



LA FERME  
DU BUISSON  
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE  
DE MARNE-LA-VALLÉE



# MARIE PRESTON

## DU PAIN SUR LA PLANCHE

exhibition  
1 Dec 2019 –  
1 March 2020

press preview  
Fri 29 Nov, 11 am

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## partners

CAC Brétigny, Contemporary Art Center of National Interest, Teamed research group (International Contemporary Arts Association/AIAC)  
and the EUR Artec artists' collective research section

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cover photo: Marie Preston, PAIN COMMUN workshop: "In the future will we still need both hands to make bread?",  
2017, Maison des associations - Saint-Denis

# THE PROJECT

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**Learning and creating together. Drawing on her collective experiments, Marie Preston sees her exhibition as an ongoing work situation enabling exploration of the connections between co-creation and co-education.**

For some years now the artist, researcher and teacher Marie Preston has been working with a unique system of **co-creation**. This term – proposed by Marie Preston in a book of the same name\* – signifies that the co-creators of an artwork are its authors in the legal sense, that is to say, "those who invest their subjectivity in the form produced". Thus she distances herself from both the participatory art of the 1960s and the relational aesthetics of the 1990s. Her work process involves **a reciprocity of knowledge and skills**. What results is a shared space that concretises in the passing of time and the collective activity of **groups of people who a priori are not artists**.

At La Ferme du Buisson Marie Preston combines the two lines of investigation that led to her interest in two cooperative practices: the **bakery trade** and **"alternative" education**. Her Pain Commun project in Paris's Saint-Denis district brings local residents and bakers' apprentices together in a bread-making venture seen as a shared approach to "letting knowledge grow". She is pairing this with an investigation into a network of experimental schools that sprang up in France in the 1970s and 1980s, in some

cases on a basis of self-governance, cooperation and openness to innovation. The outcome is an exhibition designed as an ongoing work situation enabling exploration of the connections between co-creation and co-education, with architecture determining distinct but interconnected activities. The **Pain Commun** unit involves making a kneading machine and a clay oven, and kneading/reading sessions; the **Écoles Ouvertes** unit offers dramatised archival and spoken word narratives of the unique experiments in these schools (Vitruve, La Villeneuve in Grenoble, Villeneuve d'Ascq and the Experimental High School in Saint-Nazaire), backed up with a survey carried out in Marne-la-Vallée. The **Imprimerie** unit brings together school newspapers, libertarian posters, roneo machines and the Freinet press, and with them the ability to self-publish. Far from closed off, these units invite a circulatory movement which gives rise to relationships springing from sharing of activity and output.

PAIN COMMUN members: Samia Achoui, Sophia Malou, Carole Fritsch, Sabine Malou Mebarki, Martine Guitton, Aranka Cadene, Line Gigot, Loyce Kragba.

\* Co-Creation, edited by Céline Poulin, Marie Preston and Stéphanie Airaud, Empire Books / CAC Brétigny, 2019

# PROGRAM

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1 December 2019, 3 – 7 pm

**exhibition opening**

shuttle leaves Opéra Bastille at 2:15 pm

advance booking required

launch of *Digressions* #8

(a conversation between Marie Preston,  
Nora Sternfeld and Julie Pellegrin)

11 January 2020, 2:30 am–6:30 pm

**lecture: The pedagogical turn in art**

with Janna Graham, researcher at

Goldsmiths in London;

and **workshop-discussion** with Céline

Poulin, director of CAC Brétigny and

co-editor of *Co-creation*, and the authors

of the book.

In association with CAC Brétigny,

Contemporary Art Center of National

Interest

1 February 2020, 2:30–6:30 pm

**knead and talk**

with Christine Armengaud (ethnologist

specialising in food ritual figuration)

and Delphine Sicard (research director

INRA, initiator of the ANR BAKERY

project)

followed by a discussion and a PAIN

COMMUN workshop

1 March 2020, starting 3 pm

**closing discussion**

"Changing Schools Radically"

Discussion with participants in the Open

Schools movement and some of their

heirs

# ARTIST BIOGRAPHY / APPROACH

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Marie Preston is an artist, an associate professor at Paris 8 Vincennes-Saint-Denis University and a member of Contemporary Arts and Images Laboratory and Teamed.

"Since 2003 my practice has consisted of research aimed at creating artworks – experiential documents – with people who a priori are not artists. Contact is established by starting an activity in a specific territory: knitting with the Association of Malian Women in Montreuil; construction of wood-fired kilns in La Borne, the potters' village; travel on the vanished historic rights of way between Paris and its neighbouring municipalities; documentary work on the attempts at autonomous existence by the big technology networks; and the tropical garden in Nogent.

My approach is an attempt at artistic and ethnographic exploration of various situations in which the creative process requires methodical trial and error, so that each time I can set myself at the right distance and construct the work with the people involved. For 'co-creation' to happen a common space has to emerge and for that there has to be collaboration in the form of a reciprocal relationship in terms of knowledge and skills. This space looms larger with time and collective activity. Photographs, sculptures, performances and films take shape in circumstances ranging from feedback on experiments to collective action."

Prior to her exhibition Marie Preston will carry out a three-month research residency at the Ferme du Buisson Centre for Contemporary Art.

artist website : [marie-preston.com](http://marie-preston.com)



# INTERVIEW

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## **Conversation between Céline Ahond and Marie Preston, Tuesday 17 November 2015 (excerpt)\***

**Céline Ahond:** With the women from Montreuil you'd also "opted for a workshop". You initially set up that encounter via the idea of the workshop, of being there with them ... What made you say, "My workshop is there with the Malian women" and what made it into a word workshop?... Where, really, is there room for co-creation?

**Marie Preston:** As I was saying, the difference between art school and university was having a studio, but a studio with a table and tools is never what I'm really thinking of. In fact the real question is the group, and a place where a number of students – young artists – can meet up, together with an artist. A shared place where we can see each other, put down our equipment, talk about our practice and swap ideas. It was really like that that I imagined the studio, associated later with a shared activity. ... When I told Marc Pataut I wanted to look into the question of "traditional practices", he said, "Go and see the Malian women's workshop." ... Then I realised that taking photos wasn't all I wanted to do. And I said to myself that I was going to find something that would let me spend time with those

women – and letting time bring about a contact that was no easy matter just like that. Thinking about all that, I decide to go and knit with them. Dressmaking was their thing – making boubous. There was one of them who sewed very well and gave the others advice ... I took part in what they were doing, I lent a hand. And they criticised my work, asking me questions, saying, "It's weird what you're doing there. Why don't you do it this way? The collar could be like this." Basically the form I was creating – because obviously I was working to produce an artistic form – they were criticising, and influencing. That was my first level of collaboration, the most basic level, but extremely important: the way someone can bring a skilled eye to what we're making and change its form. I didn't call this first level co-creation at all, because that's not what it really was; more like collaboration, in the sense of working with, working besides, working together.

**Céline Ahond:** So this was a kind of tipping point, the basis for everything that followed.

**Marie Preston:** Yes.

\*Céline Ahond, *World Wants Words*, Annecy, ESAAA Éditions, Editorial Design, 2016

# PUBLICATIONS

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## **Myriam Lefkowitz: Digressions #7**

A conversation between Myriam Lefkowitz, Susan Gibb and Julie Pellegrin

Launch: 23 November 2019

part of the Amsterdam Printing Plant Art Book Fair

Myriam Lefkowitz's research focuses on the questions of attention, sensation and perception, using different immersive methods that generate encounters between artist/choreographers and spectators. In doing so she creates the prerequisites for an augmented perceptual experience via sight, touch, walking and threshold states between sleep and wakefulness. This seventh title in the collection is devoted to her and follows a long period of research undertaken jointly at La Ferme du Buisson and *If I Can't Dance* in Amsterdam. Lefkowitz and the two curators take an overall look at her work via the distinction between project and practice, the importance of touch and reciprocity, the ambiguity of caregiving and the malleability of perception.

Susan Gibb (b. 1983 in Sydney, Australia) is an associate curator at the Amsterdam-based production unit *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*. She is particularly interested in the conditions that shape creativity and is often involved in long-term projects with artists.

## **Marie Preston: Digressions #8**

A conversation between Marie Preston, Nora Sternfeld and Julie Pellegrin

Launch: 1 December 2019

at the opening of the exhibition *Du pain sur la planche*

Devoted to Marie Preston, this eighth title in the series accompanies the exhibition *Du pain sur la planche* and an overview of Preston's current projects. With Nora Sternfeld and Julie Pellegrin the artist addresses the links between co-creation and co-learning, the exhibition as workspace and her relationship with experimentation and the collective approach.

Nora Sternfeld (b. 1976 in Vienna) is an educator and curator. She is currently Professor of Curating and Mediating Art at Aalto University in Helsinki and at the School of Art and Design in Kassel. She is also co-director of /ecm – Master Program in exhibition theory and practice at the University of Applied Arts in Vienna. She is a member of trafo. K, Office for Art, Education and Critical Knowledge Production, also in Vienna, and of Freethought, a London-based platform for research, education and production. These organisations reflect her interest in the junctions between critical knowledge, education and the production of art.

# PRESS IMAGES



Marie Preston, PAIN COMMUN workshop, "In the future will we still need both hands to make bread?", 2017, Maison des associations - Saint-Denis



Marie Preston, PAIN COMMUN workshop, "Anarchy Bread", 2017, Palais de Tokyo - Paris



Marie Preston, PAIN COMMUN workshop, "Pretzel Women", 2019, 110 - Saint-Denis



Marie Preston (with Jean-Philippe Darini), *The Story of Just* (after photographs by Monique Lucazeau), 2012, Collection of the National Centre for Visual Arts (CNAF)



Marie Preston (with Charline, Fleur, Marie, Louna, Myrha, Maude and Paul from the Experimental High School in Saint-Nazaire, and François Deck), *School Quilt*, 2018. Production: LiFE, City of Saint-Nazaire and Le Grand Café – Centre for Contemporary Art, photo © Marie Yonnet



Marie Preston (with Charline, Fleur, Marie, Louna, Myrha, Maude and Paul from the Experimental High School in Saint-Nazaire, and François Deck), *School Quilt*, 2018. Production: LiFE, City of Saint-Nazaire and Le Grand Café – Centre for Contemporary Art, photo © Marc Damage.





Marie Preston, *Un Compodium*, 2014-19, Brétigny Centre for Contemporary Art, Production: European School of Art, Brittany, photo © Aurélien Mole



Marie Preston, PAIN COMMUN workshop, "Multiple Heads, Breasts and Feet", 2018, Dionyversité AMAP court-circuit - Saint-Denis



Marie Preston, *Raymond Mulot and William Preston*, 23 October 2011, Rigny, 2012

# SAVE THE DATE

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## Robert Breer

### Exhibition

21 March – 25 July 2020

Opening Saturday 21 March – 4 pm

"Everything is subordinated to rhythm and doesn't have to be understood to be enjoyed. Just keep your eyes open."

— Robert Breer

Born in Detroit in 1926, Robert Breer died in 2011 after devoting sixty years to a magisterially unclassifiable, endlessly mutating body of work. This painter, draughtsman, sculptor and filmmaker is above all an artist of movement: his films unspool at head-spinning speed, while his sculptures – he called them *Floats* – move only imperceptibly, testing the limits of awareness and perception. With unrivalled wit and inventiveness Breer endlessly explores the relationship between the fixed image (drawing, photograph, object) and the animated, so as to destabilise real space.

This relationship is at the core of the Ferme du Buisson's Robert Breer exhibition. As we follow a *Floating Wall* that drifts from room to room, animated films, the famous sequences drawn on file cards, folioscopes, thaumatropes, flip-books and other pre-cinema optical games call the very origin of movement into question. Meanwhile the mobile scenography alters the exhibition space, calling on us to move too, and renegotiate our point of view.

In addition the Ferme du Buisson cinema is presenting a major retrospective of his films from the Centre Pompidou.

# THE CENTRE FOR CONTEMPORARY ART

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**Located on an exceptional site, La Ferme du Buisson is a national cultural centre of international reach. This 19<sup>th</sup> Century “modelfarm” features an art centre, a theatre, a cinema and a concert hall, all enabling in an exemplary manner the permeability between disciplines.**

The art centre has for over 25 years been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats, focused on a dialogue between visual arts and other fields. Under the direction of Julie Pellegrin, the centre aims to seize every opportunity to create a dialogue between contemporary art and other art forms (with a particular

emphasis on theatre and dance), as well as social science (economics, philosophy, anthropology, etc.) The art scene is viewed as being part and parcel of the wider social, political and cultural context. Solo and group exhibitions mix with publications, talks and performances. The programme focuses on new or rarely seen talent in France, and on the significance of processes and experimentation in the performative dimension of art.



Yael Davids, *A Variation on A Reading that Writes*, 2014, La Ferme du Buisson © Emilie Ouroumov

# VISITOR INFO

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## **La Ferme du Buisson Centre for Contemporary Art**

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77186 Noisiel

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contact@lafermedubuisson.com  
[lafermedubuisson.com](http://lafermedubuisson.com)

### how to get here

by train  
RER A towards Marne-La-Vallée, get off  
at Noisiel  
(20 mins from Paris)  
by car  
A4 towards Marne-la-Vallée  
exit Noisiel-Torcy, take the Noisiel-  
Luzard road

### opening hours

Wednesday – Sunday, 2 – 7:30 pm  
until 9 pm performance evenings

### guided tours

#### **for the family**

— workshops for parents and children  
aged 3+

Every second Wednesday and during  
school holidays

5 € per child, book ahead

— exhibition with a snack, 1st Sunday of  
the month, 4 pm

#### **general public**

— "new style" visits every Saturday at 6  
pm

— guided tours on request

#### **groups**

— book ahead:

rp@lafermedubuisson.com

### admission

free

La Ferme du Buisson Centre for Contemporary Art is supported by the Ile-de-France Region Cultural Affairs Office/Ministry of Culture and Communication; the Communauté d'Agglomération de Paris - Vallée de la Marne ; the Seine-et-Marne Département; and the Ile-de-France Region. It is a member of the Relais network of art centres in Seine-et-Marne, the Ile-de-France contemporary art network Tram, and d.c.a., the French Association for the Development of Art Centres.

