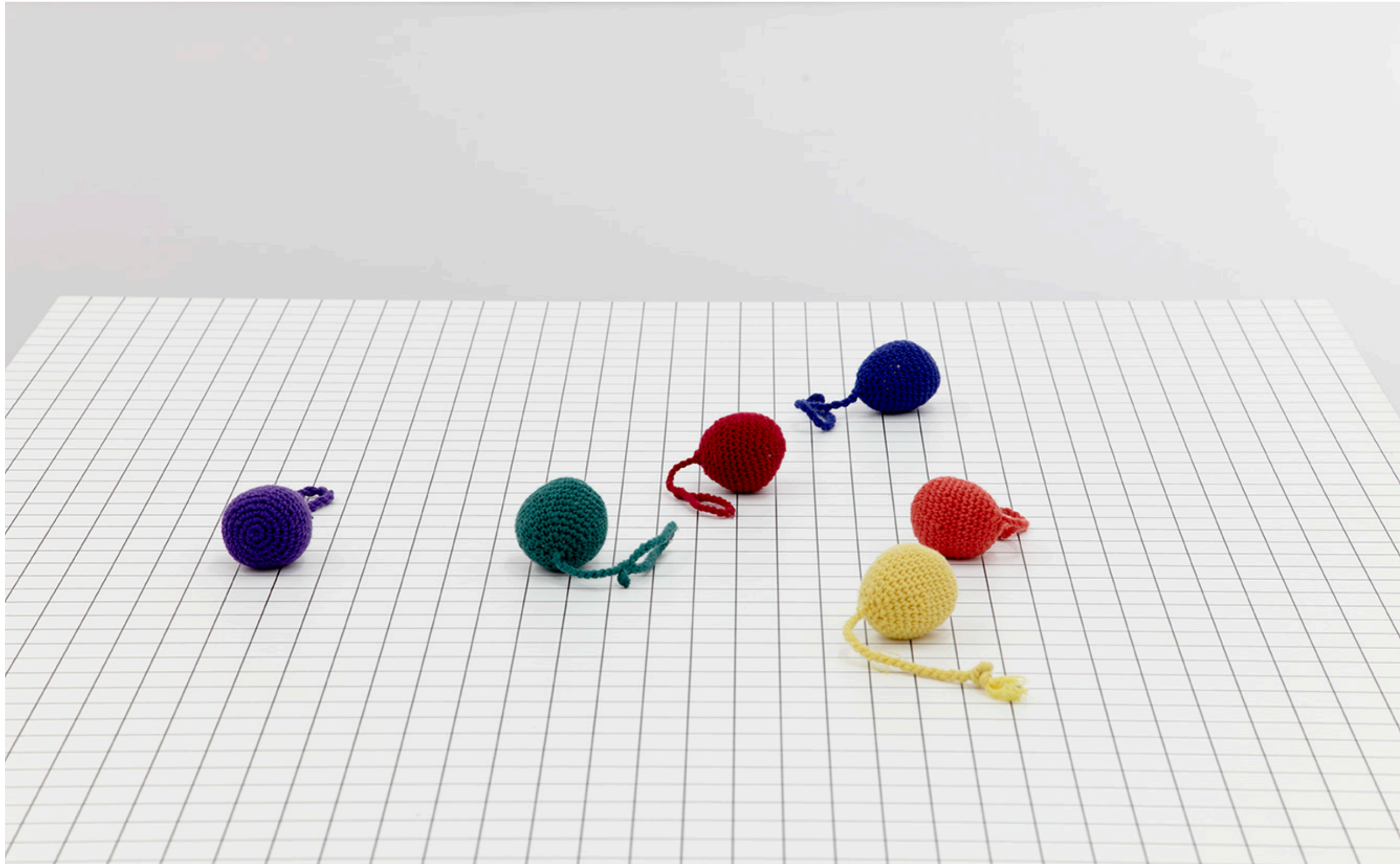


FIG. 9
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 1, Gift 1: six woollen balls,
diameter 2 inches, randomly
arranged at Spike Island, July
2014. Photo Stuart Whips.

FIG. 10
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 2, Gift 2: two 2-inch cubes,
one 2-inch cylinder and one 2-inch
sphere (all maple); cotton strings;
metal hooks. Structure: maple,
box: cherry wood. Photo Stuart
Whipps.

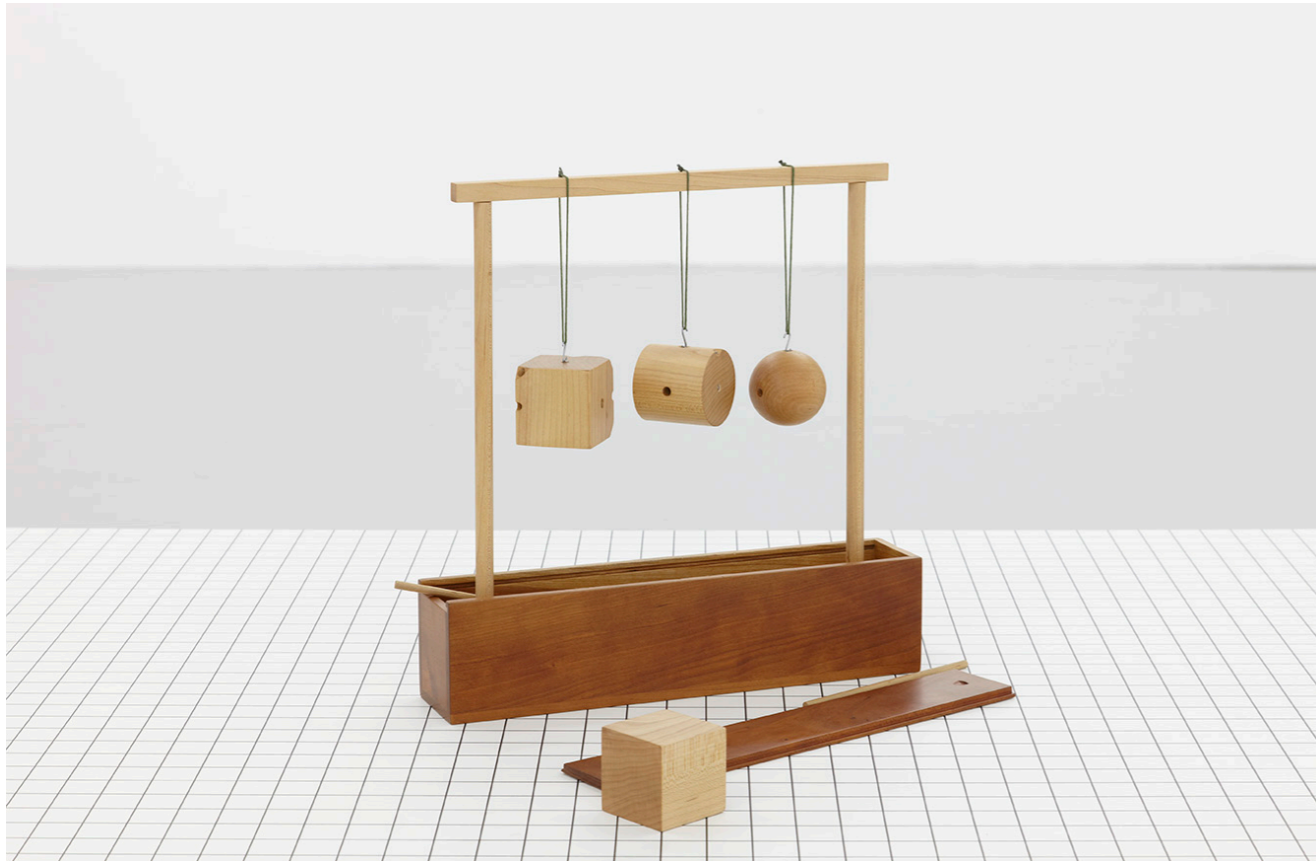
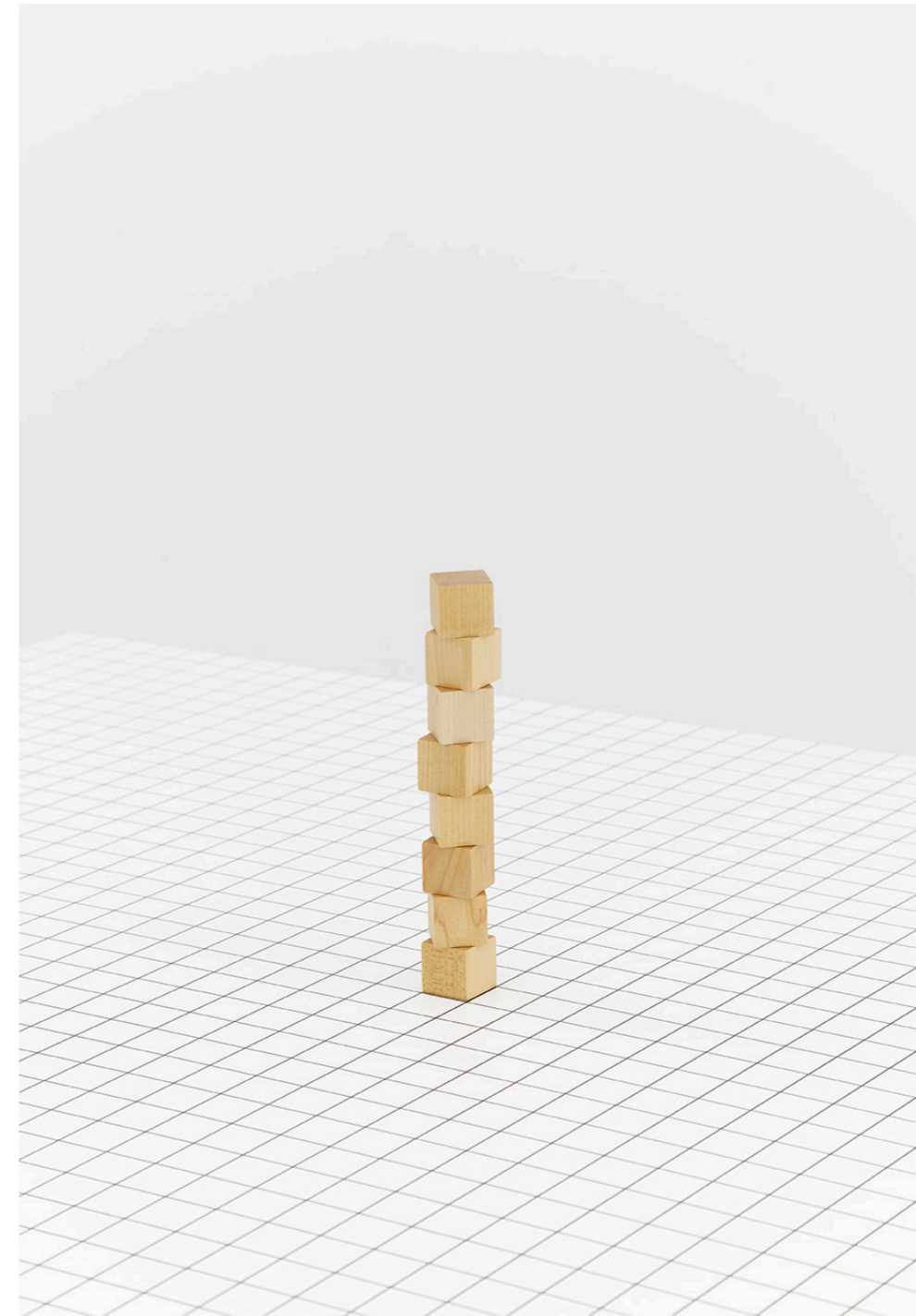


FIG. 11
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 3, Gift 3: a two-inch cube
divided into eight 1-inch cubes,
as arranged at Spike Island, July
2014. Photo Stuart Whipps.



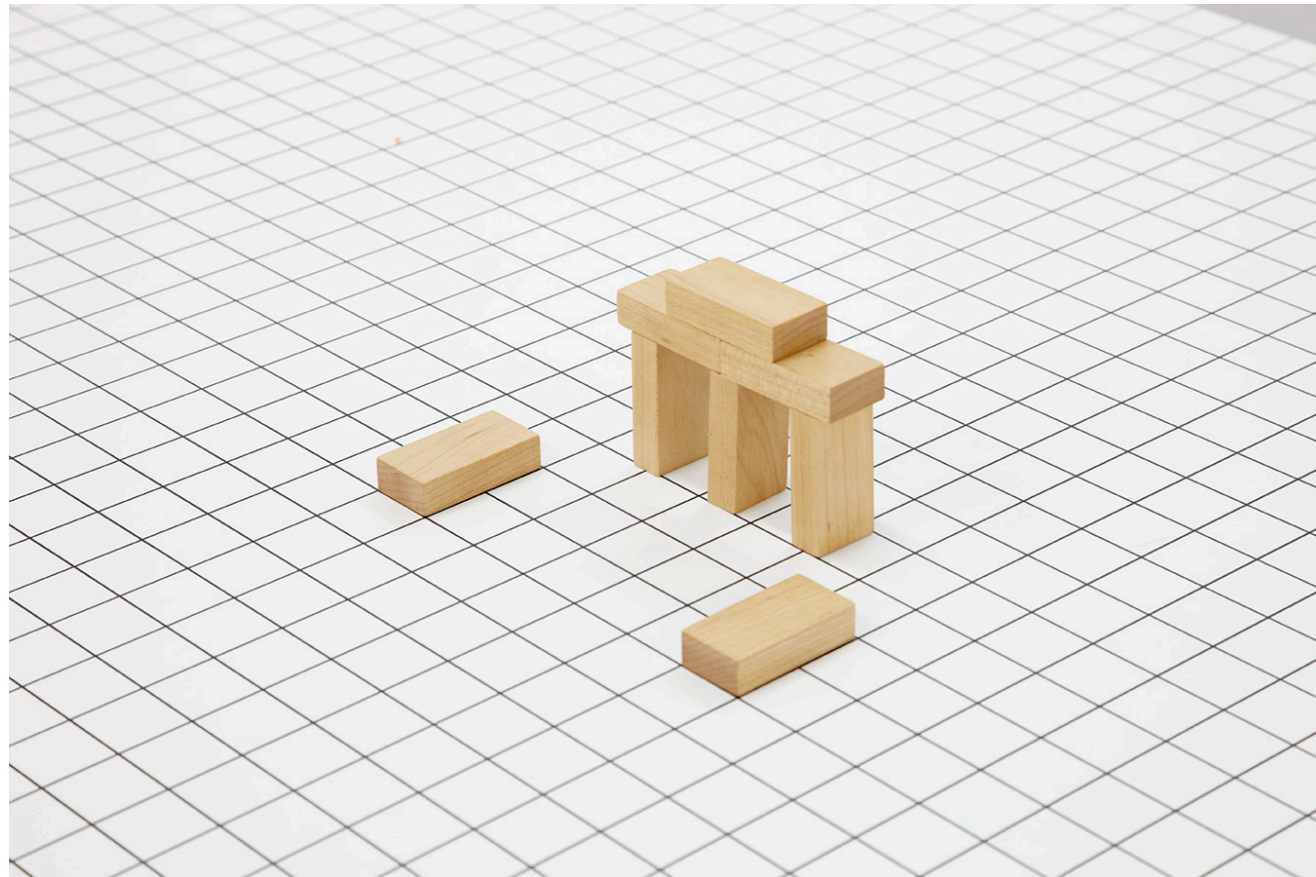


FIG. 12
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 4, Gift 4: a two-inch cube divided into eight rectangular blocks, each $2 \times 1 \times \frac{1}{2}$ -inch, as arranged at Spike Island, July 2014. Photo Stuart Whipps.

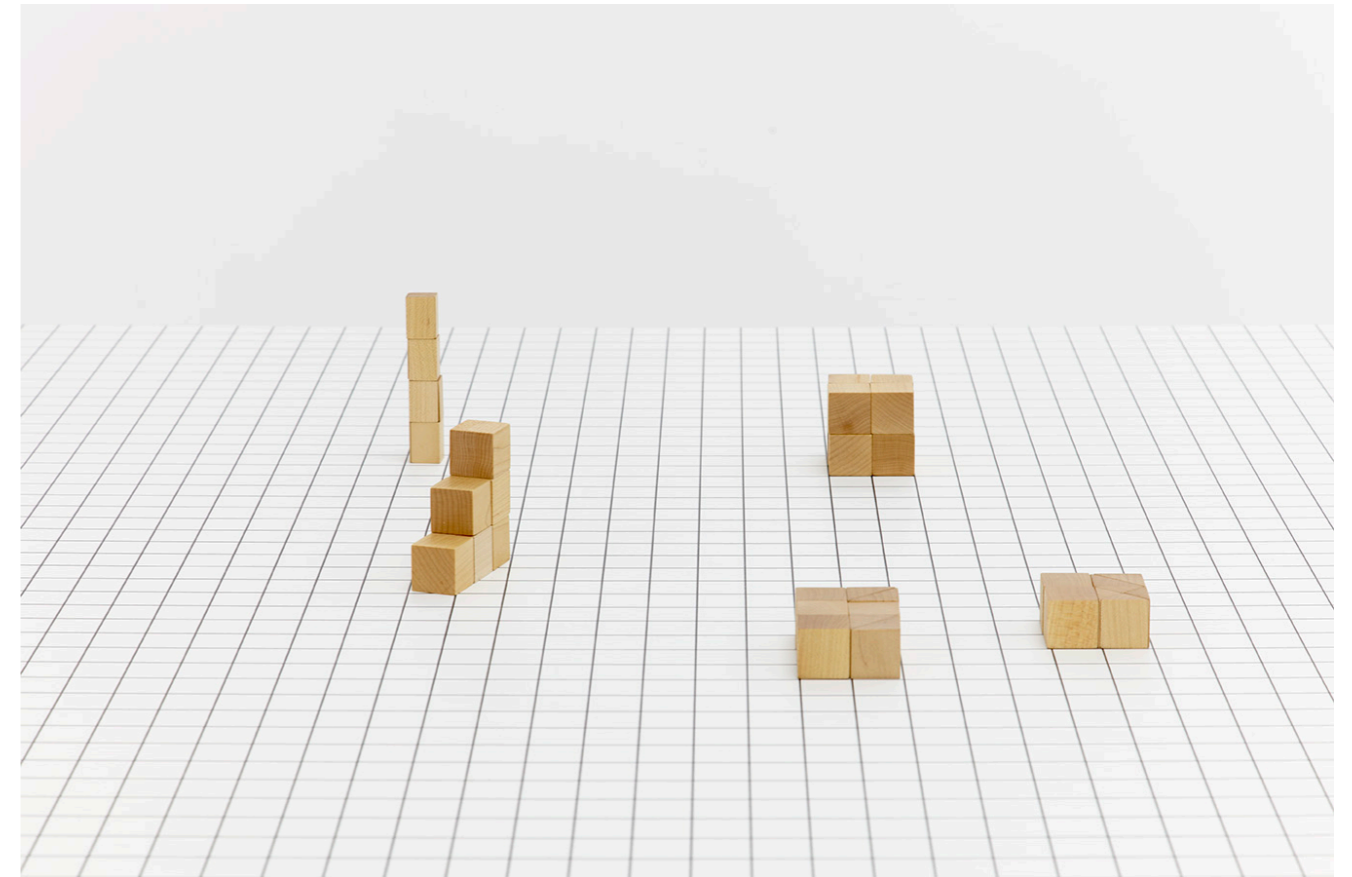


FIG. 13
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 5, Gift 5: a three-inch cube divided twice in each direction, with some cubes divided diagonally into triangular prisms (half-cubes and quarter-cubes) yielding 21 one-inch cubes, 6 half-cubes, and 12 quarter-cubes, as arranged at Spike Island, July 2014. Photo Stuart Whipps.

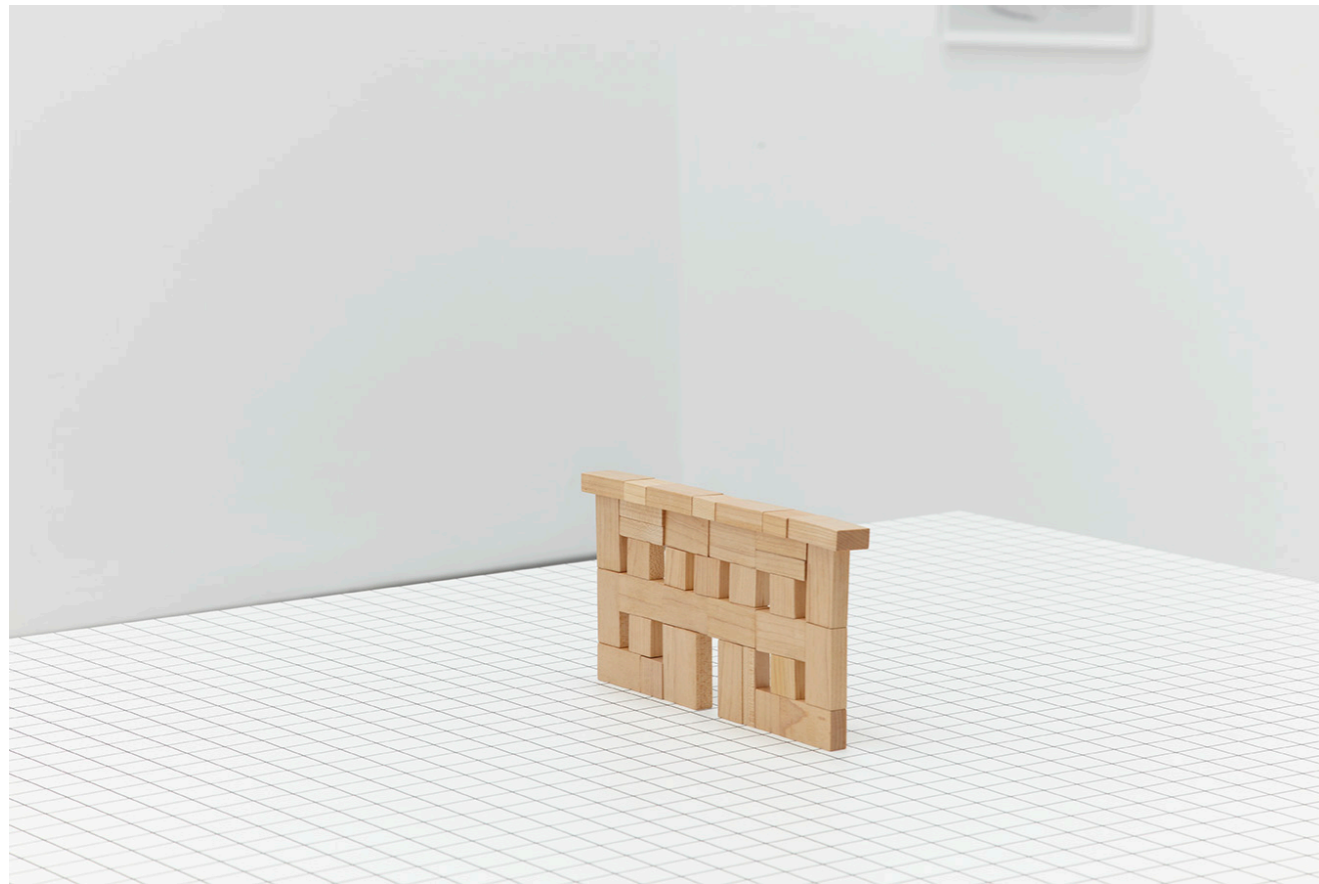


FIG. 14
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 6, Gift 6: a three-inch cube divided into more varieties of rectangular prisms, including 18 oblong blocks, 12 flat square blocks, and 6 narrow columns, as arranged at Spike Island, July 2014. Photo Stuart Whipps.

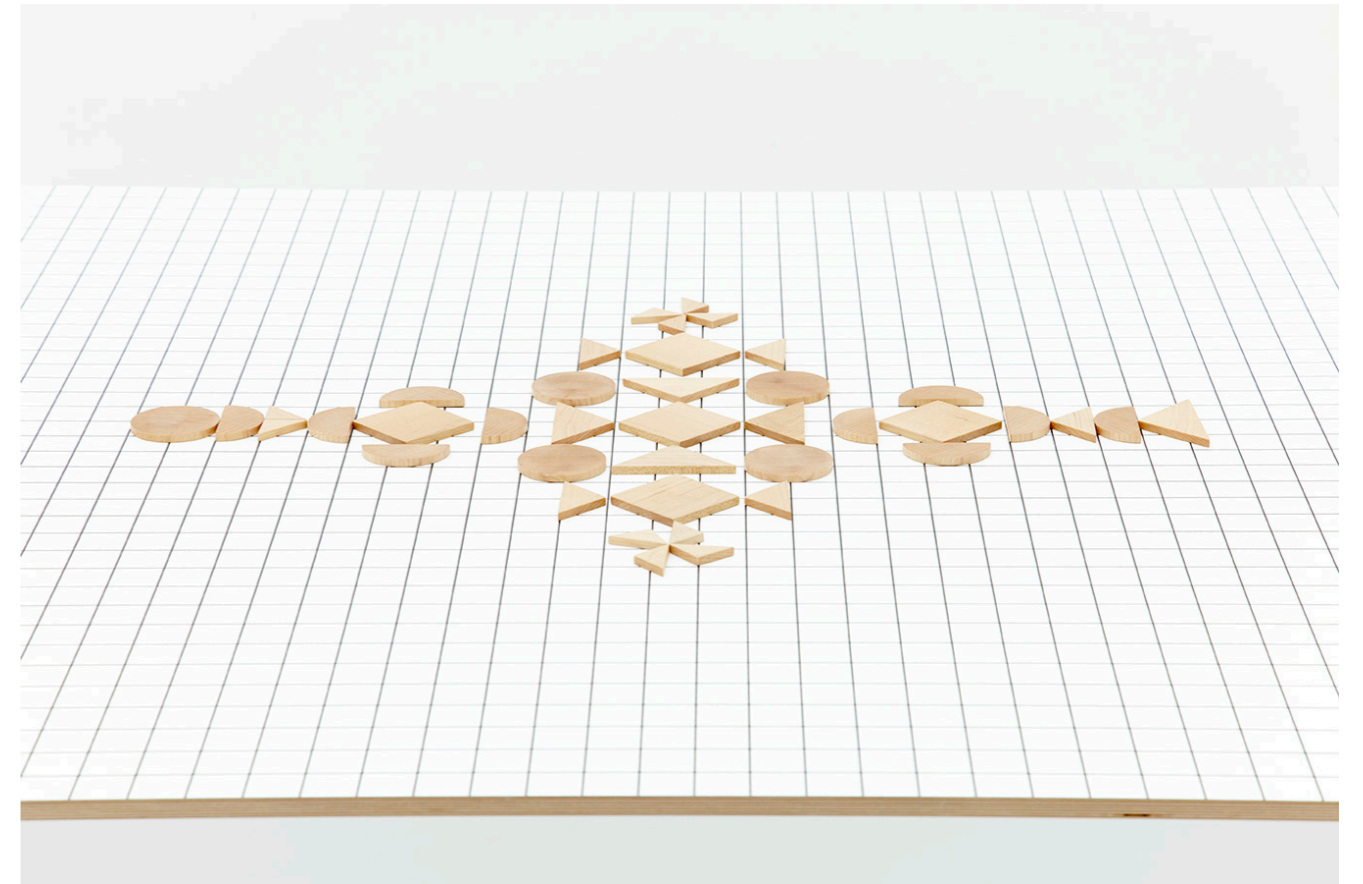


FIG. 15
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 7, Gift 7: a set of parquetry tablets contains a variety of geometric shapes, all maple: 2-inch squares, right-angled isosceles triangles ($\frac{1}{2}$ -, 1- and 2-inch), 2-inch circles and 2-inch half circles, as arranged at Spike Island, July 2014. Photo Stuart Whipps.

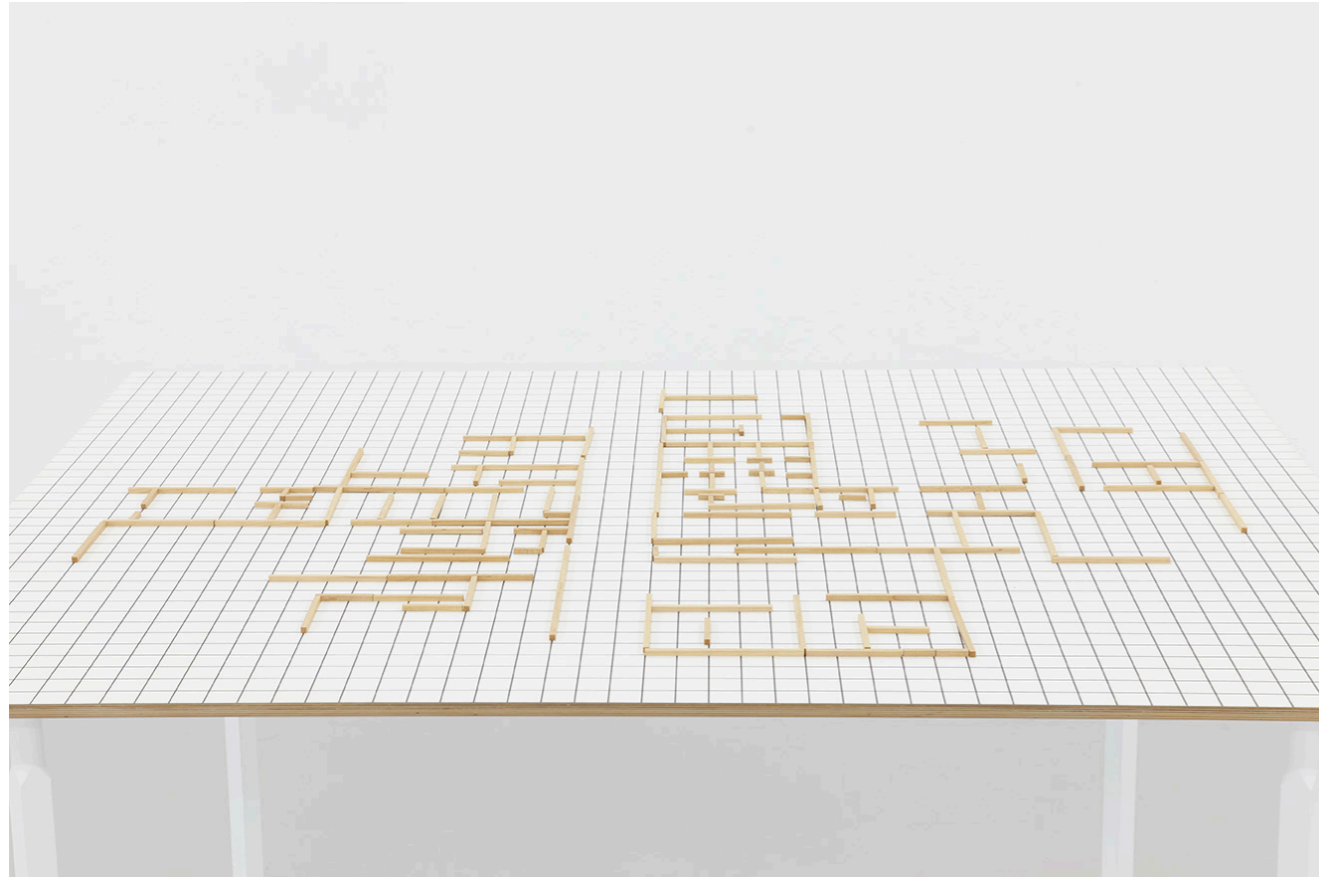


FIG. 16
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 8, Gift 8: a set of sticks,
maple, from ½- to 2½-inch,
as arranged at Spike Island,
July 2014. Photo Stuart Whipps.

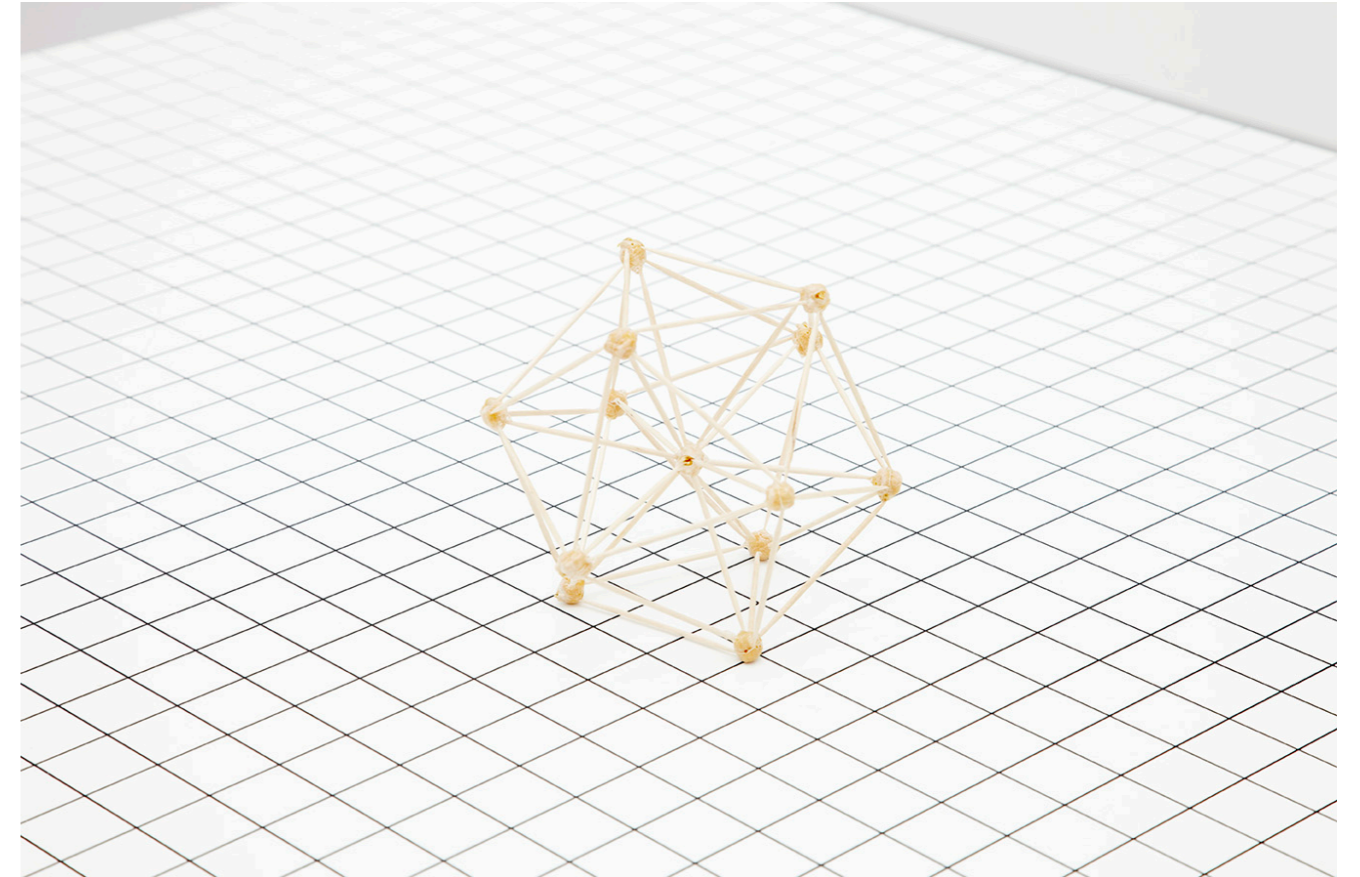


FIG. 17
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).

Table 9, Gift 9: wooden toothpicks
and dried chickpeas, as arranged
at Spike Island, July 2014. Photo
Stuart Whipps.

FIG. 18
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).
Table 10, Gift 10: fired clay, as
arranged at Spike Island, July 2014.
Photo courtesy of Stuart Whipps.



FIG. 19
Aurélien Froment, *Fröbel Fröbeled*,
2014 (detail).
Table 11: large box (36 x
36 x 12.5cm), 9 smaller boxes,
various dimensions, cherry
wood, as arranged at 539
HS LghW JS gSk201& Photo
Stuart Massey..

ii. Gifts (photographs)



FIG. 20
Aurélien Froment, *Form of Nature of the 4th Gift*, 2013, archival inkjet print, 64.1 x 52.3cm.

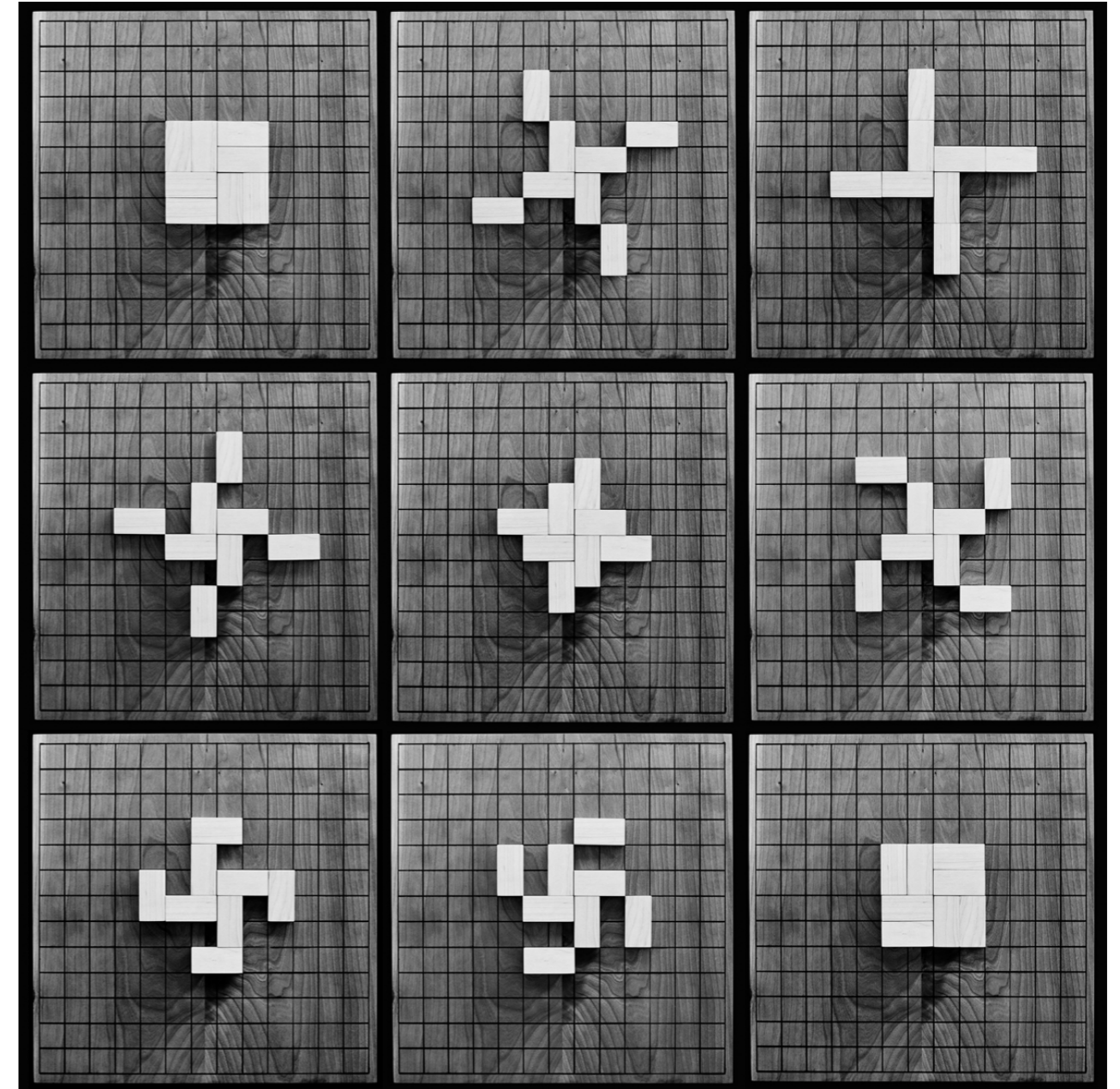


FIG. 21
Aurélien Froment, *Form of Beauty of the 4th Gift*, 2013, archival inkjet print, 52.3cm x 52.3cm.

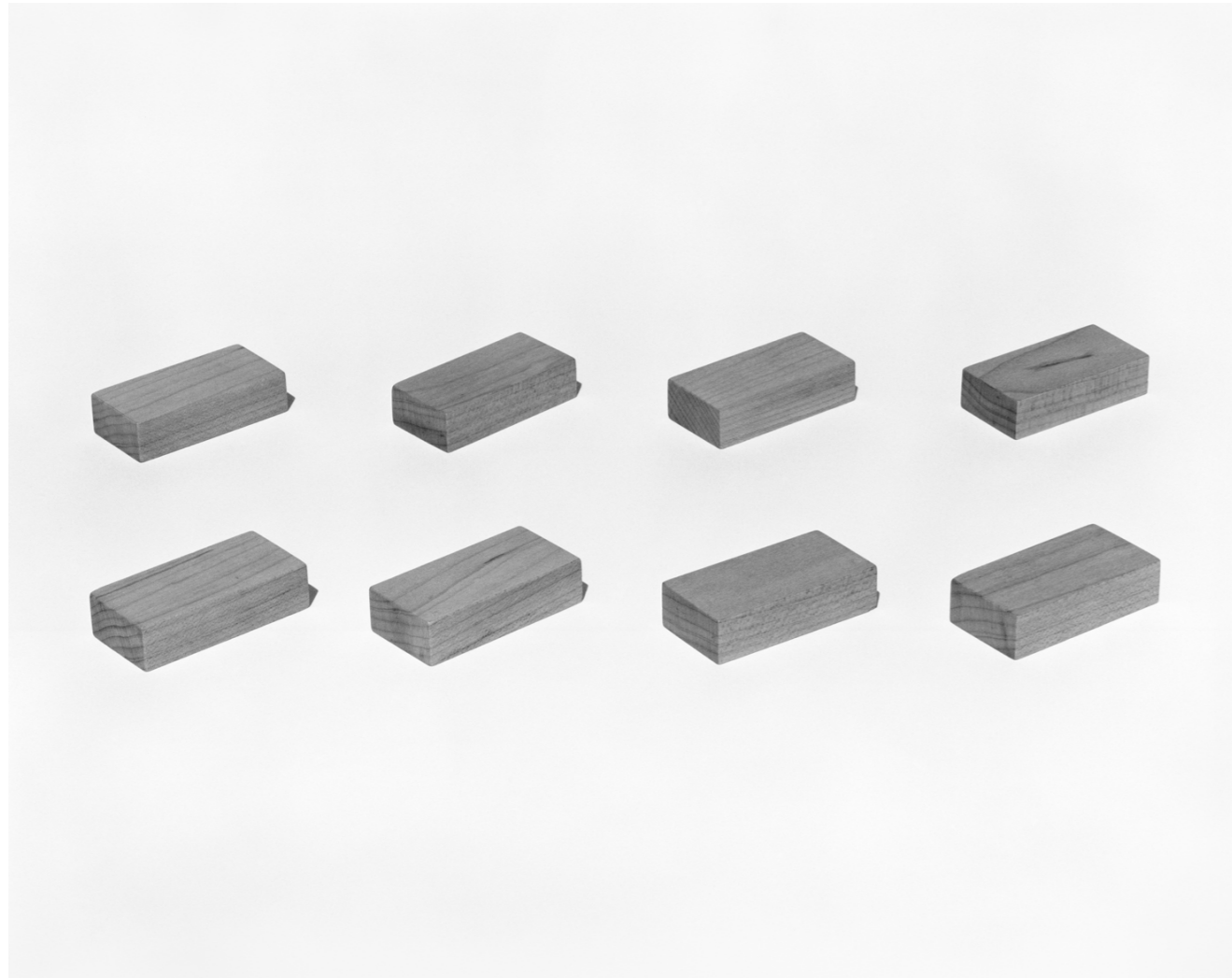


FIG. 22
Aurélien Froment, *Form of Nature of the 4th Gift*, 2013, archival inkjet print, 64.1 x 52.3cm.



FIG. 23
Aurélien Froment, *Cultural Form of the 4th Gift*, 2013, archival inkjet print, 64.1 x 52.3cm.

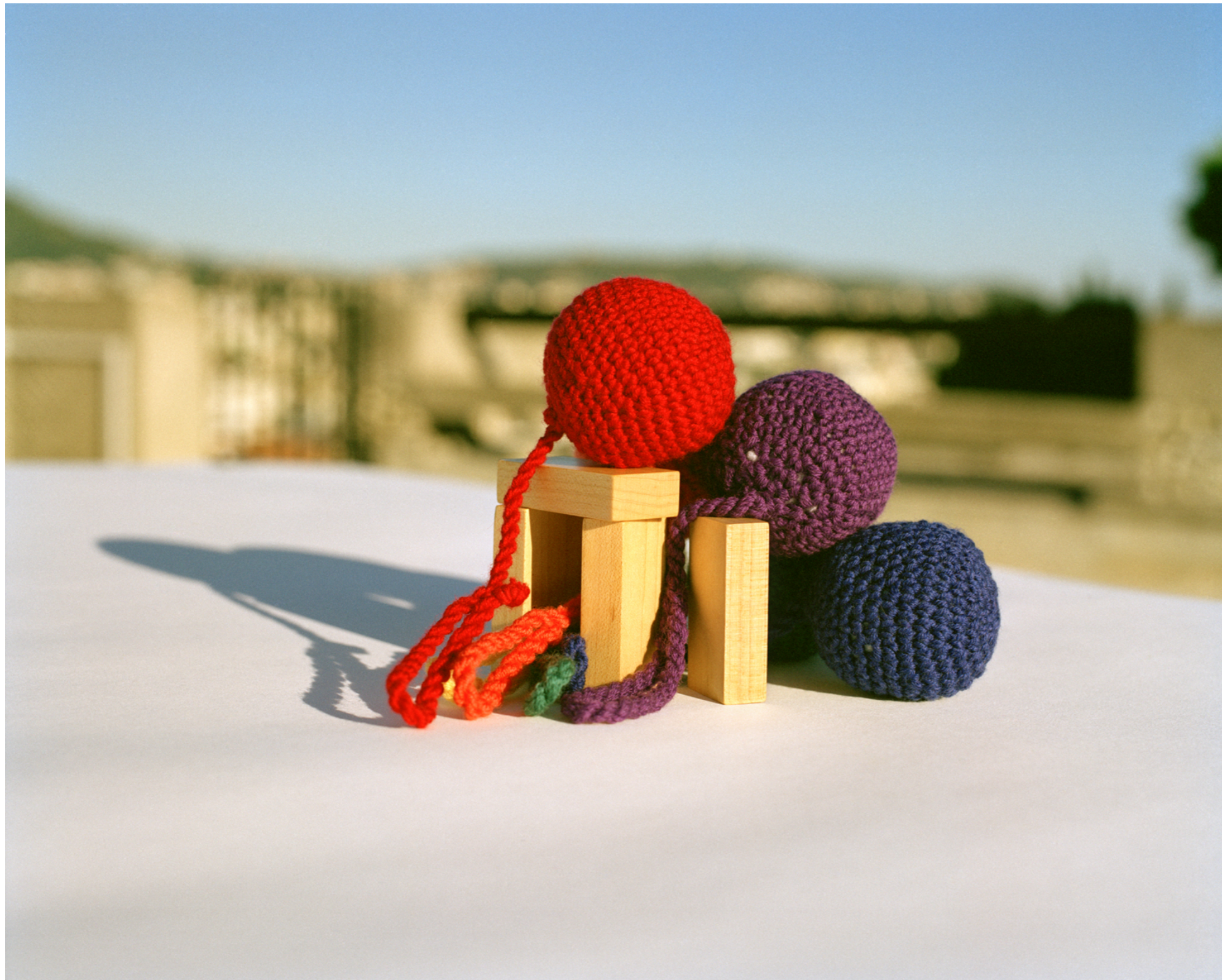


FIG. 24
Aurélien Froment, *Material Form of the 4th Gift*, 2013, archival inkjet print, 64.1 x 52.3 cm.

Material Forms refers to matter, atomic structure, other physical properties of the objects, including the making of the images themselves. Here, instead of seeing the woollen balls of *Gift 1* on an abstract white backdrop, the camera has moved to the side, showing the blocks from *Gift 4* used as a support structure, partially revealing the ad hoc outdoor 'studio' where the photographs were taken.

iii. Thuringia (unframed photographs)



FIG. 25
Aurélien Froment, *Thuringia*
04-11, 2012, archival inkjet
print, 25 x 30cm.



FIG. 26
Aurélien Froment, *Thuringia*
18-10, 2012, archival inkjet
print, 25 x 30cm.



FIG. 27
Aurélien Froment, *Thuringia*
15-24, 2012, archival inkjet
print, 30 x 25cm.

FIG. 28
Exhibition view of *Fröbel Fröbeled*,
Villa Arson, Nice, April 2014.
Photo Jean Brasille.

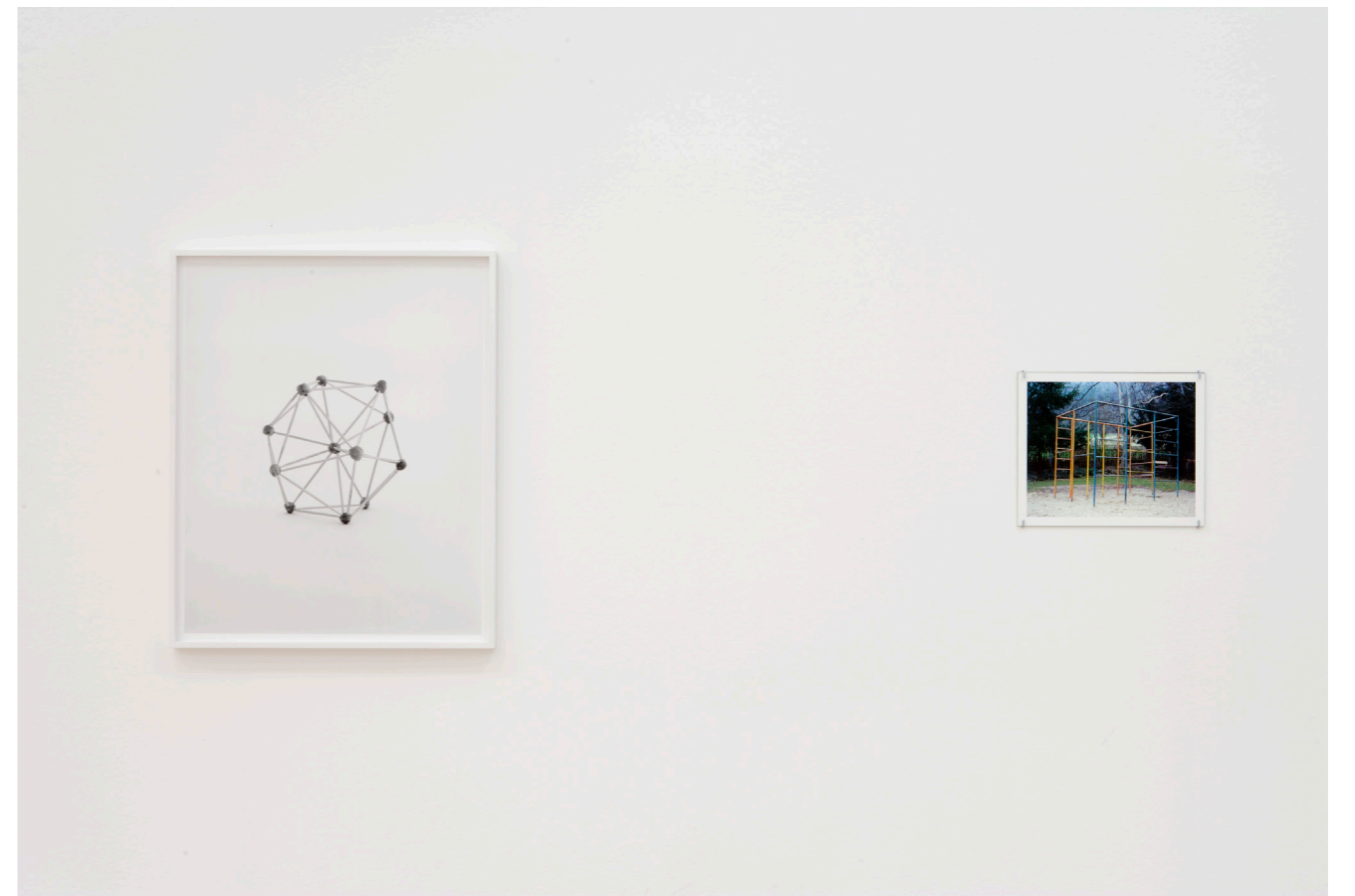


FIG. 29

Aurélien Froment, *Cultural Form of the 6th Gift*, 2014, archival inkjet print, 64 x 52cm.



03 / ORIGINALITY

The research was innovative in 4 main ways:

1. The facsimile

There is little precedent for such a project, since educational history is a recent phenomenon and rarely the subject of contemporary art. Froment chose to make facsimiles to foster experience of the relations between the object's original function (play) and its contemporary presentation through exhibition.

2. Education as the thematic of the exhibition

The output deviated from the common use of artefacts within historically-orientated exhibitions (e.g. *The Century of the Child*, MoMA, 2012), in which the display of objects in glass cases distance them from their original usage.

Instead, Froment, building on careful research into the way these objects were conceived by Fröbel and mass-produced by his followers, innovated ways of display and modes of exhibition design that encouraged tactile as well as visual interaction, bringing together knowledges that are usually separated and thus recreating the sense of original purpose. By incorporating material on the context of Fröbel's system in relation to the wider Kindergarten movement of the epoch, Froment brought further vitality to the link between past and present experience.

The thematic and Froment's approach is novel within the context of a contemporary art institution, where education is usually seen as a mode of further dissemination/engagement rather than the core thematic.

3. New approach to historical contextualisation

The research was innovative in taking as its perspective not only a single author (Fröbel) but the social life of the forms with which he engaged and through which the Kindergarten emerged. Thus, the focus of the research was a system, a conceptual series that articulates relations between elementary forms (solids, plans, lines, matter), the physical world and the world of ideas.

To achieve this, Froment invested the grid system to underscore connections between the Kindergarten form (with references to German romanticism, 19th century developments in science, industrialisation, and the place of women) and the dissolution of its principles in the 20th century through mass-manufacturing and globalisation.

4. Historical reconstruction

The output re-constructs a history of which few material traces exist. It reinvigorates and repositions the history of an educator within a contemporary context, prompting reflection on his legacy, which includes multiple modern education systems, including the work of Maria Montessori, Rudolf Steiner, John Dewey, as well as the development of the toy industry and games manufacturers.

FIG. 30
Exhibition view of Aurélien
Froment, *Fröbel Fröbeled*,
Villa Arson, Nice, 2014.
Photo Jean Brasille.



FIG. 32
Exhibition view of Aurélien
Froment, *Fröbel Fröbeled*,
CAG, Vancouver, 2014.
Photo Scott Massey.



FIG. 33
Exhibition view of Aurélien
Froment, *Fröbel Fröbeled*, FRAC
Ile-de-France/Le Plateau, Paris,
2014. Photo Martin Argyroglo.

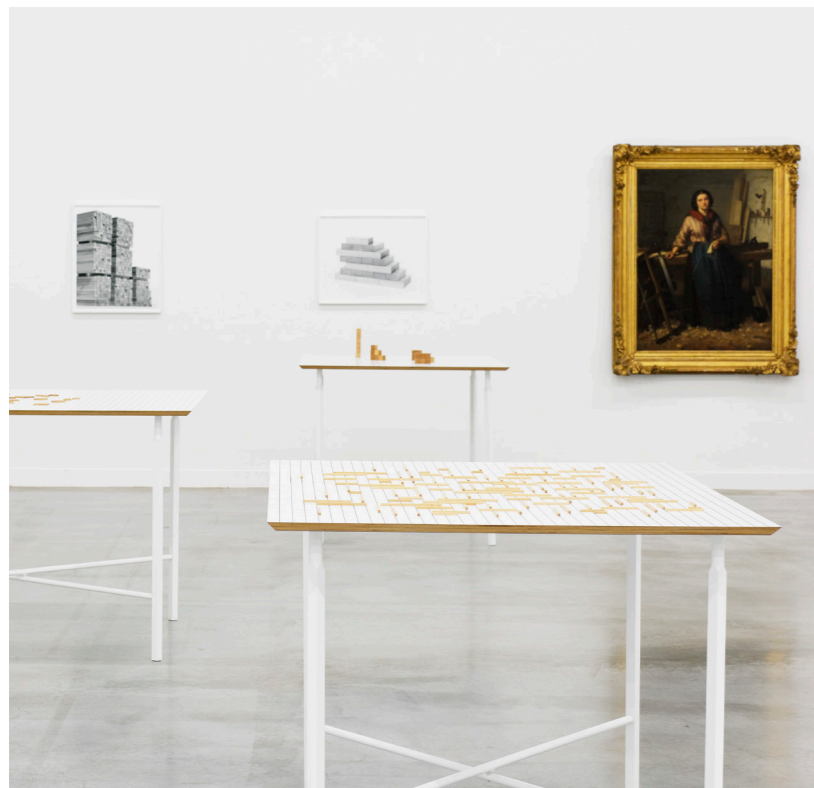


FIG. 31
Exhibition views of Aurélien
Froment, *Fröbel Fröbeled*,
M-Museum, Leuven, 2017.
Photo Aurélien Mole.





FIG. 34
Open air studio, residency at
Villa Arson, Nice, 2013.



FIG. 35
Aurélien Froment, *Das Zeichen*,
2012, archival inkjet print,
25 x 30cm. Towards the
Fröbel monument, Bad
Blankenburg, 2010.



FIG. 36
Exhibition view of Aurélien
Froment, *Fröbel Fröbeled*,
Villa Arson, Nice, April 2014.
Photo Jean Brasille.

04 / RIGOUR

The output builds on a decade-long investigation into educational systems.

This began with Froment's encounter with Norman Brosterman's seminal book, *Inventing Kindergarten* (Abrams, 1997), which introduced Froment to the concept of Fröbel's educational gifts. Bringing Fröbel's gifts together, Froment investigated their forms and relations, which were ruled by a dual principal of continuity and opposition. This was followed by Froment's first recreation of Fröbel's objects as a means to better understand Fröbel's system.

Froment shared his findings through public performances where the material was discussed with audiences at Helen Pitt Gallery, Vancouver and Betonsalon, Paris, both in 2009.

He then made a facsimile version of the educational gifts based on a series produced in the late 19th C. by Milton Bradley, which was used to spread the Kindergarten movement in North America. These were presented in an exhibition at Le Crédac – Centre d'art contemporain d'Ivry, France, 2011.

The next phase of the research was supported by a research grant awarded by Villa Medicis Hors les Murs, France, 2010, which enabled Froment to attend the International Froebel Conference in Grand Rapids, Michigan, 2012, where Fröbel's pedagogy and legacy were discussed from a North American perspective.

A series of research trips to different sites where Fröbel's first Kindergarten was opened in Thuringia, Germany in 1840, enabled a deeper understanding of the reception of Fröbel's work in the context of the former East German Socialist Republic.

The production of the research was made possible through a two-year residency at the Villa Arson Art School in Nice (2012–2013). Froment took photographs of his facsimile version, supported by reference to early Kindergarten manuals, as well as material in the art school library, which enabled Froment to capture the iconography associated with early modern education.

The anticipated international dissemination of the output was key to the conception of the artworks and their future display. Simply and economically boxed into two crates, the packed artwork could be unfolded to form large-scale site-specific installation exhibitions in venues of very different capacities.

FIG. 37
Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, Spike Island Bristol, 2014. Photo Stuart Whipps.

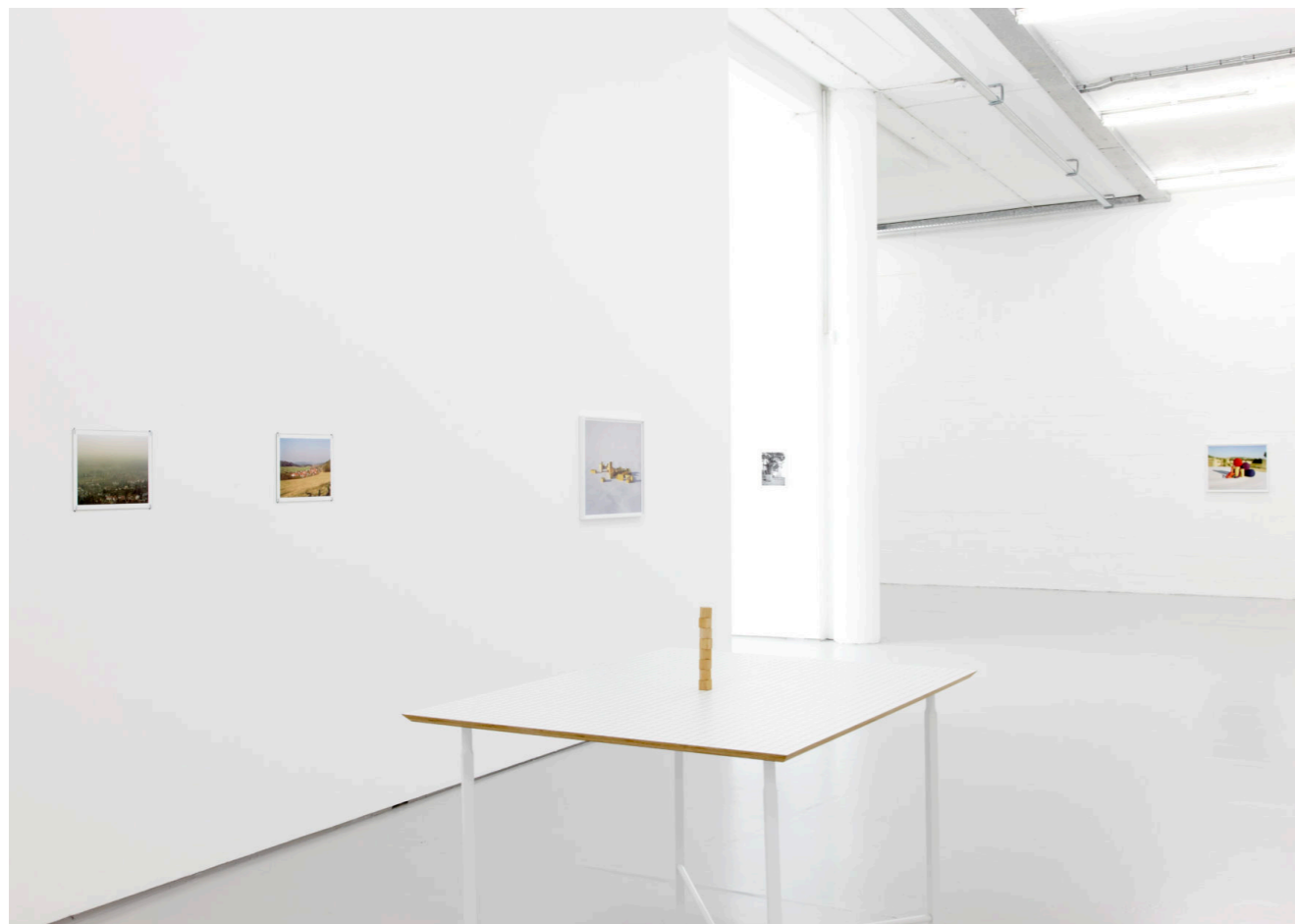


FIG. 38
Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, Villa Arson, Nice, 2014. Photo Jean Brasille.



Each iteration of the exhibition explored display formats, investigating the potential of the work to respond to the context and physical dimensions of each space. In addition, Froment ensured that each iteration had a specific focus. At the Heidelberger Kunstverein, Heidelberg, the Kindergarten concept was explored in relation to its German origins. At the Villa Arson in Nice, the exhibition of educational objects in an art school's gallery were explored through workshops with students (FIG. 30). At Spike Island, Bristol, the display format was explored to test its limits on a large scale (FIG. 37). Finally, at the FRAC, Ile-de-France in Paris, *Fröbel Fröbeled* was paired with another artwork by Froment of similar scale and function, *Tombeau Idéal de Ferdinand Cheval*, an installation of 90 photographs (FIG. 33).

The three exhibitions that followed the initial 5-venue tour continued to renew this interrogation of relations between context and space.

The first took place at Bunkier Sztuki, Krakow and was part of a duo exhibition with Polish artist, Krzysztof Pijarski. The second took place at the Musée des Abattoirs in Toulouse alongside the work of artist Raphaël Zarka (FIG. 39). The third featured as part of a larger survey exhibition of Froment's work at the M-Museum in Leuven.

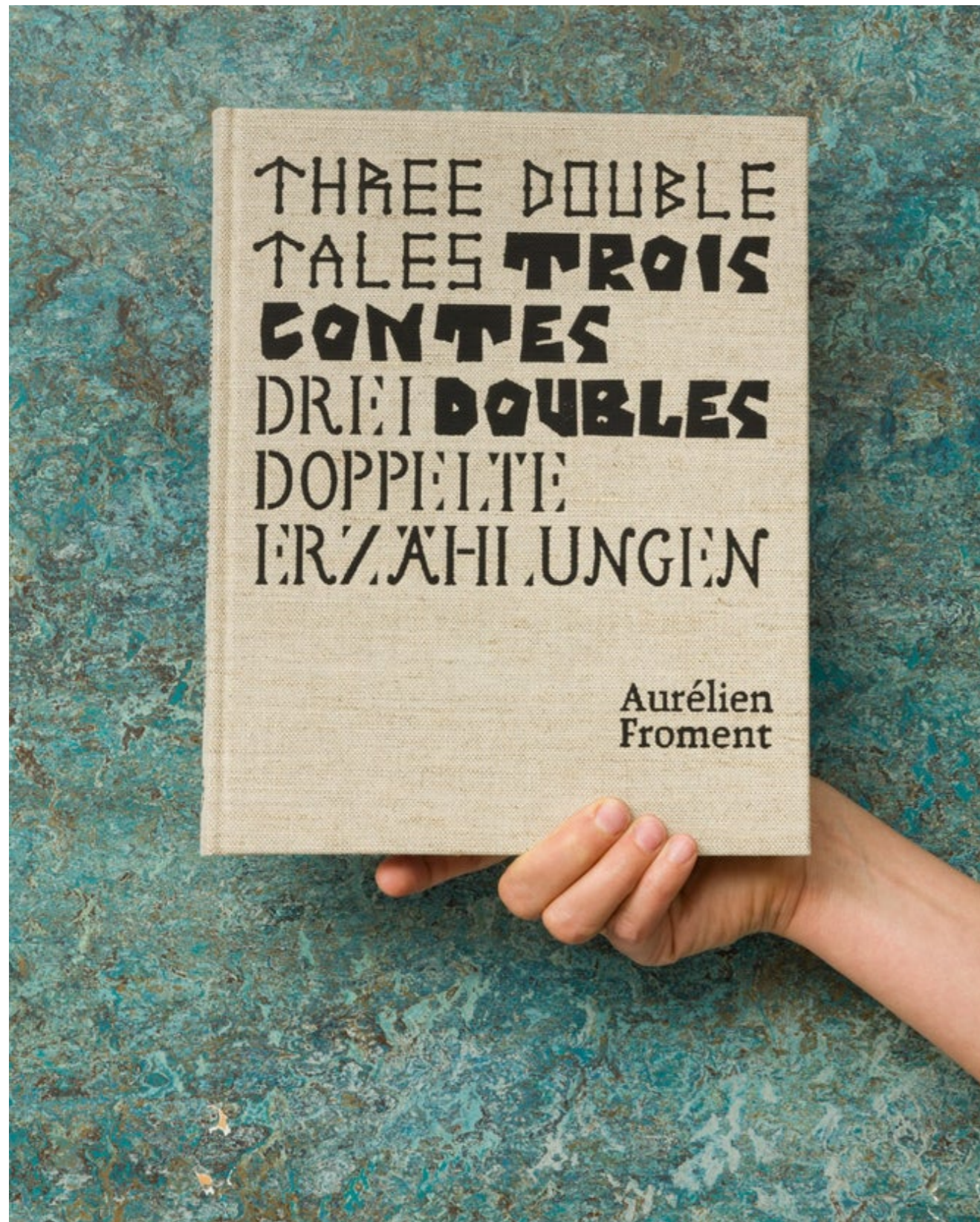
The work has also been included in two group exhibitions, at the Musée National de l'Éducation, Rouen and the Wellcome Collection, London.



FIG. 39
Exhibition view of Aurélien Froment, *Fröbel Fröbeled*, 'Aurélien Froment/Raphaël Zarka', Musée des Abattoirs, Toulouse, September, 2016. Photo Aurélien Mole.

FIG. 40

Artist's monograph. Aurélien Froment, Olivier Michelon (ed.), i.c.w. Åbäke, *Three Double Tales*, Dent-de-Leone, London, 2017. 288 pages, trilingual: German, English, French.



05 / SIGNIFICANCE

Froment's research has shed light on an important moment in the history of pedagogy, and interrogated the relations between pedagogy and art within contemporary art institutional settings.

Through its conception and modes of dissemination, the research opens new avenues for contemporary art's exploration of pedagogy, and obscure histories more broadly. It demonstrates the way in which imagery and objects can provoke thought and the active experiential engagement with visual literacy as a means of knowledge acquisition.

The scale and ambition of the research was facilitated by its initial conception as an international co-production. The project was initiated through Froment's invitation in 2011 to exhibit at CAG, Vancouver. Together with CAG director, Nigel Prince, Froment built relationships with five international institutions to initiate the full production of work. This was followed by its dissemination through a series of five solo exhibitions (2014–2016). In total, the output has been seen by over 90,000 people.

The momentum created by this large co-production was continued through the co-publication of Froment's first comprehensive monograph, which demonstrates the substantial international artistic and scholarly interest in his work. It includes five newly commissioned essays and numerous exhibition views and reproductions. See Appendix, page 46.

Exhibition List and visitor numbers

4 January – 16 March 2014,
CAG, Vancouver.
Exhibition attendance: 15,656.

13 April – 9 June 2014,
Villa Arson, Nice.
Exhibition attendance: 6,404.

11 July – 14 September 2014,
Spike Island, Bristol.
Exhibition attendance: 2,392.

2 October – 20 December 2014,
FRAC Île-de-France, Paris.
Exhibition attendance: 4,600.

23 April – 20 June 2015,
Heidelberger Kunstverein, Heidelberg.
Exhibition attendance: 1,287.

3 June – 21 August 2016,
Bunkier Sztuki, Krakow.
Exhibition attendance: 5,082.

23 September 2016 – 8 January 2017,
Musée des Abattoirs, Toulouse.
Exhibition attendance: 44,520.

11 June – 5 November 2017,
M-Museum, Leuven.
Exhibition attendance: 11,748.

FIG. 41
Gallery discussion at Heidelberger
Kunstverein, 2015. Photo
Heidelberger Kunstverein.



FIG. 42
Opening night, FRAC
Ile-de-France / Le Plateau, Paris,
2014. Photo Martin Argyroglo.

06 / APPENDIX

Artist's monograph

Aurélien Froment, Olivier Michelon (ed.), i.c.w. Åbäke, *Three Double Tales*, Dent-de-Leone. 288 pages. English, German, French, 2017 co-published with Frac Île-de-France / Le Plateau, Villa Arson, Les Abattoirs / Frac Occitanie, Toulouse, M-Museum Leuven, Badischer Kunstverein, Heidelberger Kunstverein, Contemporary Art Gallery Vancouver and Spike Island, Bristol. With texts by Anna Craycroft, Caroline Hancock, Philippe-Alain Michaud, Rémi Parcollet and François Piron.

This is the first monographic publication on Aurélien Froment's work. Published in three languages, the book focuses on questions of translation and wordplay in Froment's oeuvre, with a focus on three of Froment's projects: *Fröbel Fröbeled*; *Tombeau Idéal de Ferdinand Cheval* (a partial photographic inventory, shot by Froment, of the architecture of images of the Palais Idéal built by Ferdinand Cheval in Hauterives); *Of Shadow of Ideas*, which aims to embody, with or without images, the site and imagery of Arcosanti in Arizona, designed by Paolo Soleri in the 1960s. This publication received support from CNAP (Soutien aux galeries / publication), and Fondation d'Entreprise Ricard, Institut Français, Ministry for Science, Research and the Arts Baden-Württemberg, and Marcelle Alix, Paris.

<https://www.dentdeleone.com/product/three-double-tales-trois-contes-doubles-drei-doppelte-erzahlungen-aurelien-froment>

Essays on Froment

Chaisson, Caitlin, 'Froment's Homage and Interdisciplinary Action' 2014, ed. Matt Keegan. Capricious Publishing. <https://web.archive.org/web/20141012100432/http://decoymagazine.ca/froments-homage-and-interdisciplinary-action/>

Kueny, Claire, 'Les attractions du montage', December 2014. <http://strabic.fr/Aurelien-Froment>

Craycroft, Anna, 'Building Blocks as Tall as Buildings: Artists Working with Early Child Pedagogy', New York, 2015.

Hoffmann, Gabriele, 'News from Earth / Fröbel Gefröbelt', Springerin, July 2015.

Nabakowski, Gisele, 'News from Earth and Fröbel gefröbelt', Camera Austria N°130, 2015, pp. 79-80.

Craycroft, Anna, 'Fröbel & Froment: Mapping an Archive by Alternating Positions' in Aurélien Froment, Olivier Michelon (ed.), i.c.w. Åbäke, *Three Double Tales*, Dent-de-Leone, 2017.

Parcollet, Rémi, 'The Anadiplose Expository', in Aurélien Froment, Olivier Michelon (ed.), i.c.w. Åbäke, *Three Double Tales*, Dent-de-Leone, 2017.

Sharma, Sumesh, 'Artist of a vocabulary', Camera Austria N°137, 2017, pp. 9-20.

Reviews (selection)

2014

Aurette, Cédric, 'Le monde comme Kindergarten', *Le Quotidien de l'art* N°586, 16 April 2014.

Aurette, Cédric, 'Les lois de l'attraction', *Le Quotidien de l'art* N°709, 7 November 2014.

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