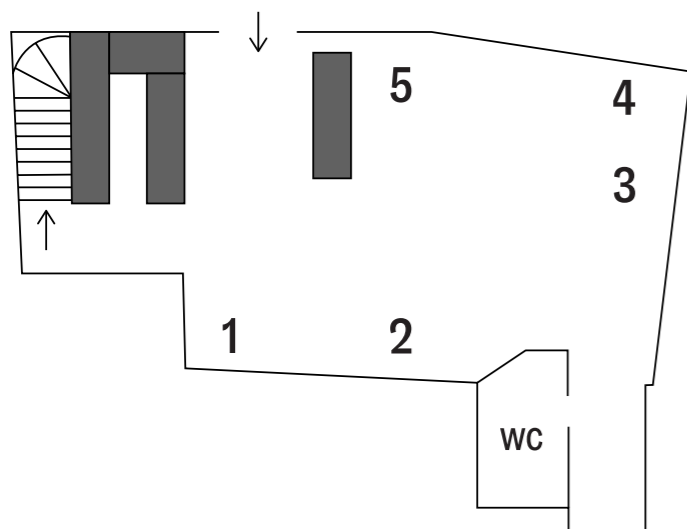


SECOND FLOOR



1. L'Alambic Imaginaire (The Imaginary Still)

The clay from La Bretèche is crude, in comparison of those used for sculptures, and full of pebbles. Marion Dutoit used this fossilized clay to build imaginary machines that middle-school students imagined when they dreamed of a still, from the descriptions given by Marion or the elders of *La Bonne Eure*. The children draw what they imagined, and Marion collected these drawings to imagine a structure.

From the bricks made in La Bretèche, a structure was built in the park of the retirement house. Like a spine, the structure appears from the ground, and gives life to the garden. This still is made of clay, but also of dreams from the young ones, and memories from the elders. Like the human body, it symbolizes a device used to transform and « digest » the landscape.

Marion Dutoit, *Sculpture Alambic*, terracotta of Sologne from the tiliary of La Bretèche, *La Bonne Eure* retirement house's garden, 2021.

2. Chacun son alambic – To each his own still

The function and the power of the still stimulated the curiosity of Bracieux's middle-school students. To fuel their imagination, Maroussa Leclerc used Emile Zola's *L'Assommoir*. The idea was to use this text to build a dreamlike machine. In drawings and wooden structures, children gave a form to their dreams.

We invite you to use these wooden sticks on this table to create your very own architecture. How would your imaginary still look like?

3. Pear Brandy, « Eau-de-vie ».

A large part of the residency was based on the distillation. This idea, present in the work in La Bretèche and with the Imaginary Still, was finally realised in 2022. After a long investigation to collect testimonies from elders, to find local pear farmers and boilers, the idea was to make real pear brandy. A resident of *La Bonne Eure*, Madeleine Cellier, has the right to boil. In France, regional governments (préfectures) delivered permits to distill alcohol in public spaces, in villages. These boilers were called « bouilleurs de crus ». Today, in Bracieux, the place used by these brandy maker became a residential district. Marion Dutoit obtained the right to boil in La Bonne Eure's garden.

With Madeleine, she bought 100 kg of pear, and prepared it with *La Bonne Eure*'s residents. In January 22, 2022, a young boiler (bouilleur de cru), Emilien Devautour, came to the retirement house with his metal still. Everyone in the retirement house and the residents's families were present. They formed a circle around the still during the distillation.

These bottles and their clay corks are a tribute to all of this collective work, from the investigation to the distillation, and the corks are a reference to the different steps of budding of the pear and its tree.

Marion Dutoit, *Untitled*, pear brandy, glass flasks and bottles and clay-made corks, 2021.

4. La Mécanique des fluides – Fluid mechanics

Videos are plural objects. In the beginning of the project, its purpose was to reconstitute in images the artists's residency in the retirement house, and their role with the students. It was an audiovisual support, and a visual testimony for longer project, on different seasons, and different creation moments. The montage allowed to join together conversations separated by months in reality.

In the same idea, it was also the opportunity to skirt the sanitary limitations by joining together, on video, several people separated by the lockdown. Choreographic games were made by Maroussa Leclerc. In these four videos, researches and combinations were made, comparable to littérature, where places, locations, time and topics can be intertwined.

Marion Dutoit and Maroussa Leclerc, *La Mécanique des fluides*, video, 2020.

5. Esquisses de Correspondance (Sketch from Correspondence)

During the lockdown, Marion Dutoit made several drawings and paintings, exercises she no longer practiced, but that lockdown allowed to resume. She asked the participants of the residency to film themselves as if they hugged together, or were holding an animal or something frail. From these videos, Marion Dutoit drew young and elder people in several colors, with different materials. It was a sketch for the Correspondence Fresco, a bigger artwork with the same idea.

Marion Dutoit, *extraits des différentes esquisses réalisées pour Correspondance*, paper ink, 340gr, charcoal, dried plants, 2020.

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LE GOÛT DU PAYSAGE (THE TASTE OF THE LANDSCAPE)

April 15 – June 22 2023

Marion Dutoit, Stéphanie Buttier, Maroussa Leclerc

Strawberries marmelade from Sologne region; bear's garlic pesto; carrot puree; asparagus; forest honey; pear brandy; the landscape is composed of a myriad of flavours, colours and forms.

To marvel of the grass growing along the rural roads; to rediscover an ancient variety of roses at the back of a forgotten garden; to wonder about weed growing on the curbs; to contemplate the Loire at a greater scale, the forest in Sologne, the agricultural plain... The landscape is also the taste one have for it. A taste one can awake, excite and maintain, a taste to share. This double meaning is linked to the point of this exhibition, from every steps of the residency, by the artworks made by the three artists in the town of Bracieux.

Projet Alambic – The Still Project

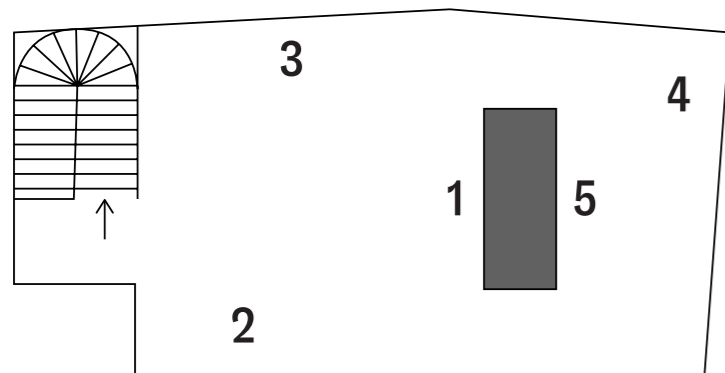
In February 2020, Marion Dutoit and Maroussa Leclerc began their artist residency in *La Bonne Eure*, Bracieux's retirement house. Maroussa Leclerc, stage director, interviewed the residents of the retirement house and talked with them. She noticed a main topic : the still, a device used to distill brandy or perfume.

The still transforms the landscape and its products into something with a meaning. In french, brandy is called eau-de-vie, that can be translated by «water of life». This idea was used as an allegory of the landscape, and its transformation, as the human body transforms its nutrients into energy. The artists wanted to reflect on the very idea of the landscape as a way to reflect on human being.

As the residents were talking about the stills and brandy boilers (*bouilleur de cru*), their social and economic role in french villages in the past, middle-school students of Bracieux imagined what could have been this device. They built hypothesis with their teacher and draw what they dreamed about it with Marion Dutoit. It was then choreographed by Maroussa Leclerc.

In march 2020, while the artist residency was thriving and documented via videos and films, everything stopped. In March 16 2020, a lockdown was decreed by the French government because of the COVID-19 pandemic. The creation protocole stopped, and the artists were forced to return in Normandy, where they live.

FIRST FLOOR



1. La Fresque Correspondance – Correspondence Fresco

Pierre Gouabault, the retirement house's director, didn't want the project to stop during the lockdown 2020 pandemic. The artists invented a protocol to continue the project despite a social distancing : allow the residents of *La Bonne Eure*, the secondary schools students of Bracieux and the artists to stay connected via internet, creating the Correspondence Fresco.

Then, they worked along the artists on the landscape from their respective places during the lockdown period. By post, an herbarium was made from *La Bonne Eure*'s garden plants and flowers received as a gift by the residents. These plants, along with their scientific names, their local and traditional names and uses, recomposed a pleasant, nourishing and medicinal landscape.

For Le Havre, Marion Dutoit get back to painting. An intergenerational fresco was born, where those who cannot connect themselves in real life were able to be together. Maroussa imagined a choreography, present on a performative video. High school students and *La Bonne Eure*'s residents were reunited with a video montage in a moving painting. (Upstairs, number 4)

Marion Dutoit, *Correspondance*, paper ink, 340gr, charcoal, dried plants, 330x140 cm, 2020

2. Des Herbières - Herbariums

Even devoid of motion, plants are circulating : by the wind, by animals, and by humans. History is full of plant's journeys, along great distances, from one continent to another. Herbariums were linked to explorations and a colonial knowledge on the plants, as a power stake. Even with the more modest scale of the exhibition, stories of distances are present. Between Le Havre and Bracieux, Normandy and Sologne, plants and images traveled. Newspapers parts (with words like «moment of solidarity», «water recycling», «hospital reform», «moment of reunion», «peasant world») were linked to the plants, changing the usual meaning of an herbarium. It became more than a simple review of botanical knowledge, but an involuntary testimony of this difficult period, and the momentum of an outpouring of geneoristy.

Marion Dutoit, *Herbières*, pressed plants on high-gain paper, newspaper clippings, 2020.

3. Concentré de paysage – A concentrate of landscape

Claude Pla, who ran Neuvy's sawmill, spent most of his free time gardening and canning his production. In Spring 2022, Marion Dutoit came back in Bracieux with the visual artist Stéphanie Buttier. Claude Pla gave them new ideas, and new perspectives for the project. Together, they began *Concentré de paysage*, based on how humans transform the landscape to digest it. Baskets were made from local plants during several workshops. *La Bonne Eure*'s residents, the middle-school students and school students from the town of Bauzy's school accompanied the artists in several walks across the Sologne's landscapes : country roads, woodlands and forests, cultivated fields and agricultural exploitation were visited. They met farmers, market gardeners and people who shape the landscape depending on the season. Baskets were filled with strawberries, asparagus, wild garlic and every plants that grow from the banks of the Loire to Sologne's forests. Also, Claude Pla talked about a Dressoir (dresser), a furniture used in Sologne, in ceilings, to store jars people made themselves with what they cultivated or found in nature.

The landscape was then bottled. Children from Bracieux joined the project, young and elders peeled, cut, crushed cooked and boiled what they collected. Dozens of jars were then created, containing the Grand Chambord landscape.

Stéphanie Buttier and Marion Dutoit, *Le Dressoir*, bookshelf, local products, wild and cultivated, jars, 2022.

4. La Table des mets – Table of plenty

Marion Dutoit and Stéphanie Buttier both enjoy to meet around a table, to talk, to work or simply to share a meal or a drink. The artists then decided to use this setback to create a new installation : *la Table des mets*. It is the last art creation of the artists's residency.

Students of Saint-Dyé's elementary school helped in the weaving. They used wicker wood to build this 12 meters-long table, and two benches of the same size. Local residents helped, as well as tourists from France, Germany, Holland, Canada... Everyone twined a little bit before leaving. This table is located in Saint-Dyé-sur-Loire, on the banks of the Loire, where people of all ages and of any condition can gather and enjoy the landscape.

Stéphanie Buttier and Marion Dutoit, *La Table des mets*, wicker wood and metal, 2022.

5. Sans-titre (Terre de Sologne) – Untitled (Land of Sologne)

Houses of Sologne (the natural region where is located Chambord) are made of bricks from local clay. The landscape is present in the very architecture. From this idea, Marion Dutoit and Maroussa Leclerc went to the tilery and brick factory of La Bretèche, in Ligny-le-Rhibault. Four large ovens are lightened up by the nearby forests wood. The clay quarry is in the tilery site. With local inhabitants, Marion Dutoit stamped plants sent during the lockdown period, the same type of plants used in the herbariums, into the bricks. She took large portions of clay and, with people from Bracieux, she made several bricks, uniques by the print left by the plants. It impacted the form, or the colors. Most of these bricks were used to build a structure called the Imaginary Still.

Marion Dutoit, *Sans titre, Terre de Sologne* (terracotta of Sologne), from the tilery of La Bretèche.

