

DU PAIN SUR LA PLANCHE

ENGLISH
VERSION

MARIE PRESTON

EXHIBITION

1ST DEC 2019 -
1ST MARCH 2020



LA FERME DU BUISSON
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE

Acknowledgements

Samia Achoui, Marie-Charlotte Allam, Arsinée André, Roberto Barbanti, Martine Bodineau, Jean-Louis Boissier, Maxime Bussy, Aranka Cadene, Jean-Claude Cadene, Jacques Chicheportiche, Catherine de Smet, Gérard Delbet, Annie Denis, Jérôme Dupeyrat, Sabine Duran, Marc Enjalbert, Jean Foucambert, Béatrice Fraenkel, Line Gigot, Benoîte Grimal-Filleteau, Philippe Gouttes, Martine Guitton, Loyce Kragba, Marion L'Helguen, Joëlle Le Paillier, Sophia Malou, Sabrina Malou Mebarki, Maude Mandart, Brigitte Masse, Raymond et Rolande Millot, Yvan Nemo, Marie-Claire Pophillat, Julien Pastor, Céline Poulin, Martine Roussel, the Saint-Beuve farm, Sonia Saroya, Graziella Semerciyan, Laurent Sfar, Nora Sternfeld, the Synesthésie MMaintenant team, Liliane Terrier, Joël Vacher, Yamile Villamil Rojas, André Virengue, Gwenola Wagon, Marie Yonnet ; Annie Lacombe and the association Les Amis du Château des Charmettes de Torcy ; Karen Bottollier and the archive service of the Communauté d'Agglomération Paris - Vallée de la Marne ; Patricia Ficarelli, Patricia Guy, Katia Bothemine and l'EPA Marne ; Fatiha et Souad and the 110 ; the team of the Musée d'art et d'histoire de Saint-Denis, the team of the Musée muséum départemental – Gap and the team of la Ferme du Buisson.

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

Cover photo: Marie Preston, PAIN COMMUN workshop « Têtes, seins et pieds multiples », 2018, Dionyversité AMAP court-circuit - Saint-Denis, production Synesthésie

Photos © Emile Ouroumov

Introduction

«My approach is an attempt at an artistic and ethnographic exploration of different situations in which the creative process involves methodical trial and error; each time I want to find the right level of objectivity so as to co-construct the work with the people concerned.»

Artist, researcher and teacher, Marie Preston* sees her work as research aimed at creating artworks with people who in theory are not artists. She makes the initial contact by engaging in an activity in a specific territory: knitting with the Malian Women's Association in Montreuil, building kilns in the La Borne pottery village, documentary coverage of attempts at autonomous living in the rural Limousin region. Her co-creation process revolves around a reciprocity of knowledge and skills that generates a shared space, one that takes shape over time via group activity. Each collective experiment is formalised via photographs, sculptures, performances, films or art actions.

At La Ferme du Buisson, Marie Preston is combining two current lines of research that triggered her interest in bakery and alternative pedagogies. Her PAIN COMMUN project has brought together a group of women in Saint-Denis around bread-making seen as a shared means of «letting knowledge grow». At the same time she began looking into a network of experimental schools based on cooperative management and receptivity that sprang up in France's new towns in the 1970–1980s. With these goals in mind she has designed the exhibition as a workspace for exploration of the links between co-creation and co-learning.

As in the «subject houses» found in schools, the art centre's architecture determines distinct but interconnected activity hubs. **The Bakery House** is home to making dough troughs and clay bread ovens, and to sessions combining reading and kneading. **The Schools House** offers displays of archives and first-hand accounts of the unique experiments in schools like La Villeneuve de Grenoble, Vitruve in Paris, Jacques Prévert in Villeneuve d'Ascq and the Experimental High School in Saint-Nazaire. This ties in with Preston's investigation of schools in Marne-la-Vallée during her research residency at La Ferme du Buisson Centre for Contemporary Art. **The Printing House** brings together school newspapers and libertarian posters, plus spirit duplicators and a Freinet press for new ventures. Far from being separate, the hubs invite circulation that generates relationships through shared activity and production.

* Marie Preston is an artist, a lecturer at Université Paris 8 Vincennes-Saint-Denis and a member of Teamed, a workshop for images and contemporary art.



Bakery House



Printing House



Schools House



Autonomies

Bakery House

With the members of PAIN COMMUN: Samia Achoui, Aranka Cadene, Carole Fritsch, Line Gigot, Loyce Kragba, Martine Guitton, Sabrine Malou Mebarki, Sophia Malou

The bakery house isn't restricted to bread made by the baker. It's also an invitation to increased awareness and reflection about a sequence of acts extending from the soil where the seeds grow to the ultimate production and consumption network. With the PAIN COMMUN group Marie Preston explores the history of bread and the cultivation of wheat, and the economic, social, cultural, political and other issues involved. Via the tools used and the work presented the members of the group point up the norms, standardisation and overexploitation imposed by the food-processing industry and call on us to take part in this open-ended, collective enquiry into bread.

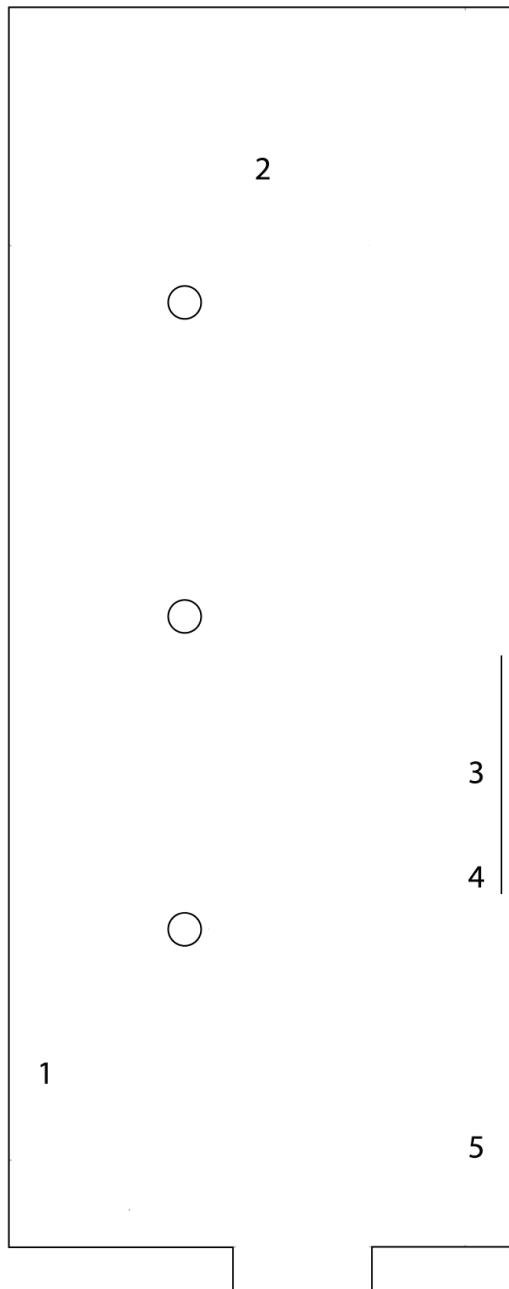
The PAIN COMMUN journal retraces the history of the group started by Marie Preston in 2018, during her residency at the Synesthésie-MMaintenant art centre in Saint-Denis. This band of women volunteers took shape around bread-making and for the last two years they've been sharing a collective experiment based on their particularities and fuelled by their individual skills, cultures, practices and life paths. PAIN COMMUN involves rethinking group functioning according to the project in hand, especially when links with institutions are being established. Their meetings are double-barrelled: encounters with people connected with their research – farmers, bakers, museum curators, ceramicists, etc; and bread-making sessions, an opportunity to knead against a background of ecofeminist readings. This bread-related interchange with different members of the «baking chain» gives rise to a range of collective artistic creations driven by the energy of its co-creators. This frieze tells the story of the group: a long-term affair – like that of bread that has to rise – that's still ongoing.

While flour and water are the main ingredients in the making of bread, the dough trough – sometimes called a dough box – is where the baker and the ingredients interact, where they exchange energy and gradually bring life to the bread. This implement for preparing and kneading the dough was already in use in the Middle Ages and certain rules were introduced to ensure optimal ease of kneading.

Each part of the trough is like an extension of the user's body, and here their length matches the size of each member of the group. While inspired by an artisanal tradition, Marie Preston's troughs can be adapted, notably to variations in child height, like school furniture. That way everyone can take part.

«Elbows» – joints allowing troughs to be interlinked and arranged – enable individuality in the midst of PAIN COMMUN community. Movable and modular, in the workshops these troughs provide the possibility of bringing shared loaves to life, while the kneaders' discussions nourish them and set them swelling with the breath of collective living.

On 19 September 1870, in the wake of the capitulation of Napoleon III's army, Paris was besieged by the Prussians. Food rationing began in mid-November and bread, already taxed, was becoming steadily more expensive. Women, responsible for day-to-day survival, waited in line for hours for a loaf of «black bread». Early in 1871 the siege was lifted, but the events of the preceding months then gave rise to the anti-government insurrection known as the Paris Commune. *Le Pain du Siège* (Siege Bread) now preserved in the Art and History Museum in Saint-Denis, where Marie Preston came upon it early in her research into bread and the archaeology of baking in Paris, is an eloquent summary of the complexity of events in the city at this time. The contents of this green box were one of the triggers for the founding of PAIN COMMUN. «Soggy, glutinous, all straw and bran, full of scraps with molasses apparently serving as a binder»¹ – this black bread, whose recipe was found at Saint-Denis, was the first collective venture by the PAIN COMMUN. «Siege Bread» presented an enigma that set discussion going and imaginations working on its composition, history and preservation.



– 1 – **Journal Commun**, 2019

Contributors: Samia Achoui, Carole Fritsch, Line Gigot, Martine Guitton, Marie Preston

Graphic design: Marion L'Helguen

Riso prints, variable dimensions

Production La Ferme du Buisson

– 2 – Marie Preston, **Maies (Line) # 1**, 2019

Pine, 170 x 54 x 97 cm

Maies (Carole) # 2, 2019

Pine, 157 x 43,5 x 72 cm

Maies (Loyce) # 3, 2019

Pine, 170 x 54 x 97 cm

Maies (Aranka) # 4, 2019

Pine, 150 x 43,5 x 72 cm

Maies (Samia) # 5, 2019

Pine, 167 x 54 x 97 cm

Loyce Kragba, **des nœuds**, 2019

Plaited cotton, rubber stamping

47 x 31,5 cm and 28 x 37 cm

Production La Ferme du Buisson

– 3 – Marie Preston, **Coudes-Anarchie**, 2019

Pine, colour photograph mounted on dibond, 92,5 x 54 x 36,2 x 43,3 cm

Coudes-Poupée, 2019

Pine, colour photograph mounted on dibond, 83 x 54 x 20,7 x 54 cm

Coudes-Tête, 2019

Pine, colour photograph mounted on dibond, 88,7 x 43,3 x 32 x 53,5 cm

Coudes-Main, 2019

Pine, colour photograph mounted on dibond, 87,4 x 54 x 30,5 x 43,3 cm

Coudes-Four, 2019

Pine, colour photograph mounted on dibond, 84 x 43,5 x 28,5 x 54 cm

Production La Ferme du Buisson

– 4 – Line Gigot, **Bouche-Oeil**, 2018

Bread mould, clay, 13,5 x 13,5 x 12,5 cm

Production Synesthésie

– 5 – Anonyme, **Pain du Siège de Paris**, 1870 - 1871

4 pieces of bread, a needle and a pebble, all in a green cardboard box, 8,4 x 9,8 x 6 cm

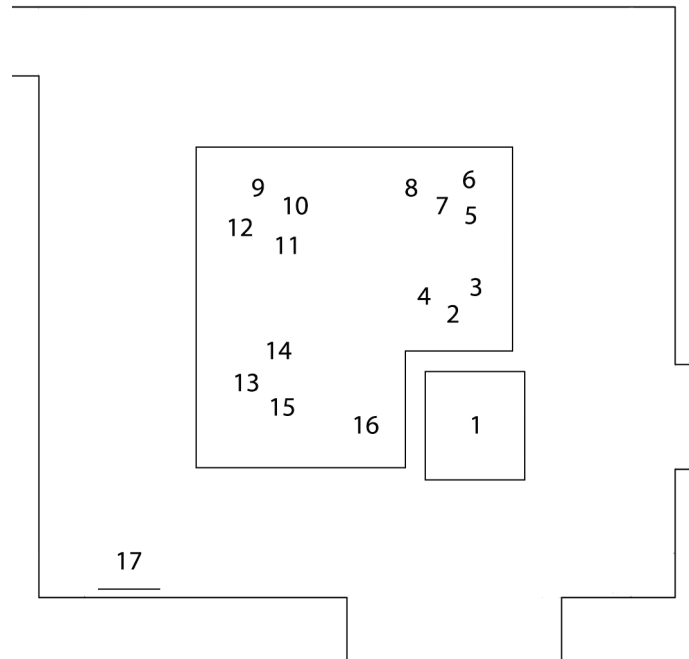
Collection Saint-Denis, musée d'art et d'histoire

Bakery House

Oven prototypes and the film *Des pieds, des mains, des ventres-fours* document a weekend workshop attended by PAIN COMMUN members in September 2019, in the studio of ceramicist Marc Enjalbert in Souvigny, central France. This trip was the first concrete outcome of *The Four Commun*, a project for a collective bread oven at the 110 Sociocultural Cooperative, to be financed by the Municipality of Saint-Denis.

In the work with earth and clay we find movements and sequences like those of traditional breadmaking, especially in the importance of touch and the handling of material. Each member works autonomously on a trial and error basis, but within a shared space-time that fuels ideas and interchange between individuals or collectively. Within the group Marc Enjalbert formulates the connection between theory and practice, and facilitates an approach blending skill and experimentation.

The Four Commun (prototype #1), the Baking bells, moulds, bread stamps and photographs are all testimony to these encounters between humans and their environment, in a context as geological and ecological as it is artistic. Once made they remain a unifying factor because they enable the baking and sharing of bread. *The Four Commun (prototype #1)* will be a notable working feature of the exhibition; and the bread stamps allow identification of individual loaves within a collectively baked batch.



– 1 – PAIN COMMUN, **Four Commun (prototype #1)**, 2019
Contributors: Samia Achoui, Aranka and Jean-Claude Cadene, Carole Fritsch, Line Gigot, Martine Guitton, Loyce Kragba, Marie Preston
Clay and handmade firebricks, 90 x 90 x 80 cm

– 2– Marie Preston, **Pain-Pieuvre (Loyce)**, 2018
Photograph mounted on aluminium and wood, 20 x 25 cm

– 3 – Line Gigot, **Empreintes**, 2019
Group of three clay stamps, variable dimensions

– 4 – Marie Preston, **Mamelles**, 2018
Bread mould, clay, 39 x 39 x 19 cm
Production Synesthésie

– 5 – Samia Achoui, **Chat**, 2018
Bread mould, clay, 37 x 20,5 x 7,5 cm
Production Synesthésie

– 6 – Martine Guitton, **Cloche à cuire # 4**, 2019
Clay, 31,5 x 31,5 x 10,5 cm

– 7 – Line Gigot, **Cloche à cuire # 2**, 2019
Clay, 36 x 36 x 16,3 cm

– 8 – **Pain-navette (Carole)**, 2019
Photograph mounted on aluminium and wood, 28,5 x 24,5 cm

– 9 – Line Gigot, **Empreintes**, 2019
Clay, 17 x 9 cm

– 10 – Martine Guitton, **Homard**, 2018

Bread mould, clay, 57,5 x 40 x 8 cm
Production Synesthésie

– 11 – Marie Preston, **Pain-Femme bretzel**, 2019
Photograph mounted on aluminium and wood, 30 x 36,5 cm

– 12 – Loyce Kragba, **Cloche à cuire # 3**, 2019
Clay, 46,5 x 46,5 x 27 cm

– 13 – Marie Preston, **Cloche à cuire # 1**, 2019
Clay, 31,5 x 31,5 x 19 cm

– 14 – Marie Preston, **Poignée de main (Line)**, 2019
Photograph mounted on aluminium and wood, 45,5 x 30,5 cm

– 15 – PAIN COMMUN, **Marques à pain**, 2019
Group of 5 clay markers, variable dimensions

– 16 – Marie Preston, **Pain-médecine (Line)**, 2018
Photograph mounted on aluminium and wood, 20 x 23,5 cm

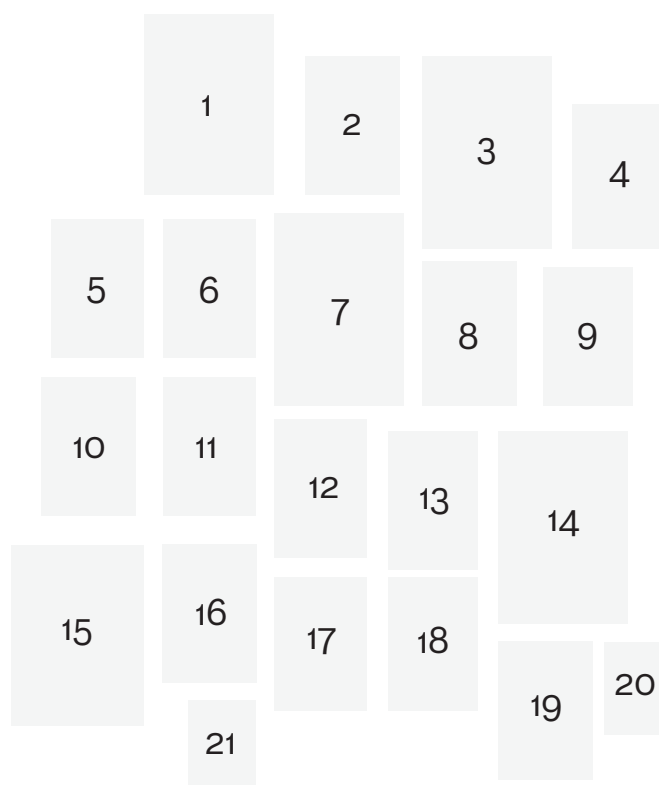
– 17 – Arsinée André, **Des pieds, des mains, des ventres-fours**, 2019
Contributors: Samia Achoui, Norhane Azam, Aranka and Jean-Claude Cadene, Marc Enjalbert, Carole Fritsch, Line Gigot, Martine Guitton, Loyce Kragba, Marie Preston
Video: colour, sound, 33'
Production La Ferme du Buisson

Printing House

The Printing House is split in between a space for activist posters and a studio space. It's an outcome of Marie Preston's research with the Impressions libertaires [Libertarian Prints] group and a project at the confluence of two themes: experimental pedagogies and anarchist printshops. Like alternative educators and anarchist printers as much interested in technique as in the printed object itself, the exhibition invites us to consider the tools of the trade and the productions as works embedded in a process of research and research transmission. Marie Preston is reflecting on modes of production, the organisation of work that accompanies them and the forms that result. She is inviting us to take a hold of these tools so that we can get involved with the thinking that's going on.

The posters come from the archives of militant printer and collector Joël Vacher, a former member of the Paris printing cooperatives Imprimerie Quotidienne and Expression. Vacher has been collecting in the street, and building up an archive of (notably libertarian) activist posters since 1968, back when anarchist printers were riding high.

Posters function as «mediating objects»: whether they exist to unify, inform, denounce or challenge, they bond a line of research, a practice or a group not only internally but also to the society around them. The ones chosen by Marie Preston notably have in common the theme of education and such related social and trade union struggles as Public School Fortnights, demonstrations against the 2017 changes to university entrance procedure, etc. With their own claims regarding workers' control and workplace cooperation, the anarchist printers allow integration of the «moment of making» into activist thinking. Posters then become the expression of a dual quest: for a new conception of education and a new way of organising work.



– 0 –

Zanzibar't, Le Mouvement de la Paix, O.G.P. (Paris),
Pour la réduction des dépenses militaires
Color poster (reproduction), 42 x 59 cm

– 1 – Ensemble! Front de Gauche, **Macron impose la sélection... Droit aux Études!**
Color poster (reproduction), 59 x 83,8 cm

– 2 – Michel Quarez, Académie des banlieues,
Liberté, égalité, fraternité, 2013
Color poster (reproduction), 40 x 58,8 cm

– 3 – Lodobova P., OIJ (Organisation Internationale de la jeunesse),
Amour, vie, paix, pour les enfants
Color poster (reproduction), 57,9 x 84 cm

– 4 – Jean Roba, Quinzaine de l'École Public, Imprimerie Landais (Noisy-le-Grand), **Quinzaine de l'École Publique 1984**, 1984
Color poster (reproduction), 39,3 x 59 cm

– 5 – Michel Quarez, Académie des banlieues, **Laïcité**, 2015
Color poster (reproduction), 40 x 58,9 cm

– 6 – Quinzaine de l'École Public, Imprimerie Landais (Paris),
Quinzaine de l'École Publique 1980, 1980
Color poster (reproduction), 38,5 x 57 cm

– 7 – Les Graphistes associés, La Charnière, **J'ai peur... qu'est-ce que c'est qu'un gagnant sinon un fabricant de perdants**, 1995
Color poster (reproduction), 59 x 84 cm

– 8 – Les chats pelés, RESF 75 (Réseau Education Sans Frontières),
Coordination 75 des Sans Papiers, Imprimerie Expression2 (Paris),
Manifestation - Régularisation de tous les sans-papiers, 2007
Color poster (reproduction), 39 x 59 cm

– 9 – Borredon, CFDT, Imp. Rotoffset (Paris), **L'école, c'est l'affaire de tous**, 1976-1988
Color poster (reproduction), 38,5 x 59 cm.

– 10 – M.B., COT (Collectif des objecteurs du Tarn), Ateliers d'Impression Presse Nouvelle (Lyon), **Pas d'armée à l'école**, 1988
Color poster (reproduction), 40 x 59 cm

– 11 – Didier Maillac, CFDT, Imp. Montholon Services (Paris),
Avec les jeunes. Quel travail et pour quoi faire ?, 1976-1988
Color poster (reproduction), 39 x 58,4 cm

– 12 – Solidaires étudiant-e-s, **Étudiants précaires, boursiers, salariés. Ne restons pas seul face aux difficultés**, 2014
Color poster (reproduction), 39 x 59 cm

– 13 – Cabu, Collectif Contre l'armée à l'école, UPF (Union Pacifiste de France), Imprimerie Utopie 41 (Paris), **Abrogation du protocole école-armée**, 1983
Color poster (reproduction), 42 x 57,2 cm

– 14 – Syndicat National des Enseignement du Second Degré (SNES),
SIPE PARIS, **Le SNES : Le Syndicat des pions**
Color poster (reproduction), 57 x 84 cm

– 15 – Jean Effel, Quinzaine de l'École Public, Lalande-Courbet (Wissous),
Quinzaine de l'École Publique 1970, 1970
Color poster (reproduction), 60 x 79,6 cm

– 16 – Coordination libertaire des étudiants anarchistes, Imprimerie Edit 71 (Paris), **Ni Etat, ni patrons, ni Église dans les facts !**
Black and white poster (reproduction), 42 x 59,2 cm

– 17 – OCL (Organisation Communiste Libertaire), Groupe Communiste Libertaire de Paris-nord, Imprimerie Edit 71 (Paris), **Choisis... Tu es libre**
Black and white poster (reproduction), 42 x 58,5 cm

– 18 – Huré, PSA (Pour un Syndicalisme Autogestionnaire), Imprimerie Utopie (Paris), **Prenons nos affaires en main**
Color poster (reproduction), 40,6 x 59 cm

– 19 – Shannon, Sud Éducation, **Non à l'école néolibérale !**
Color poster (reproduction), 40 x 59,35 cm

– 20 – Pierrot, Coordination des Instits du 94,
Non aux maître directeurs, 1987
Black and white poster (reproduction), 29 x 41 cm

– 21 – Luz, En avant toutes!, **Semaine nationale d'éducation contre le sexisme**
Color poster (reproduction), 29 x 40,2 cm

Printing House

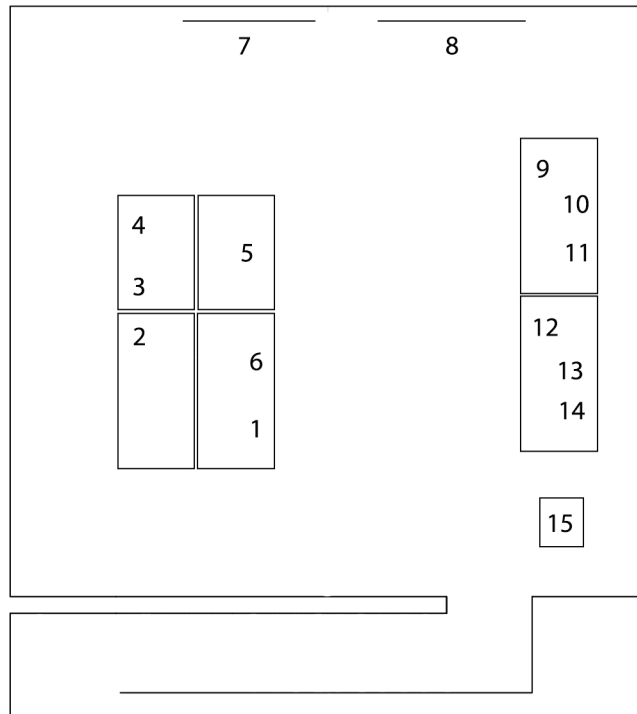
Following up the poster tactic, Marie Preston calls on us to think about the intersections between pedagogy, printing and cooperation. As a space for display, research and collective work, the Printing House will be activated during the exhibition by groups of visitors whose work will pursue the ideas put forward by the artist.

It was Célestin Freinet, an educationalist of the first half of the 20th century, who first suggested printing as an antidote to the rigidity of textbooks and a tool for free expression. In 1927 he began publishing *Imprimerie à l'école* [Printing at School], a periodical for his fellow primary teachers which put as much emphasis on learning to use tools as on the quality of the results. On the blanket a quotation from Rolande Millot, a pedagogue connected to the Vitruve School in Paris and the «open schools» in La Villeneuve de Grenoble, reiterates Freinet's advocacy of creative experimentation.

The tools presented by Marie Preston are stamped with the history of these alternative pedagogies and the people who put them to work. The Freinet press printed the school magazines for the Combe-Laval district in the 1940s, Freinet type was used at the Experimental High School in Saint-Nazaire, and the spirit duplicator at the Jean-Lolive School in Pantin. Like the duplicator-printer and the bread markers, these tools are intended to provide meaningful outcomes, with users free to express their individuality in a shared space. However, by displaying the tools rather than just what they produce, Marie Preston makes them integral parts of her research, imbued with meaning for the groups who have opted for them and those who might do so in the future.

« The magazine was a creative, productive activity that also had social implications »². Marie Preston includes issues of the periodical *Des Enfants s'en Mêlent* [Children Take a Hand], turned out by the École des Charmes school in La Villeneuve de Grenoble for twelve years (1989–2001); and of *L'écho des collines* [News from the Hills] the class magazine organised by Jacques Bourdarias, grandfather of Marceau Bourdarias, whom we meet in Marie's video *Autonomies*. The school magazine is a Freinet technique: for children, printing their own texts not only adds purpose to a learning process, it also generates potential for being read and thus sharing their point of view.

Like the posters, the magazines in turn become «mediating objects», creating linkages that help children grasp what's going on and having an effect on reality. As the working paper by primary teacher (and Joël Vacher's companion) Brigitte Masse illustrates, the school journal is part of an educational ecosystem which it both nourishes and is nourished by. Similarly, Preston's proposed interrelating of tools, productions, stories and uses sketches a new cartography combining co-creation and co-education.



– 1 – **Combe-Laval**, monthly magazine of the boys' school at Saint-Laurent-en-Royans. Teacher: Émile Boissier. 3 issues, 1947.

Class photo of the boys' school at Saint-Laurent-en-Royans. Teachers: Emma and Émile Boissier, 1947.

– 2 – Excerpts from the book published by grades 5 and 6, Vitruve school, Paris, end of 1975–1976 school year. Teacher: Liliane Dayot.

– 3 – **En sortant de l'école : un projet réalisé par des enfants de la rue Vitruve**, Éditions Casterman, 1978.

– 4 – **Des Enfants s'en Mêlent**, Magazine of the Charmes school, La Villeneuve de Grenoble, no. 32, 1996.

– 5 – **L'Écho des collines**, Magazine of the I.M.P. educational cooperative, Sainte-Fortunade, Corrèze. Teacher: Jacques Bourdarias, 1965–1966.

– 6 – *Bread stamp*, NC, carved larch wood, cast iron, cloth cord, 11,8 x 8,4 cm
Queyras (Hautes-Alpes) – South-Eastern France

Bread stamp, 1743,
Wood and vegetable fibre, 10,7 x 6,7 cm
Queyras (Hautes-Alpes) – South-Eastern France

Bread stamp, 1796
Wood and vegetable fibre, 10,3 x 10 x 9,8 cm
Queyras (Hautes-Alpes) – South-Eastern France

Collection Musée muséum départemental - Gap

– 7 – Marie Preston, **Un très grand papier kraft (Le Quilt des écoles)**, 2018

Thick cotton fabric, cotton wool, rubber stamping, 120 x 170 cm

Production LiFE, City of Saint-Nazaire, and Le Grand Café Centre for Contemporary Art

– 8 – “The right language for a socially conscious project (or Journal for a Unified School Policy).” Reported by Brigitte Masse, primary teacher.

– 9 – Freinet type, lent by the Experimental High School, Saint-Nazaire.

– 10 – Célestin Freinet and Camille Drevet, **Technique de l'imprimerie à l'école** (Cannes: Éditions de l'École Moderne Française, 1947 or 1949).

– 11 – Marie Preston, **Marques à pain, atelier PAIN COMMUN du 6 avril 2019, 110, Saint-Denis**, 2019
Colour photograph, 19,5 x 29,5 cm

– 12 – **Les inénarrables aventures de Legros et sa bande**, edited by Jacques Chicheportiche, school novel from Mare l'Embuche school, Émerainville, 1977.

– 13 – Freinet press lent by Jean-Louis Boissier, son of Émile Boissier.

– 14 – Spirit duplicator lent by the Jean-Lolive school, Pantin.

– 15 – RISO RZ200 printer once belonging to the former Crèche Volante.

Schools House

Mingling research, environment and installation *Le Quilt des écoles* (*The Schools Quilt*) retraces Marie Preston's 1970–1980s investigation of a network of experimental schools financed by the Ministry of Education as part of a programme designed by the National Institute for Educational Research (INRP). The investigating personnel, the teachers and the pupils came to the conclusion that schooling needed radical transformation and set about putting this into practice.

In the artist's summing up, «Full-time collective self-training exposed them to the inductive and active methods of Sébastien Faure and Célestin Freinet respectively, as well as hands-on libertarian and institutional approaches»³ that stress «making», and all-round teaching which «before being intellectual» ought to be «physical, artistic and social».⁴ In other words they set in motion a system of working-class education and «experimental trial and error»⁵ aimed at emancipation for all.

Marie Preston invites us all to get together on a large carpet spread with covers whose Avenir («Future») typeface embodies the voices of Rolande and Raymond Millot, pedagogues who helped define a different kind of school founded on mixed groups of children working autonomously and cooperatively; a pedagogy driven by projects and receptiveness to the outside world. Prior to becoming involved in the La Villeneuve de Grenoble adventure, in 1962 the Millots, at the instigation of Robert Gloton, played their part in reinventing teaching at the École Vitruve in Paris. In an excerpt from Jacques Brissot's reportage included by Marie Preston in *Télés expérimentales* (*Experimental TV*) (1971–1990), Gloton – an inspector of schools and president of the Groupe Français d'Éducation Nouvelle (French Progressive Education Group) – explains his plan for schools where «there are no dunces».

More concerned with the unfolding of the project than with its success, the organisers wanted to implicate pupils in «action in and on the setting»,⁶ given that «knowledge must be constructed, not learned.»⁷ This is spelled out in *Télés expérimentales* (1971–1990), in which pupils carry out a survey – interviews with a local politician and a railwayman – and produce in full their own newspapers and radio and TV broadcasts about Bastille Day and the inauguration of the new school hall as a «cultural venue».

Beginning in 1972 the Millots coordinated the creation of five «open schools» at La Villeneuve de Grenoble, as part of a comprehensive town planning operation and a determination to «reduce social segregation, give priority to community life, create green spaces, and jointly build housing and neighbourhood facilities.»⁸ As Vitruve teacher Jacques Chicheportiche put it, «For a new town, new architecture and new teaching methods.» He later helped found the Centre de Vie Infantile in Torcy and took part in the planning and implementation of open schools in and around Marne-la-Vallée.

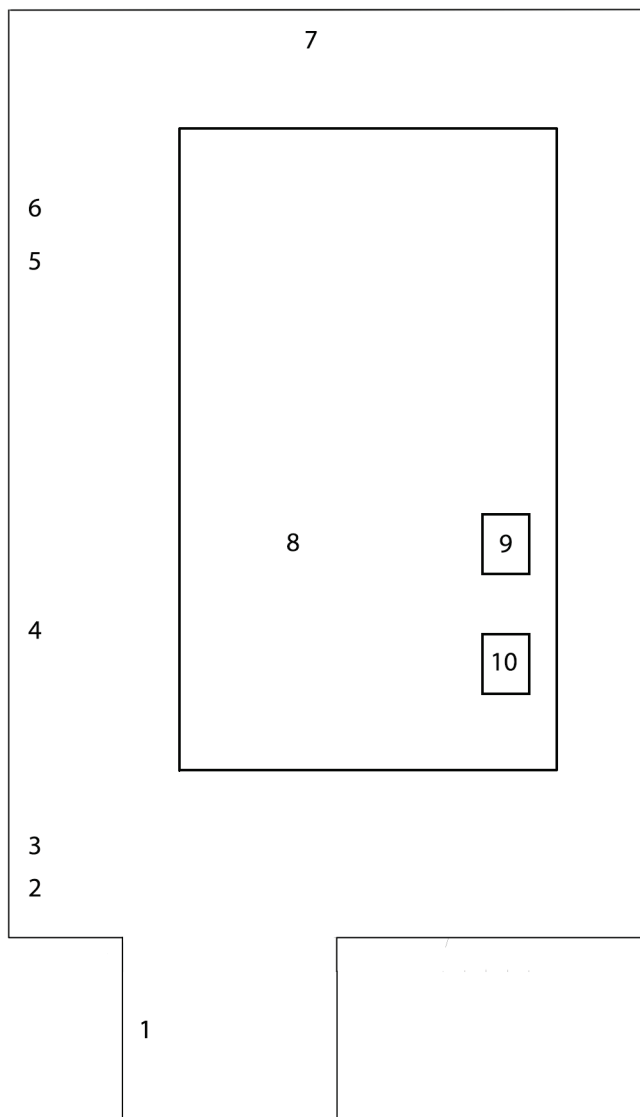
The plans and photographs on show here – for the École des Charmes et École du Lac schools at La Villeneuve de Grenoble – reminds us of how important freedom of circulation is to open schools, together with decompartmentalisation of spaces, disciplines and levels, and reciprocal receptivity between school and neighbourhood. In some cases construction of the open schools was the subject of discussion between educational teams and architects.

In the interests of active participation in local democracy and of parity between school staff and parents in collective matters and decision-making, debates were organised and rebroadcast on the participatory Vidéogazette channel in Grenoble. On one of the exhibition monitors Marie Preston shows excerpts from a discussion of the pedagogic approach at La Villeneuve de Grenoble, the need for care in parent-teacher relations, and the time it takes to set up a co-education system. Unique in France, and a pioneer in its field, between 1972 and 1976 Vidéogazette taught the residents of La Villeneuve de Grenoble how to use audiovisual equipment and run their own TV channel. Each week residents produced and transmitted locally news programs, magazine items and broadcasts dealing with social concerns such as education, work and Latin American dictatorships.

Le Quilt des écoles is also the outcome of artistic cooperation with a group from the Experimental High School in Saint-Nazaire. Since its opening in 1982 the school has held to a cooperative functioning model governed by transdisciplinarity and the sharing of power and knowledge between the teaching team and the students, as can be seen in the organisation chart designed by Marie Preston with the students. This mode of organisation derives in part from the Children's Councils, and is built around collective consideration of rules of behaviour, class projects, problems or conflicts arising within groups. Thus it modifies the relationship between teacher and taught and undermines the notion of automatic authority.

To clarify the context these schools were born into, Preston has carried out an interview – shown on the other monitor – with Jean Foucambert, a former inspector who coordinated the experimental schools for the INRP from 1973 to 1984. Here he explains the three methods that gradually developed: pedagogies of educational level, back-up and radical transformation of schooling. He too looked into the context that enabled these research actions, what their implications were, and the reasons for their ultimate disappearance around 1983, when austerity became the watchword and the state disengaged.

In the Schools House we can also hear echoes of today's world. The experiments outlined provide material for hard thinking about the current state of primary education. The contribution from Sabine Duran, director of a school in Pantin, shows just how far the situation has deteriorated; nonetheless individual and collective energies and dedication live on, as will be heard in the round table «Radical Change for Education».



– 1 – Jean Suquet, **Classe de plein air**, vers 1940
Framed photograph (modern print), 60 x 50 cm
Réseau Canopé – Le Musée national de l'Éducation

– 2 – Marie Preston,
Sabine Duran, Pantin, 2019
Colour prints, 42 x 59,4 cm
Production La Ferme du Buisson

– 3 – Marie Preston,
Arbre à palabres, Vitruve, 2019
Three Riso Prints, 21 x 29,7 cm
Organisation pédagogique de l'école élémentaire, 1972, INRDP /
Gérard Delbet, *Vitruve: rassemblée générale*, Villeneuve-sur-Lot,
Les Éditions du Bord du Lot, 2019.

– 4 –
Sandbox at the École des Charmes school and 20 Arlequin
(Galerie de l'Arlequin), La Villeneuve de Grenoble
Two black and white prints, 84,1 x 118,9 cm
Grenoble Municipal and Metropolitan Archives, 587W 164

– 5 – Plan of the École du Lac school, La Villeneuve de Grenoble
Two black and white prints, 42 x 59,4 cm
Grenoble Municipal and Metropolitan Archives, 17Z 67

– 6 – Plan of the Jacques-Prévert school, Villeneuve-d'Ascq
Black and white print, 42 x 59,4 cm
Detailed preliminary design: cloakroom tower, 1978, Claude Ghislain
and Philippe Legros architects
Villeneuve-d'Ascq Municipal Archives, EPAL collection, 3EP323 - 28Fi9

Plan of the Jacques-Prévert school, Villeneuve-d'Ascq
Black and white print, 42 x 59,4 cm
Works executed: plan of the ground floor (no. 9), 1980,
Claude Ghislain and Philippe Legros architects
Villeneuve-d'Ascq Municipal Archives, 210W159 - 28Fi28

– 7 – Marie Preston,
Télés expérimentales (1971-1990), 2019
Video: colour, sound, 16'

With the archives:
Une raisonnable utopie ou l'expérience de Grenoble, 1973
Le mythe du cancre 1971
INA / National Audiovisual Institute
Jacqueline Margueritte, *À la Villeneuve de Grenoble*, 1973
OFRATEME (French National Office for Modern Educational Techniques),
Canopé Network

– 8 – Marie Preston in collaboration with Charline, Fleur, Marie,
Louna, Myrha, Maude and Paul from the Experimental High School
in Saint-Nazaire, with François Deck, artist.
Le Quilt des écoles, 2018–2019
Installation in progress, organisation chart, covers
(Raymond and Rolande Millot, Jacques Chicheportiche)
Thick cotton fabric, cotton wool, rubber stamping, 500 x 680 cm
Production: LiFE, City of Saint-Nazaire and Le Grand Café Centre for
Contemporary Art / Ferme du Buisson

– 9 – Marie Preston,
Un réseau d'écoles expérimentales, 2019
Video: colour, sound, 10'

– 10 – Vidéogazette archives: **L'école à La Villeneuve**, 1975
Video (excerpts): black and white, sound, 44'

VIDÉOGAZETTE.net
Une autre télévision à Grenoble (1972–1976)

ina

3 – Marie Preston, Nora Sternfeld and Julie Pellegrin, *Digressions: Marie Preston* (Valence: Captures Éditions/La Ferme du Buisson, 2019).

4 – Louis Legrand, «L'Éducation nouvelle et ses ambiguïtés», *Revue Française de pédagogie*, vol. 11. 1970, p. 6

5 – Célestin Freinet, *Le tâtonnement expérimental*, Documents de l'Institut Freinet, no. 1 (Vence: Éditions de l'École Moderne, 1965).

6 – Raymond Millot, «Le statut de lecteur», *Actes de lecture*, no. 40, 1992.

7 – Louis Legrand, *op. cit.*, p. 7.

8 – Pascale Blin, *L'AUA: mythe et réalités*, L'Atelier d'urbanisme et d'architecture, 1960–1985, Electra Moniteur, 1988, p. 82.

Autonomies

In the course of three years' research into energy autonomy, Marie Preston met residents and workers from Tulle and its environs in south-western France, and filmed interviews with people seeking to live close to nature while leaving no ecological footprint. *Autonomies* is a portrait of two natives of the region, two men of different generations, advocates of a reasoned lifestyle and, each in his own way, of collective input and a form of degrowth.

Cutting between TV images from the 1980s and strolls with artist Marie Preston in search of comestibles, the film introduces Jean-Claude Chataur, staunch ecologist, «nature guide» and forest survival expert. Creator of an ethnobotanic centre and a conservatoire, he also gives talks in primary schools, in particular on renewable energies.

Pruner and arborist Marceau Bourdarias works «in co-creation with nature». Among other ventures he helped design Le Battement d'ailes, an agro-ecological centre based on economic solidarity and horizontal functioning. He recounts the construction of his energy-passive house, intended to interrelate with its surroundings.

He tells, too, the story of his grandfather, Jacques Bourdarias, Freinet-method teacher, militant communist and ecologist; Jean-Claude Chataur knew him and declares himself his heir. In their discussion of the concept of sobriety he and Marie Preston home in on the underlying principle of autonomy: far from isolation, it implies full-time interconnection with one's surroundings – with both humans and non-humans.

Currently engaged in restoring the village bread oven with the other residents, Chataur reminds us that autonomy hinges on appropriation and sharing of knowledge. Through their quest for autonomy the villagers are generating commonality and alternatives to an individualist, consumerist society.

Autonomies, 2014
Video: colour, sound, 17' (loop)

With
Marceau Bourdarias
Jean-Claude Chataur

Direction and editing
Marie Preston

Framing and sound recording
Marie Preston
Dominique Albaret

Calibration
Lucie Bories

Sound editing and mixing
Kerwin Rolland

Sound assistants
Pierre Chailloleau
Lucien Richardson

This film was made as part of the invitation extended by Peuple et Culture Corrèze to the RADO group (2011–2014).
A public commission from the National Centre for Visual Arts (CNAP).

Calendar

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;

► **workshop-discussion** with Céline Poulin, director of CAC Brétigny and co-editor of *Co-creation*, and the authors 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 INRAE, 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

Digressions: Marie Preston

The eighth title in the *Digressions* series finds Marie Preston in conversation with Nora Sternfeld and Julie Pellegrin, regarding her practice and its mingling of art, research and cooperative work. Marking Preston's residency at La Ferme du Buisson Centre for Contemporary Art, this booklet accompanies the exhibition *Du pain sur la planche* and considerations relating to the artist's works in progress. With her two interlocutors Preston addresses the interconnections between co-creation and co-education, the exhibition as workspace and her relationship to experimentation and the collective approach.

In collaboration with Captures Éditions

Visitor info

La Ferme du Buisson Centre for Contemporary Art

allée de la Ferme

77186 Noisiel

+33 64 62 77 00

contact@lafermedubuisson.com

lafermedubuisson.com

opening hours

Wednesday – Sunday, 2 – 7:30 pm

open late on performance evenings

free admission

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

general public

► «new style» visits every Saturday at 6 pm

► guided tours on request

► groups book ahead: rp@lafermedubuisson.com

for families

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

► workshops for parents and children ages 5+, every other Wednesday and during school holidays, 4 pm, 5 € per child

► story time visit, ages 3+, December 29th, 4 pm, 5 € per child

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.



Map

