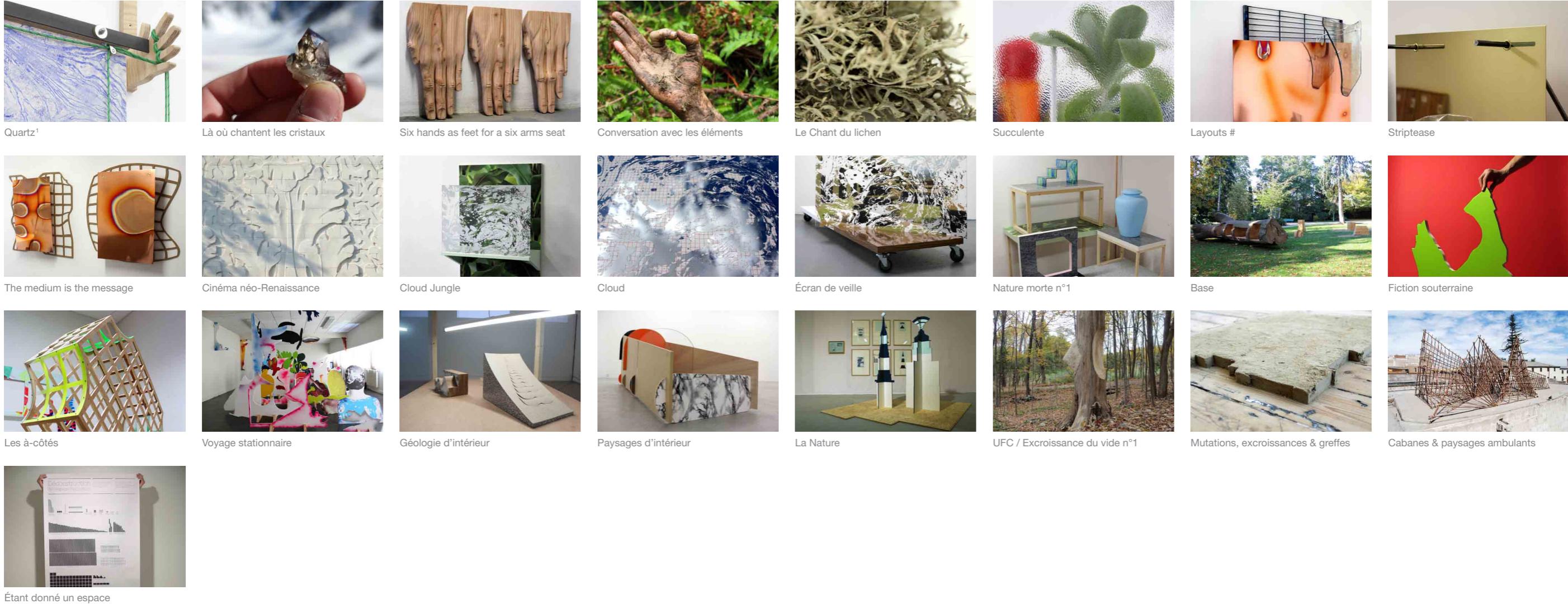


# FRANÇOIS FEUTRIE

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**ATELIER / STUDIO**  
**Vivarium – Atelier artistique mutualisé**  
**29 rue du Manoir de Servigné**  
**35000 Rennes – Fr**

**DOMICILE / HOME**  
**4 Villa du Bourg l'Évesque**  
**35000 Rennes – Fr**



# François Feutrie

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## SELECTED SOLO SHOWS

- 2022  
— « Quartz<sup>1</sup> », Contemporary Art Center, Pontmain
- 2020  
— « Conversation avec les éléments », 2angles, centre de création contemporaine, Flers
- 2015  
— « Fiction souterraine », L'aparté Space of Contemporary Art, Iffendic
- 2014  
— « Les à-côtés », EPSMS, in partnership with La Chapelle des Calvairiennes Centre d'art, Mayenne
- « Voyage stationnaire dans un décor utopique », École Guyenne, production La Criée Centre d'art contemporain, Rennes
- « Géologie d'intérieur », Phakt Centre Culturel Colombier, Rennes
- « Paysages d'intérieur », Passerelle Centre d'art contemporain, Brest
- 2012  
— « UFC », Stanfordville, NY, USA
- 2010–2011  
— « Cabanes & paysages ambulants en Amériques », Direction de la culture de l'Université, Angers
- « Cabanes & paysages ambulants en Amériques », creation of 10 installations exhibited in 10 places during 10 months, USA, Argentina, Bolivia, Peru and Colombia

## SELECTED GROUP SHOWS

- 2022  
— « Vous êtes ici », Contemporary Art Center, Pontmain
- 2020  
— « L'Autre loi de la jungle », Les Ateliers du Vent, Rennes
- « Collection 8 », Fonds communal d'art contemporain, Orangeries parc du Thabor, Rennes
- 2019  
— « Nouvelles présentations », Parlement de Bretagne, Rennes
- « Air de Fête », partnership Frac Bretagne, St-Briac-s/Mer
- 2018  
— « Sculpter. Faire à l'atelier », Frac Bretagne, La Criée centre d'art contemporain, Musée des Beaux-Arts, Rennes
- 2017  
— « À la recherche du coup de bol », Vivarium-atelier artistique mutualisé, Rennes
- « Paper Tigers Collection », Syndicat Potentiel, 13 rue des Couples, Strasbourg
- 2013  
— « Effraction », Galerie Lendroit, Rennes
- « Paper Tigers Collection », Cabinet du livre d'artiste, Université Rennes 2
- 2012  
— « Panorama de la jeune création », 6<sup>e</sup> Biennale d'art contemporain, Bourges
- « Les Orpailleurs », auction, Biennale OFF, Rennes

- « Zone autonome mutualisée », Biennale OFF, Vivarium, Rennes
- 2011  
— « Ateliers portes ouvertes de la Ville », Rennes
- 2010  
— « Étant donné un espace d'exposition... », Phakt Centre Culturel Colombier, Rennes
- « Infographythm », Carré Rotonde, Luxembourg

## PUBLIC COLLECTIONS / ARTWORKS IN PUBLIC SPACE / GRANTS / PRIZES

- 2022  
\* Grant Aid for equipment acquisition, DRAC Bretagne
- 2020  
\* Individual Grant Aid for creation, DRAC Bretagne
- 2019  
\* Collection FRAC Bretagne
- \* Collection Fonds Communal d'Art Contemporain, Rennes
- 2018  
\* Grant Aid for creation, City of Rennes
- 2017  
\* Cinéma néo-Renaissance, permanent piece, sculptures parc, Domaine de Kerguéhennec, Bignan
- 2015  
\* Base, permanent & practicable piece in public space, parc du Thabor, Rennes
- \* Support to equipment acquisition, DRAC Bretagne
- 2013  
\* Awarding of a temporary city artist studio, Rennes
- 2010  
\* Grant Aid for creation, DRAC Bretagne
- \* Défi jeunes/Envie d'agir
- \* Grant for project, International JTM, département Ille-et-Vilaine

## RESIDENCIES / CONFERENCES

- 2021  
— Residence, *Là où chantent les cristaux*, personal project combining mountaineering, research and creation in the high mountains, Mont-Blanc massif
- 2020  
— Talk, École des beaux-arts, Saint-Brieuc
- Residence, 2angles, centre de création contemporaine, Flers
- 2019  
— 4 talks, intervention with DD'AB, EESAB—sites de Rennes, Quimper, Brest, Lorient
- 2018  
— Residence, Les Ateliers, Clermont-Ferrand
- 2017  
— Residence, Collège St Exupéry, Vannes, partnership Domaine de Kerguéhennec centre d'art contemporain
- 2016  
— Talk, École de Communication Visuelle, Nantes

- Residence, Domaine de Kerguéhennec CAC, Bignan
- 2015  
— Residence, L'aparté lieu d'art contemporain, Iffendic
- Residence, Lycée Camille Guérin, Poitiers
- 2014  
— Residence, EPSMS, partnership La Chapelle des Calvairiennes centre d'art, Mayenne
- Residence in elementary school and priority district, partnership La Criée centre d'art contemporain, Rennes
- 2013  
— Residence Les Chantiers, Passerelle centre d'art contemporain, Brest
- Conference, EESAB, Brest
- 2012  
— Residence, Stanfordville, NY, USA
- Residence, Les Verrières, Pont-Aven
- 2011  
— Residence & conference, « Cabanes & paysages ambulants en Amériques », Direction de la culture de l'Université, Angers
- TEACHING AND WORKSHOPS**
- Since 2020  
— Teacher of arts, drawing speciality, École des beaux-arts, Saint-Brieuc
- 2019 & 2021  
— Lecturer and teacher of arts and techniques, Licences 2 & 3, École nationale supérieure d'architecture de Bretagne, Rennes
- 2020–2021  
— Une saison avec un·e artiste #6, four meetings with Les Amis du Frac Bretagne
- 2018–2019  
— Family workshops, FRAC Bretagne
- 2018  
— Initiation workshop to contemporary art, for high school teachers, DAAC Bretagne and Contemporary art Biennal Rennes
- Workshop, Nuit des musées, FRAC Bretagne
- 2017  
— Workshops, école élémentaire Les Clôteaux, Rennes
- 2016  
— Residence, école élémentaire P.-É. Victor, Ercé-Près-Liffré
- Workshops, Collège St Exupéry, Vannes, partnership with Domaine de Kerguéhennec CAC
- Workshop, École de Communication Visuelle, Nantes
- 2015  
— Mediatization about personal piece Base, école élémentaire Jean Zay, parc du Thabor, Rennes
- Workshops, L'aparté lieu d'art contemporain, Domaine de Trémelin, Iffendic
- Workshops, Lycée Camille Guérin, EHPAD, Maison de la Gibauderie, Poitiers, Conseil Régional Poitou-Charentes
- 2014  
— Workshops in établissement scolaire et quartier prioritaire, production La Criée centre d'art contemporain, Rennes
- 2013  
— Workshops with 4<sup>th</sup> & 5<sup>th</sup> year students, École européenne supérieure des beaux-arts (EESAB), Brest
- 2012  
— Workshop, with junior high school student, Collège Les Sables blancs, Concarneau
- 2010  
— Workshop, with horticultural high school students, Lycée du Mené, Merdrignac

## TRAINING

- 2009  
— MA Communication Graphic Design, *summa cum laude*, École européenne supérieure d'art de Bretagne, Rennes
- 2007  
— BA Graphic Design, *summa cum laude*, École européenne supérieure d'art de Bretagne, Rennes
- Professional BA Publishing – Graphic Design & multimedia, with honors, Université Rennes 2
- 2006  
— BA Visual Arts, with honors, Université Rennes 2
- 2003  
— Two-year University degree Earth and Universe Sciences, Université des Sciences, Le Mans

## GRAPHIC DESIGN & OTHER SELECTED CULTURAL EXPERIENCES

- Since 2017  
— Artist active member of the association artist-run space Vivarium — Atelier artistique mutualisé, Rennes
- Since 2010  
— Graphic Designer, references : Les Arts du feu, Bretagne Art Makers (B.A.M.), Pièces uniques, La Criée centre d'art contemporain, association Vivarium, La Collective, etc.
- 2020  
— Introductory training to electric arc welding and flame (coated electrode, TIG, oxyacetylene torch processes)
- Training to autonomy in mountaineering (level 1<sup>3</sup>)
- 2017–2019  
— Exhibition management : La Criée centre d'art contemporain, Rennes, 22<sup>e</sup> Biennale Vern Volume
- 2011–2017  
— Artist member of the association La Collective, Rennes

## BIBLIOGRAPHY AND PUBLICATIONS

- # *Là où chantent les cristaux*, Carnets de résidences, Réseau documents d'artistes, <https://reseau-dda.org>, 2022
- # *Dix ans de co-errances*, book, ed. EESAB, Rennes, 2018
- # *Sculptur. Faire à l'atelier*, exhibition catalog, Ed. Fage 2018
- # *Revue 02*, supplement, oct. 2016
- # *La Chapelle fifteen*, Birthday catalog of La Chapelle des Calvairiennes centre d'art, Mayenne, nov. 2015
- # *Phœnix*, supervised by Julie Portier & Ann Stouvenel, ed. Lendroit / Mains d'Œuvres, oct. 2014
- # *Kostar*, n°38, text of Antonin Druart, review, Nantes, déc. 2013—jan. 2014
- # *Système DIY*, Étienne Delprat, book ed. Alternatives, Gallimard, Paris, dec. 2013
- # *6<sup>e</sup> biennale d'art contemporain de Bourges 2012*, catalog, Bourges, nov. 2012
- # *Zone autonome mutualisée*, catalog, ed. Lendroit, Rennes, oct. 2012
- # *Cabanes & paysages ambulants en Amériques*, Carnet N°3, Direction de la culture de l'Université, Angers, oct. 2011
- # *Mapping august - an infographic challenge*, catalog, Design Friends & Carré Rotondes, Luxembourg, mars 2010
- # *Étapes*, review #173, ed. Pyramyd, Paris, oct. 2009
- # *DNSEP*, catalog, association Écoles sup. d'art Bretagne, Rennes, 2009
- # *Il était temps*, catalog, École des beaux-arts, Rennes, june 2009

## ARTISTIC STATEMENT

I wander the landscape like a music score to play with. I collect data (drawings, informations, photographs and videos) during my excursions. I gather derelict materials or industrial scraps that show signs of their past use. I take care all these items to complete a list of shapes & ideas, to process and to integrate them into new pieces.

I draw from my trainings in art, in geology and in graphic design for conceptual and visual inspiration. My artistic works set up a hybrid connection between home and representations of nature. I am interested in the properties of materials, the passage of time on them and the relationship of life with its environment. I explore the idea of memory and the visual representation of language. I question the transformation of the landscape and the dematerialization of images in the digital era. I delve into mankind's relationship with screens and interfaces.

I like to transpose my projects from one medium to another: drawing & graphic arts, printed image, video, volume and installation. My works change from one state to another: from a hand carved in the tenderness of wood to the viscosity of concrete, from the plasticity of clay to the dematerialized flow of a video frame, from cold to hot of a metal plate (steel, copper, brass), from a drawing by transfer, embossing or dissolution to a marbling revealed by the fluidity of urine and by oxidization under the action of a patina, from the depths of the Earth to the most fragile vernacular architectures. I develop current art research on flows (of pictures, information, energy) and on transformation (of materials, landscapes).

## RESEARCH

I experiment with the composition and the reaction of matter by transforming it in the studio. This work can echo with my concern for the metamorphosis of landscapes, accelerated in particular by global warming (the high mountain desert landscape in full geomorphological evolution for example). I think about the shapes and functions, through the creation of hybrid object between sculpture and furniture associated with the transformation of materials.

For a few years, I have been integrating work with the body, through gestures and language. It resonates with questions about the notion of flow. I am thinking of the flow of (digital) images, the fluidity of materials and the fluids that come from the human body. I use my urine as an oxidizing agent to patinate or draw on copper and brass; I physically follow through the scanning with a scanner to create a specific image. These actions are part of a panel of gestures as a form of visual writing.

I have the experience of an environment through walking, the time spent observing it and encountering the elements. I develop shapes and stories from this experience. Those take shape in installations and videos (*The Lost Crystal, Quartz, Conversation with the elements, Le Chant du lichen*). They include graphic compositions (*Pack the Crystals, Protect the Bodies, Painting with fire*), sculptural shapes and graphic supports (*From the Heart of the Earth to the Center of my Body, Talk with the Mountain [by night], Listen to the Glaciers [by day], Carving waterfalls*) or images resulting from digital distortion with scanner for example (*Painting with lichens, Screenshot*).

## DÉMARCHE ARTISTIQUE

J'arpente le paysage comme une partition avec laquelle jouer. Je collecte des données (dessins, informations, photographies, images mouvement) pendant mes excursions. Je prélève parfois quelques matériaux ou rebuts contenant les traces de leur histoire passée. Je prends soin de ces éléments glanés, ils complètent un répertoire de formes & d'idées, je les transforme pour les réactiver dans la composition de nouvelles pièces.

J'ai étudié l'art, la géologie et le design graphique, disciplines qui nourrissent ma pratique d'artiste. Je m'intéresse aux représentations de la nature, comme aux arts décoratifs; aux propriétés des matériaux comme aux effets du temps sur eux; à la relation du vivant (animaux, végétaux, bactéries, champignons) avec le non-vivant (minéraux, roches, air, eau, artefacts) et leur environnement. J'explore la question de la mémoire et la représentation visuelle du langage, la transformation du paysage et la dématérialisation des images.

J'aime transposer mes projets d'un médium à un autre: dessin & pratiques graphiques, image imprimée, vidéo, volume et installation. Mes travaux migrent d'un état à un autre: d'une main sculptée dans la tendresse d'un bois à la viscosité d'un béton, de la plasticité de l'argile au flux dématérialisé d'une image vidéo, du froid au chaud d'une plaque de métal (acier, cuivre, laiton), d'un dessin par transfert, gaufrage ou dissolution à une marbrure révélée par la fluidité de l'urine et l'oxydation sous l'action d'une patine, des profondeurs de la Terre jusqu'aux architectures vernaculaires les plus fragiles. Mes recherches sont marquées par des questions de flux (d'images, d'informations, d'énergies) et de transformation (de matériaux, de paysages).

## RECHERCHES

J'expérimente la composition et la réaction de la matière en la transformant à l'atelier. Ce travail résonne avec ma préoccupation pour la métamorphose de paysages, accélérée notamment par le réchauffement climatique (le paysage désertique de haute montagne en pleine évolution géomorphologique par exemple). Je réfléchis aux formes et aux usages que convoque le design, à travers la création d'objets hybrides entre sculpture, mobilier et supports graphiques, associée à la transformation de matériaux.

Depuis quelques années, j'intègre un travail avec le corps, par les gestes et le langage. Il fait écho à des questionnements sur la notion de flux. Je pense au flot des images (numériques), à la fluidité des matériaux et aux fluides issus du corps humain. J'utilise mon urine comme agent d'oxydation pour patiner ou dessiner sur le cuivre et le laiton; j'accompagne physiquement le balayage d'un scanner pour créer une image spécifique. Ces actions font partie d'un panel de gestes comme forme d'écriture plastique.

Je fais l'expérience d'un milieu par la marche, le temps passé à l'observer et la rencontre avec les éléments. Je développe des formes et des histoires à partir de ce vécu. Elles prennent corps dans des installations et des vidéos (*The Lost Crystal, Quartz, Conversation avec les éléments, Le Chant du lichen*). Elles comprennent des compositions graphiques (*Pack the Crystals, Protect the Bodies, Peindre avec le feu*), des formes sculpturales et supports graphiques (*From the Heart of the Earth to the Center of my Body, Talk with the Mountain [by night], Listen to the Glaciers [by day], Sculpter des cascades*) ou des images issues de déformation numérique (*Peindre avec les lichens, Capture d'écran*).

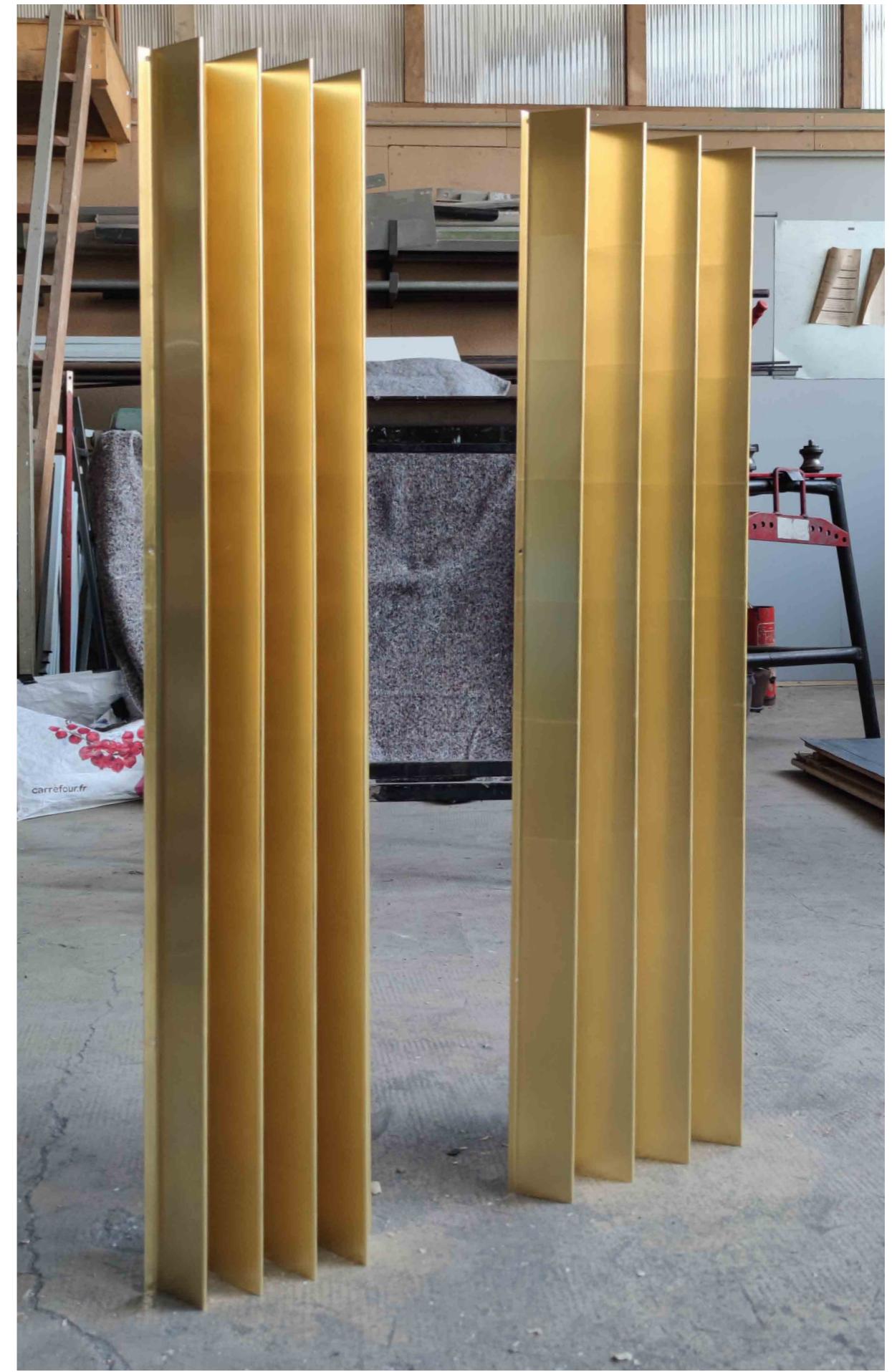


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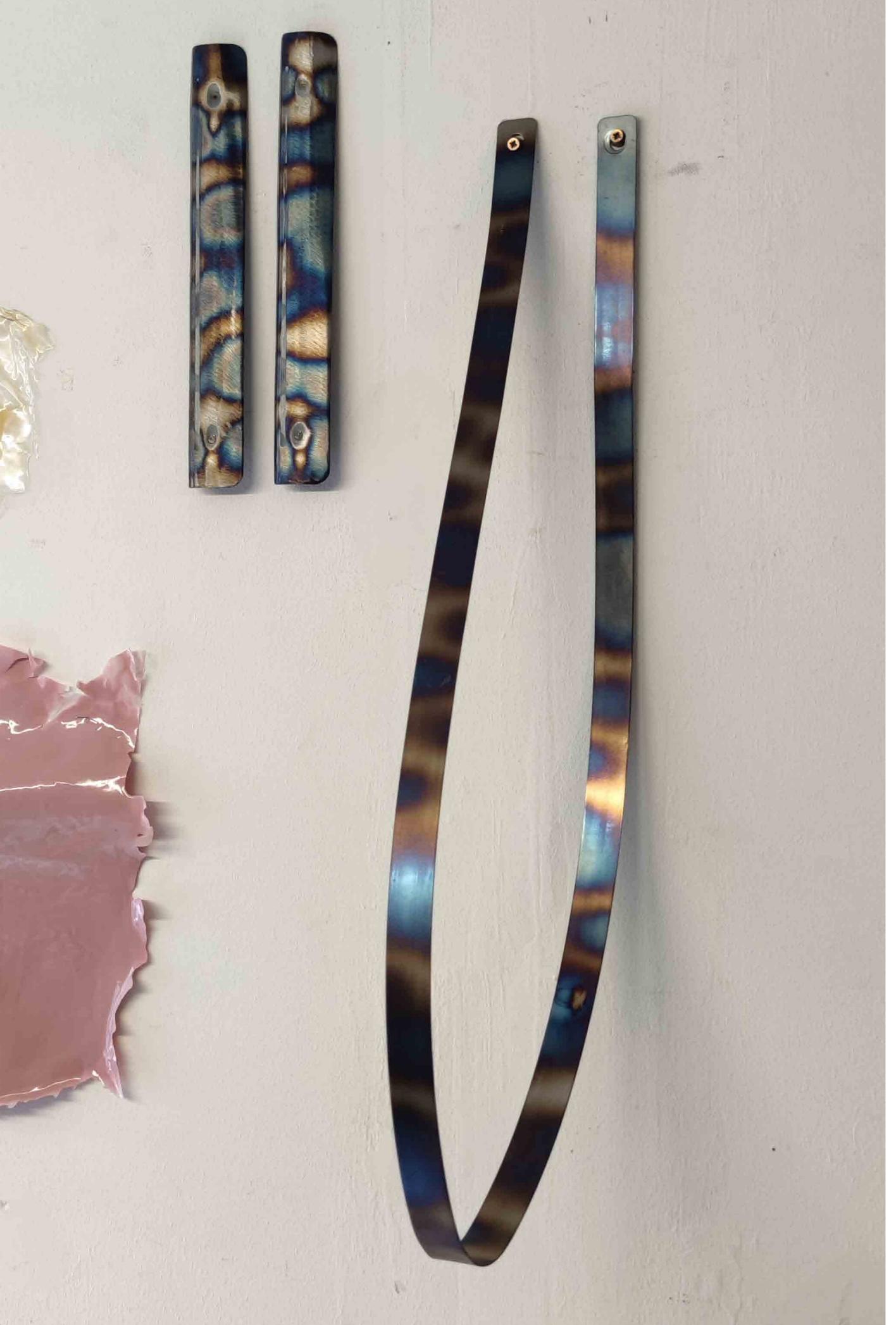
*Les Plis (Folds)*, 2023, ongoing research, studio view.



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*Les Plis (Folds)*, 2023. Ongoing work. Embossed and bent copper. Studio view. 100 x 30 cm, 100 x 40 cm, ép. 6/10<sup>e</sup> mm each one.



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*Les Plis (Folds)*, 2023. Ongoing work. Embossed and bent brass. Studio view. 100 x 25 cm, 100 x 35 cm, ép. 1 mm each one.



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*Le Feu (Fire)*, 2023, ongoing research, studio views.



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*Les Éléments 1 (The Elements 1)*, 2023. Drawing with fire. Grinded and blued steel. 225 x 79 x 6,5 cm.



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*Les Éléments 2 (The Elements 2)*, 2023. Drawing with fire. Grinded and blued steel. 225 x 81 x 6,5 cm.



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*Les Éléments 3 (The Elements 3)*, 2023. Drawing with fire. Grinded and blued steel. 225 x 81 x 6,5 cm.



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*Le Feu (Fire)*, 2023. Drawing with fire. Grinded and blued steel. 172 x 79 x 6,5 cm.



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*L'Émanation (Emanation)*, 2023. Drawing with fire. Grinded and blued steel. 172 x 79 x 6,5 cm.



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*La Découverte (Discovery)*, 2023. Drawing with fire. Grinded and blued steel. 172 x 79 x 6,5 cm.

## FRANÇOIS FEUTRIE, MANNERIST 2.0

The autobiography of mannerist sculptor Benvenuto Cellini (1500-1571) contains the description of a cunning strategy the author used to get the better of adverse circumstances. Madame d'Etampes, an adversary of Cellini, had made arrangements for the artist to present his latest work to Francis I of France: it was a silver sculpture of Jupiter, displayed in a gallery full of wonderful copies of ancient artworks, and she was sure Cellini's work would pale in comparison. To most enhance his sculpture, Cellini positioned a torch above it and four wood logs under its base. And when the king and his retinue stepped into the gallery, "I cued Ascanio [his assistant] to gently push the beautiful Jupiter in [the King's] direction: the gentle movement I had skilfully worked out gave the statue, which was very well done, the appearance of life. The ancient statues somehow withered away and all eyes turned to my work with delight" said Cellini. And the King said: "The person who intended to be detrimental to this man actually did him an invaluable favour. Compared with those wonderful statuettes, his work is even more beautiful."

That anecdote is told by historian Horst Bredekamp in the foreword to a book about cabinets of curiosities and about the unparalleled ties that bind nature, machines and ancient statues in 16th-century Europe. Gardens tie a normative approach to nature on the one hand to ancient references and a complex machinery of fountains on the other hand. François Feutrie's video entitled *Le Fabricatoire de paysages* deals with gardens and machinery. The artwork was carried out during the artist's residence at Passerelle Centre d'art contemporain and is rooted in topiary, an art of shaping nature, typical of French-style gardens: it is about giving geometrical shapes to trees and shrubs – balls, cubes, pyramids, etc., stacked up on top of one another – and then arranging them all to create a well-rounded panorama.

His training as a graphic designer is perhaps the reason why the artist made out the elements of an alphabet in these carved shrubs and a sort of layout in their strict arrangement. During his stay F. Feutrie first drew his own topiary templates – simple counterforms, i.e. sorts of big combs used to forcibly shape the material according to a norm – and then set them upright like a small forest on a stage. He also photographed a series of details of his place of residence: walls, floors, stones as well as ham, cardboard boxes, bubble wrap, etc. then re-framed and blew up the details until they lost any denotation and only retained their abstract texture (with a few exceptions). Eventually he shot a short documentary film about the surrounding materials on the stage where the patterns stood.

That video shows a stream of fifty-odd paintings, which associate the same landscapes of abstract figures; the various transitions are typical of PowerPoint (fade, check pattern, whirl, cube, strass, doors, etc.). The added slow zoom effect is a favourite technique used in screen savers; the resulting video mesmerises the viewer, whose gaze sinks ever deeper into the image.

The images are projected on the surfaces of the templates, which filter them like stencils, and the viewer sees models of modern buildings, video game platforms, appetizer brochettes, totems, a futurist scene, etc. – landscapes with unclear scales and geolocations, which are sketched by these random interactions between figure and background, form and matter.

This whole machinery, this "fabricatoire", which F. Feutrie set up so as to create a kaleidoscope of landscapes, could be compared with the contrivance Cellini used to dazzle his audience. On the one hand a figurative sculpture dramatized by the halo of a torch and rolled along mimics a human being, on the other hand the shadows and the PowerPoint effects give rise to multitudinous landscapes. In both cases the machinery is rather outdated, and the artist tinkers with it to obtain the ad hoc effect.

F. Feutrie updates this mannerist approach in the days of screen savers. The landscapes of the *Fabricatoire* have a kinship with the furniture pictures that stream on flat screens; if one does not pay any further attention, one might believe the animation is entirely digital. Computers may be today's real landscape factory; one only needs a glance at the iconography that each operating system offers as background sets: forests, beaches, deserts, cosmos mix with abstract animations called arabesques, shells or spectra. The *Fabricatoire* is obviously not going to deliver images as sophisticated as those generated by the robust processing power of computers. One might even spot a kind of outdated resistance in this way of working "by hand". Suffice it to say that the awareness of his immediate surroundings is what matters most to the artist. He has steadfastly practised tinkering, which is effective insofar as the artist is able to quickly handle what is available. During other stays F. Feutrie successfully processed car hoods and a ventilation dome into a flying saucer (*UFC, Unidentified Flying Cupola*, 2012), and he built ten-odd huts with what could be found on site during a journey in North & South America ("Cabins and itinerant landscapes in Americas", 2010 — 2011). For the *Fabricatoire*, this knack for using odds and ends enables the artist to create innumerable dream landscapes with ordinary things: in a small shadow play the surface of a cauliflower resembles the Moon's cratered surface.

To have fun in finding things is essential. F. Feutrie gladly watches popular science programmes and appreciates the way they describe the most complex phenomena by means of the simplest forms. Lately he used the illustration of some geological phenomena like ice progress or seismic fault lines in order to animate small-size sculptures in stop motion (*Vivarium*, 2014).

Just like with the *Fabricatoire*, the archaic technique that sets images in motion is not detected immediately. These videos, when played in loop, are more akin to the animated diagrams that people find when they surf the Internet. Likewise, one must read the museum labels to understand that the models were built with the materials peculiar to standardised fake: marble in *Vénilia*, worktop in laminated material, floor in PVC. Living-room landscapes are followed by kitchen geology: a new raving journey in the texture of everyday life.

© Paul Bernard, Director of the Pasquart art center, Biel.  
Previously Curator at the Musée d'art moderne et contemporain de Genève (MAMCO), art critic & exhibition curator, Geneva, Switzerland. May 2014.



Part of *Talk With the Mountain /by night], Listen to the Glaciers /by day]*, 2022. Chamotte stoneware ceramics. Variable sizes.

**« QUARTZ<sup>1</sup> »**  
**SOLO SHOW**

Contemporary Art Center, Pontmain, France.  
Oct. 7 — Nov. 27, 2022

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/quartz>  
> <https://vimeo.com/766798133>



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Quartz<sup>1</sup>, 2022. Exhibition views. Contemporary Art Center, Pontmain, France. Photos: © VM.



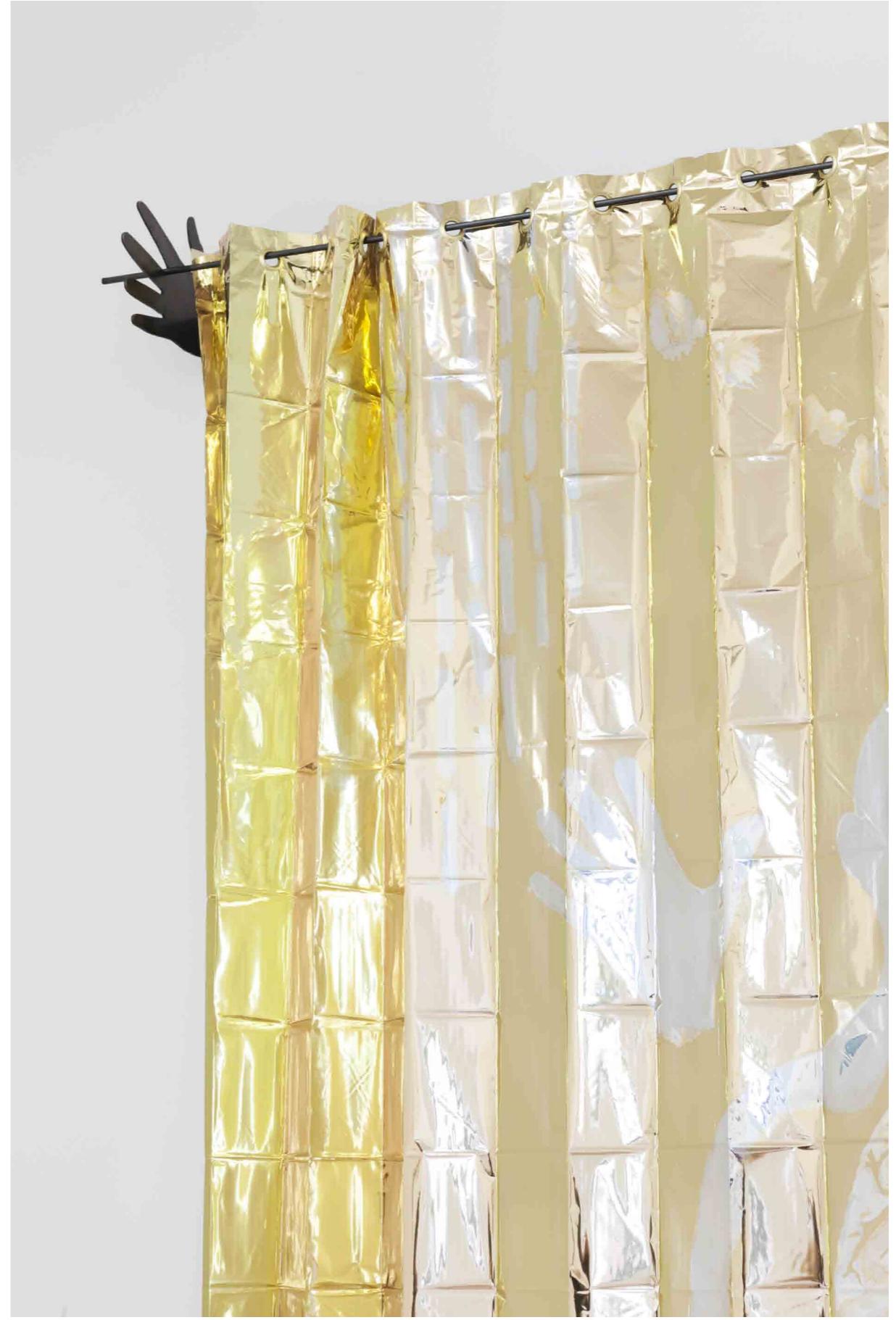
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*From the Heart of the Earth to the Center of my Body*, 2022. Screen with drawing by engraving, embossing and oxidation. Brass, wood, zinc-coated steel screws and hinges, urine, verdigris patina, antioxidant jade oil, varnish, steel and plastic legs. 200x125x3 cm.  
Photos: © VM.



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Pack the Crystals, 2022. Blind with monotype drawing. Blank newspaper, etching ink, wooden and steel hooks, pulleys, climbing rope. 210 x 125 x 20 cm. Photos: © VM.



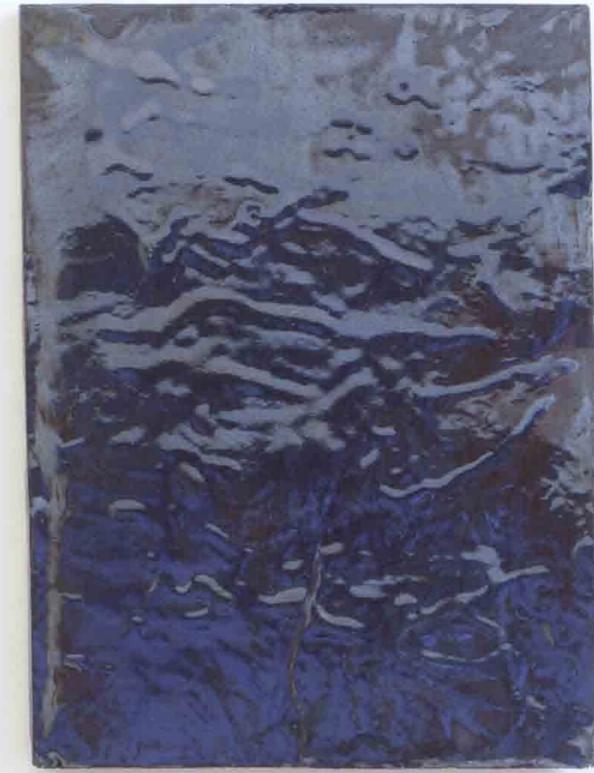
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*Protect the Bodies*, 2022. Curtain with drawing by dissolution. PET plastic sheet (survival blanket), steel rod, brass eyelets, waxed stainless steel hand hooks. 220 x 125 x 20 cm. Photos: © VM.



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*Talk With the Mountain [by night], Listen to the Glaciers [by day]*, 2022. Chamotte stoneware ceramics. Modeled body parts and three landscape portraits ("glacier" and "metallic silver" enamel). Variable dimensions. Photos: © VM.

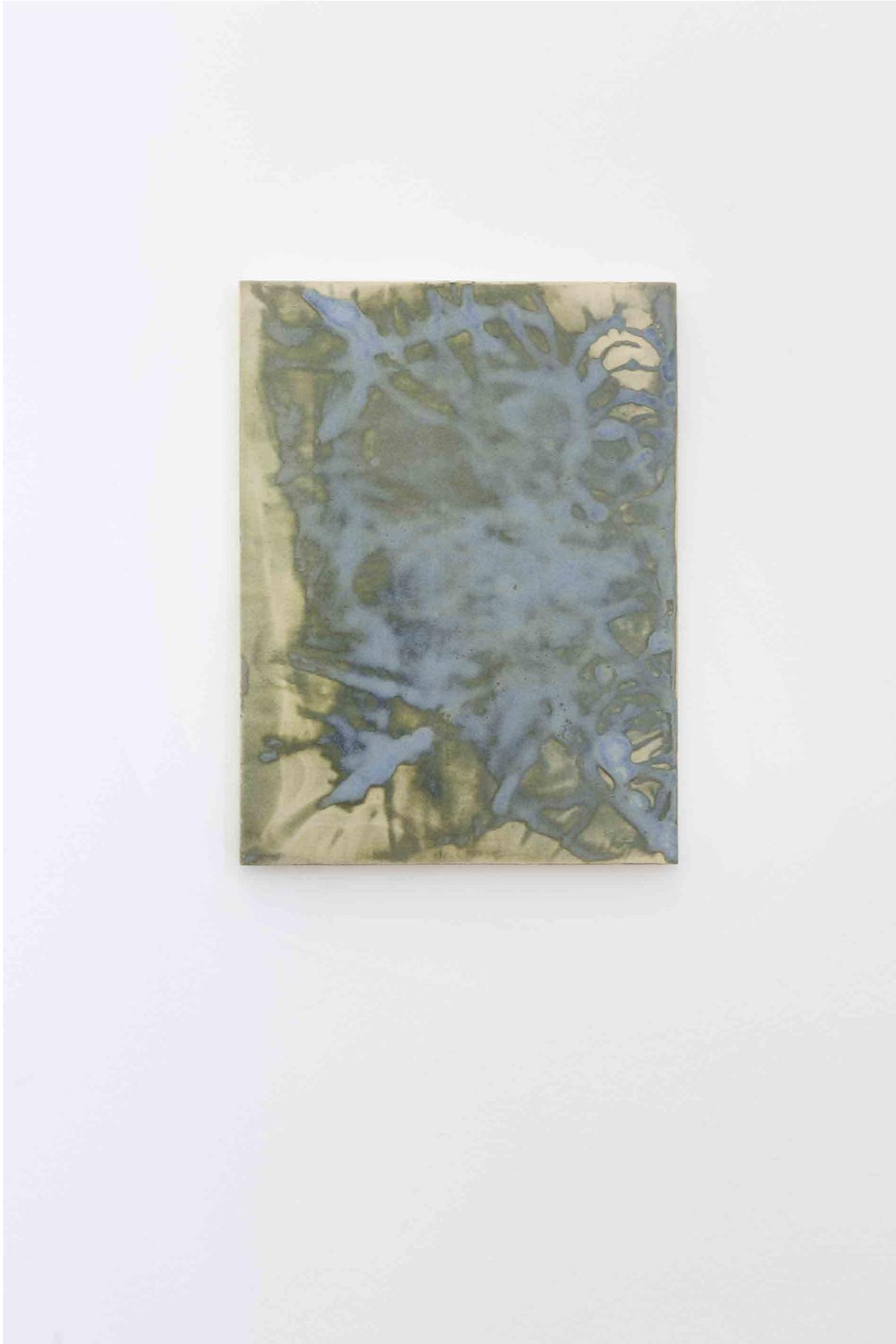




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Part of *Talk With the Mountain [by night], Listen to the Glaciers [by day]*, 2022. Chamotte stoneware ceramics. Landscape portraits ("glacier" and "metallic silver" enamel). Variable dimensions.



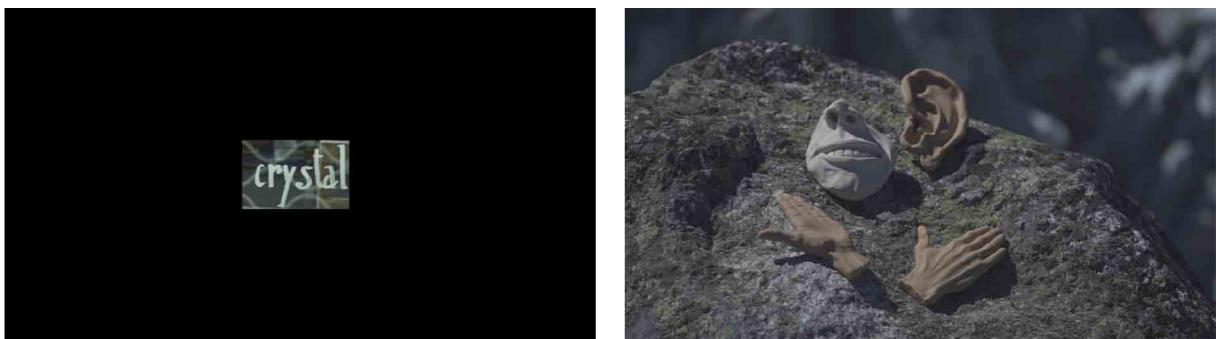
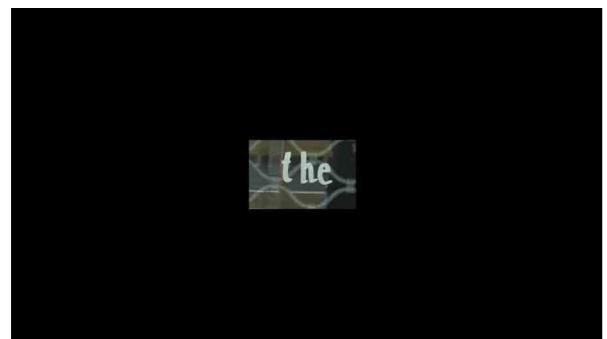




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*The Lost Crystal*, 2022. Installation. Upcoming movie teaser. Full-HD, color, sound. 2'. Original music composed by Vincent Malassis.  
Waxed stainless steel hand hooks/Headphones. > <https://vimeo.com/766798133>





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*The Lost Crystal*, 2022. Frames from 1<sup>st</sup> Upcoming movie teaser. Full-HD, color, sound. 2'. Original music composed by Vincent Malassis. > <https://vimeo.com/766798133>

**« LÀ OÙ CHANTENT LES CRISTAUX » ("WHERE THE CRYSTALS SING") / TRACKING PHASE  
FOR THE QUARTZ PROJECT  
RESIDENCE & PERSONAL PROJECT IN PROGRESS COMBINING MOUNTAINEERING,  
RESEARCH & CREATION IN THE HIGH MOUNTAINS**

Glaciers of Argentière, Amethysts, Bossons and Aiguille du Midi, Mont-Blanc massif  
July, 2021

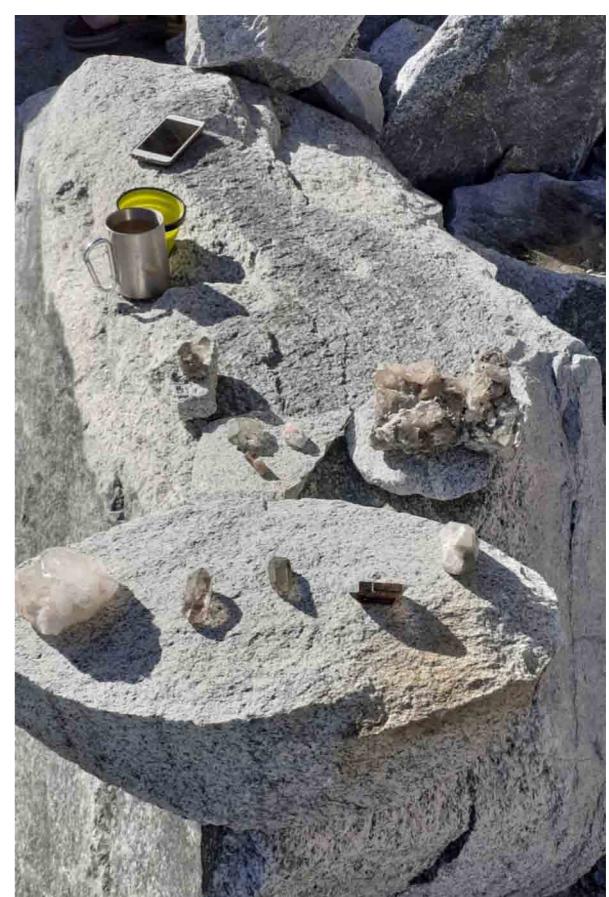
*Là où chantent les cristaux (Where The Crystals Sing)* is the tracking phase for Quartz project which combines mountaineering, research & creation in the high mountains, travelling in the Mont-Blanc massif. I make on site a set of forms, images and sounds. When I got back, I will use those materials to create new graphic compositions and sculptural pieces serving as the elements of a film project.

The mountain brings to light crystals resulting from telluric forces produced several million years ago. Today collected and previously used in the manufacture of decorative elements, they are renowned for their beauty and their energetic properties. A crystal gatherer has a specific practice of mountaineering applied to the search for crystals. His hands encounter rock and rare, colorful and geometric mineralogical variants. His gestures are in connection to the glaciers and the mountain's geological memory. A dive into my family visual archives (8 mm films shot in the mountains by my grandparents in the 1960s) and into the surfaces & textures of the alpine landscape exposing its geomorphological history, draws the plot of the film.

A glacier is alive and in motion, it fluctuates, breathes, sings and cracks. Crackles, avalanches and falling rocks become the musical instruments to play with. The artist and composer Vincent Malassis composes a dedicated piece for the glaciers with the sounds he recorded on site. The guide and crystal gatherer Laurent Soyris, from the Compagnie des guides de Chamonix, accompanies us on this crossing.

The identification phase of the project is carried out with the support of DRAC Bretagne.

> <https://reseau-dda.org/fr/publications/carnets-de-residences/la-ou-chantent-les-cristaux>



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1. Lucile Feutrie on a Swiss glacier, 1963, digitized slide.

2. Crossing the Cosmiques ridge, Aiguille du Midi, 3842 m, Mont-Blanc massif.

3. Concert for the Glaciers, performed by the artist and composer Vincent Malassis, Argentière glacier, Mont-Blanc massif, 2021.

4. Smoky quartz crystal.

5. Harvesting different varieties of quartz crystals: smoky, hyaline, etc.



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1. *The Ladders.*
2. *The difficult passage.*
3. *Crossing the Argentière glacier.*
4. *On-site costume making experiment.*

**«L'AUTRE LOI DE LA JUNGLE» /  
“THE OTHER LAW OF THE JUNGLE”**

**GROUP SHOW** Les Ateliers du Vent, Rennes  
July 9<sup>th</sup> — August 9<sup>th</sup>, 2020

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/six-hands-as-feet-for-a-six-arms-seat>



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Exhibition view, *Six hands as feet for a six arm seat*, 2020, sculptures, hand carved wood.



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Views of the activation performed during the exhibition: ceremony with costumes, manufacture and tasting of fermented drinks, with the works of the artists of the Vivarium-Artistic Mutualised Workshop (*Six hands as feet for a six arms seat*, seat and wooden sculptures by François Feutrie; *Ici les bactéries n'en ont cure* (*Bacteria don't care here*), enamelled stoneware ceramics and fermented drinks by Manon Riet & Thomas Portier; *Tournez galoches* (*Turn galoshes*), carved wooden clogs, rope and dance performed by Margaux Parillaud; *Morceaux solitaires pour moments partagés* (*Solitary pieces for shared moments*), sleeves and wooden ladle sculpted by Mathilde Vaillant; *À l'ombre du genêt, chantons pour un galet* (*In the shade of the broom, let's sing for a pebble*), fabric costumes painted by Charlotte Vitaioli). Photo credit: © Candice Hazouard.

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Exhibition view, *Six hands as feet for a six arm seat*, 2020, sculptures, hand carved wood.  
> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/six-hands-as-feet-for-a-six-arms-seat>

**« CONVERSATION AVEC LES ÉLÉMENTS » / "CONVERSATION WITH THE ELEMENTS"**

**SOLO SHOW**

March 14<sup>th</sup> — June 20<sup>th</sup>, 2020

2angles, centre de création contemporaine, Flers

*Extract from the exhibition journal*

This exhibition uncannily echoes current events and sets up a hypothetical paradigm that ushers us into a post-nature world. Here François Feutrie tackles the issue of a nature that would be only a possible representation, an image, a recollection. The submitted works sound within the exhibition like an ode to a stand-off with telluric forces. "Conversation with the elements" introduces us to an encounter with natural elements and to an exploration of the geology of recollections, in the materiological sense of what the memory of matter calls to mind in the form of strata.

The exhibition can be viewed through the prism of the human memory of gestures and language, the memory of a form or of a material, the traces left on a form or a material, the photographic memory of a flux, a fluid, an image or a movement set in time. The images segued from one state to another, from one medium to another. It is as if the images turned to solid when they migrate from a photographic image to a sculpture/image, as if they turned to liquid when they start moving, as if they turned directly from solid to gas when they become sounds, and finally turned to vapor when they become mental images.

Several elements disturb the outward tranquillity, enhance the organised chaos of nature and the entropy that man creates in his environment.

Sign language, language and memory, migration of materials, transmission, conduction, dissemination all appear as notions in the exhibition. These notions help match a meeting of mankind with its environment. Then there is a conversation between one of the human languages (signs of scuba diving), the four natural elements (water, earth, air, fire) and the language of matter in its different states (gas, liquid, solid, plasma).

All the artworks shown here were specifically designed and produced for the exhibition arranged during a stay at 2angles, centre de création contemporaine, from February 3<sup>rd</sup> to March 14<sup>th</sup> 2020.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/conversation-avec-les-elements>

> <https://vimeo.com/400511274>



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1. *Restons ensemble (Let's stay together)*, 2020, mural sculpture, steel, concrete. Photo : © Anthony Girardi.

2. *Décompression (Decompression)*, 2020, mural sculpture, steel, concrete. Cropped photo : © Anthony Girardi.

3. *OK, tout va bien (OK, everything's fine)*, 2020, mural sculpture, steel, concrete. Photo : © Anthony Girardi.

4. *Séparons-nous (Let's separate)*, 2020, mural sculpture, steel, concrete. Photo : © Anthony Girardi.

5. Exhibition view, 1<sup>st</sup> room. Photo : © Anthony Girardi.

6.



7.

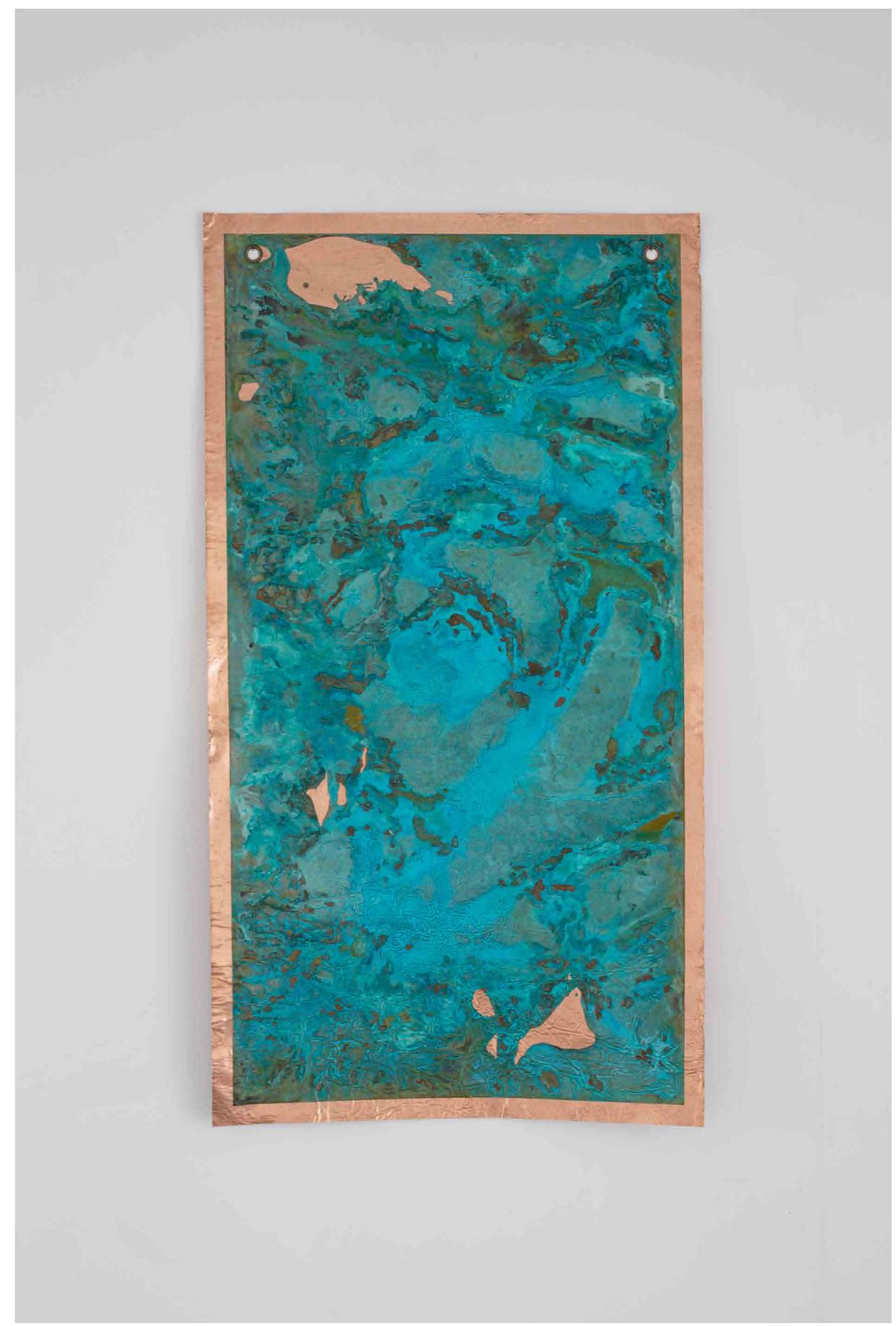


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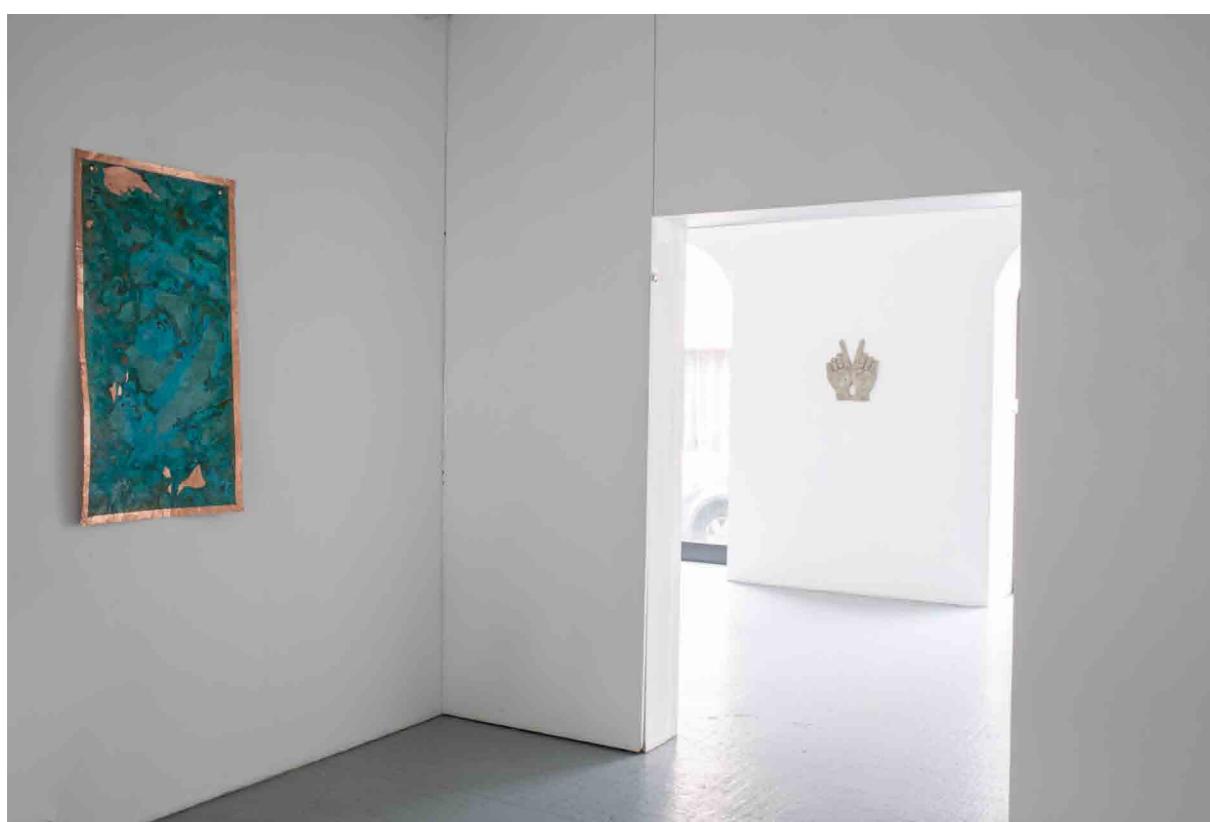
6-7. *Capture d'écran (Screen shot)*, 2020, picture/sculpture, chrome eyelets, steel, UV printing on adhesive laminated on transparent PVC (crystal tablecloth), thickness 1,5 mm, 2 formats : 98 x 69,4 cm (printed image), 140 x 100 cm (transparent cutted support).



9.



11. *Cartographie du magma* (*Magma mapping*), 2020, oxidized copper leaf, antique brass eyelets, copper-plated steel tips, 109 x 60 cm. Photo: © Anthony Girardi.



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8. Part of *Capture d'écran* (*Screen shot*), 2020.

9. *Par-là* (*By there*), 2020, mural sculpture, steel, concrete. Photo: © Anthony Girardi.

10. Exhibition view, 1<sup>st</sup> room. Photo: © Anthony Girardi.

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12.



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12. *Danser avec le vent (Dancing with the wind)*, 2020, mural sculpture, stained cotton fabric (verdigris and polishing paste) and hardened, velcro strip, 200 x 140 cm. Photo: © Anthony Girardi.

13.



14.



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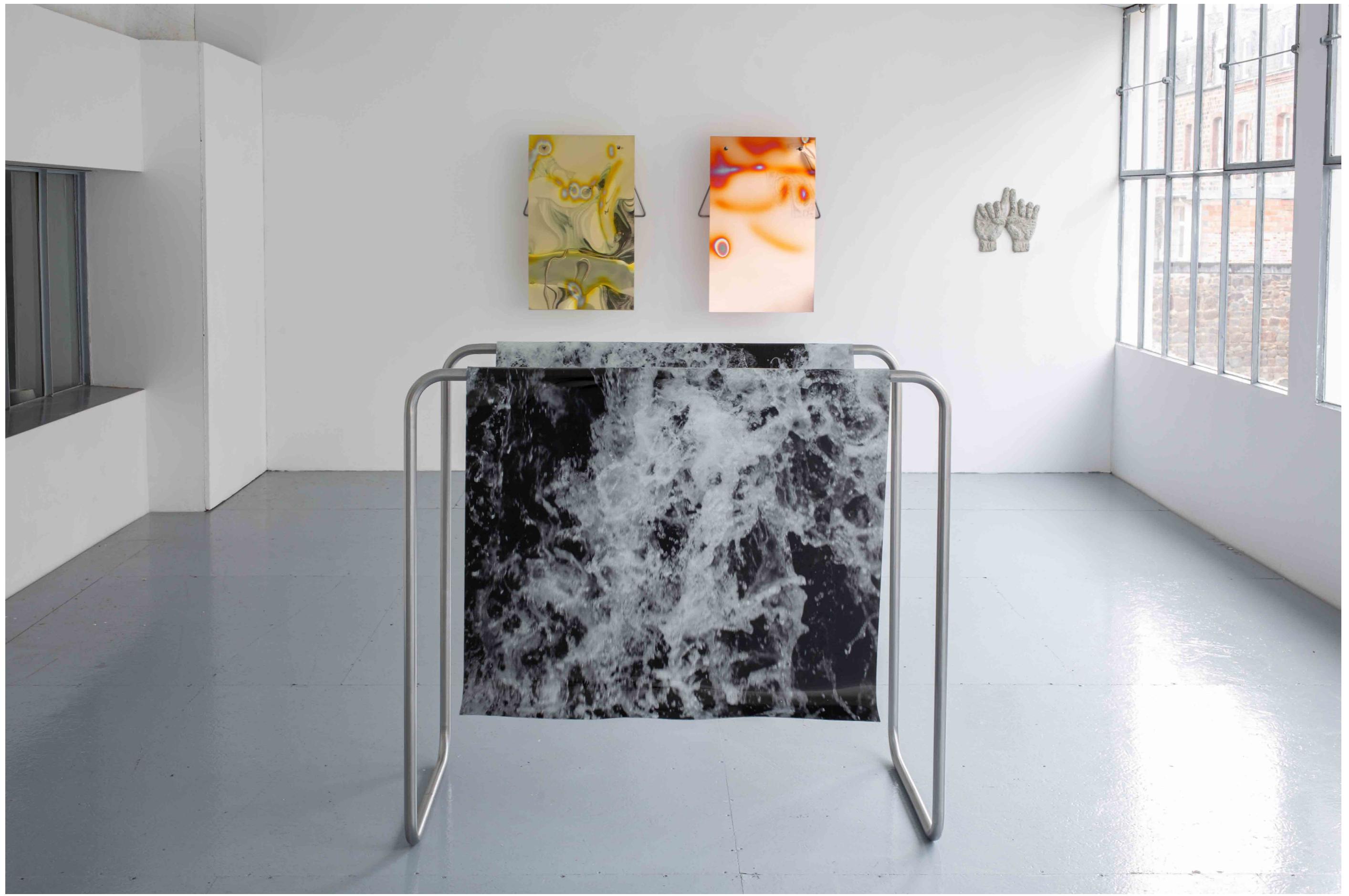
13. Exhibition view, 2<sup>nd</sup> room. Photo: © Anthony Girardi.

14. *J'ai froid (I'm cold)*, 2020, mural sculpture, steel, concrete. Photo: © Anthony Girardi.

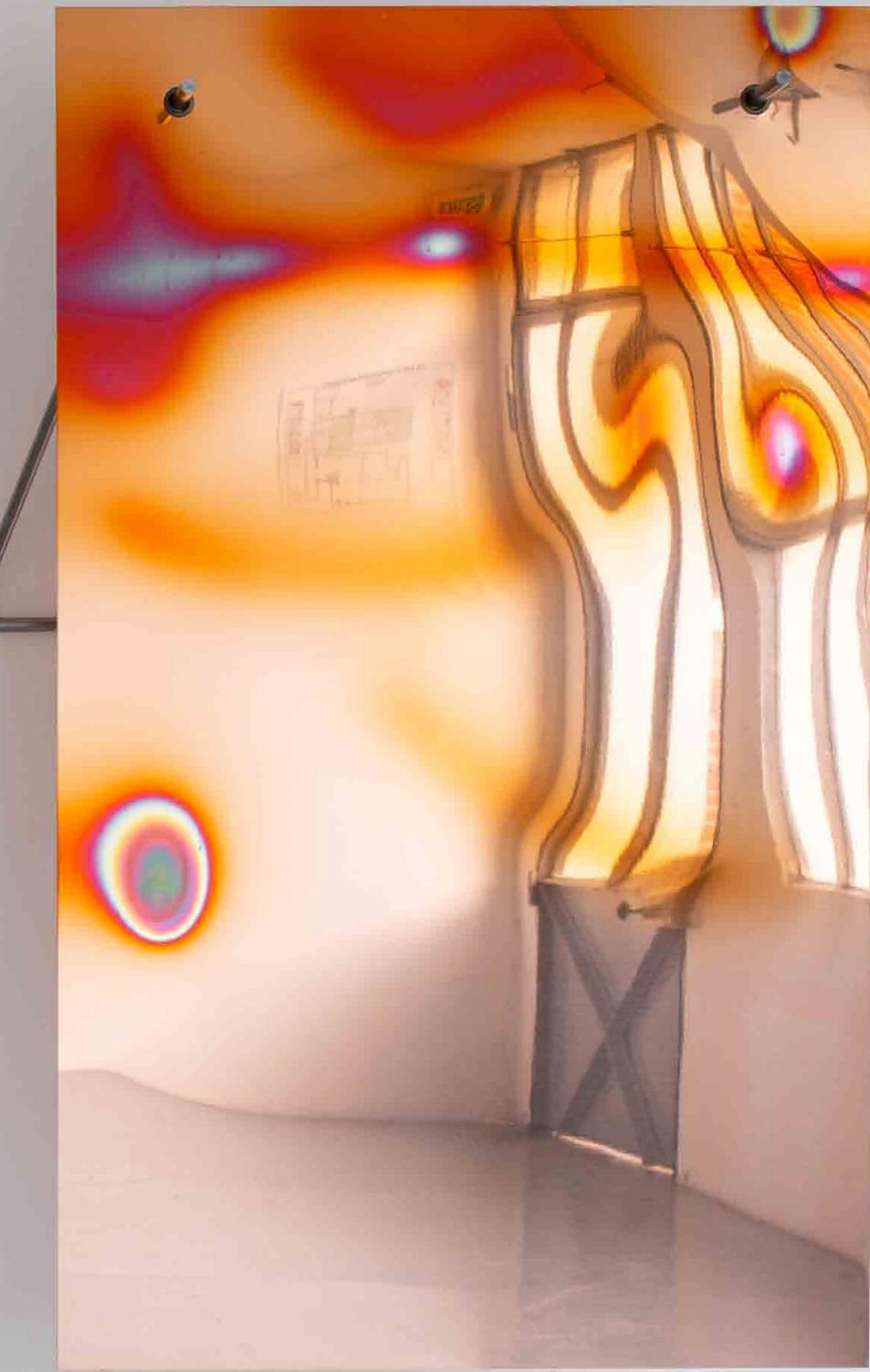
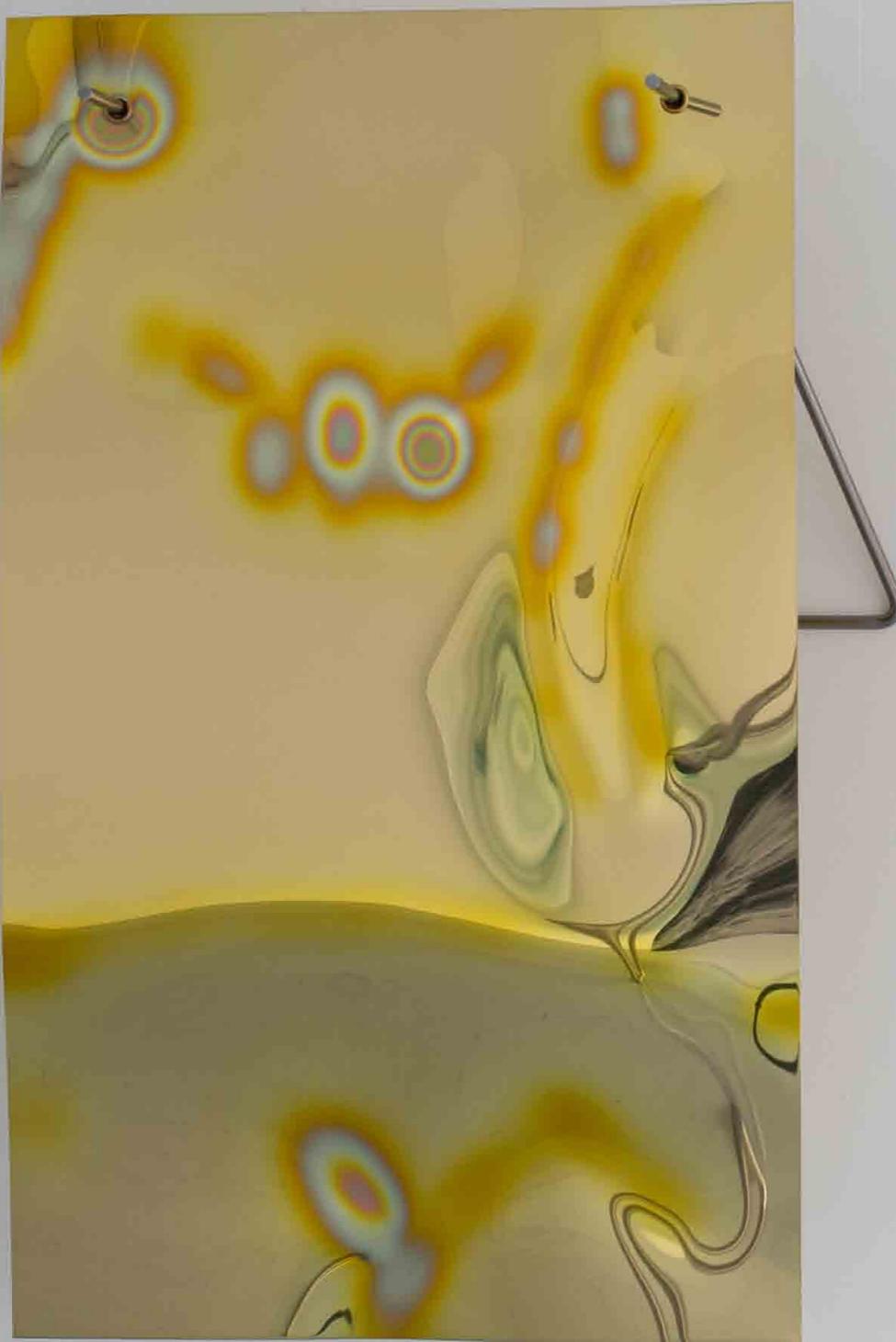
15. *Nager (To swim)*, 2020, mural sculpture, steel, concrete. Photo: © Anthony Girardi.

15.





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16. Exhibition view, 2<sup>nd</sup> room. Foreground: *Sculpture des cascades* (*Sculpt waterfall*), 2020, UV printing on adhesive laminated on PMMA (plexiglass) manually thermoformed, welded bent brushed stainless steel tube, 120 x 130 x 70 cm. Photo: © Anthony Girardi.



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17. *Peindre avec le feu* (*Paint with fire*), 2020, mirror-polished brass and copper sheets, golden eyelets and antique bronze, steel, 100 x 60 cm. Photo : © Anthony Girardi.

18.



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18. *Conversation avec les éléments* (*Conversation with the elements*), 2020, video captures, full HD video, colors, sound, 14'10".

> <https://vimeo.com/400511274>

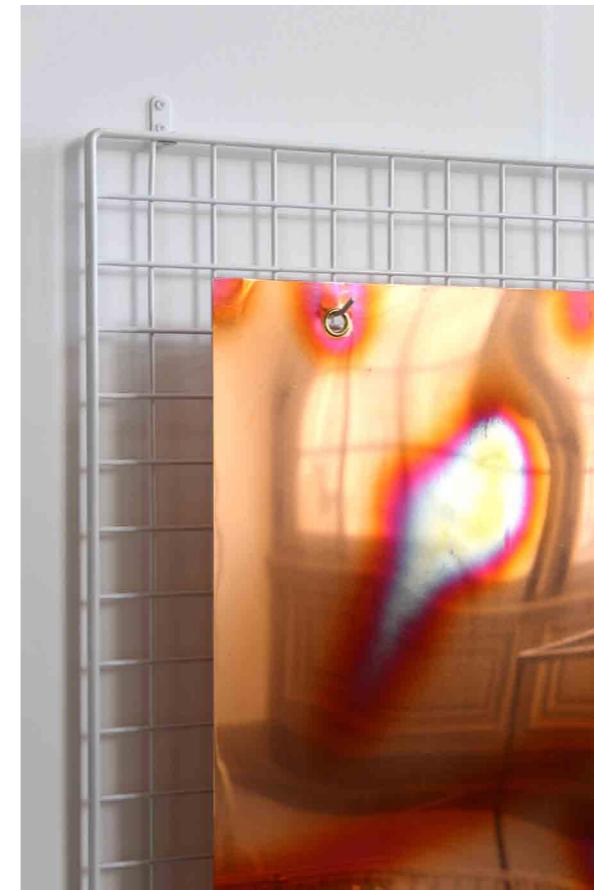
**LE CHANT DU LICHEN (THE SONG OF LICHEN)**

GROUP SHOW «NOUVELLES PRÉSENTATIONS» ("NEW PRESENTATIONS")

October 12<sup>th</sup> — November 17<sup>th</sup>, 2019

Parlement de Bretagne, Rennes

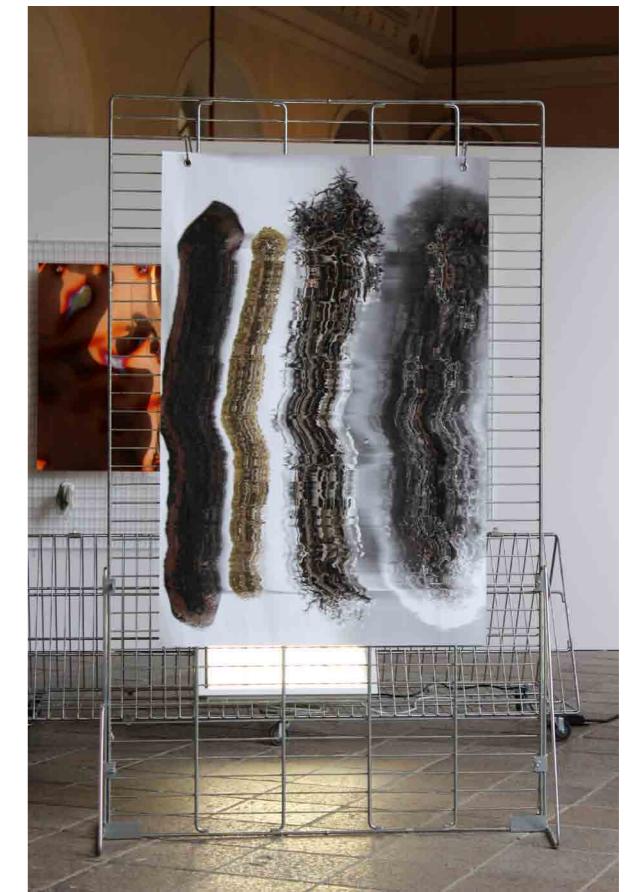
> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/le-chant-du-lichen>



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*Layout #4, 2019, white lacquered steel grid, white lacquered steel pins, cable ties, hand-mirror-polished and iridescent copper sheet, brass eyelets, thermoformed PMMA, fabric stained with verdigris and hardened.*

*Layout #5, 2019, white lacquered steel grid, white lacquered steel pins, steel sheet, steel nuts and threaded rod, cable ties, hand-mirror-polished and iridescent copper tube, thermoformed PMMA.*



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*Le Chant du lichen (The Song of lichen)*, 2019, exhibition views, « Nouvelles présentations », Parlement de Bretagne, Rennes.

The materials used here were picked up on hikes in natural environments and on exploration tours in industrial estates, processed in order to form mural sculptures, staged in video and in two photographic prints. Materials migrate from one state to another thanks to mises en abîme and transitions from a medium to another. This movement prompts us to stroll through matter.

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*Le Chant du lichen (The Song of lichen)*, 2019, exhibition views, « Nouvelles présentations », Parlement de Bretagne, Rennes.

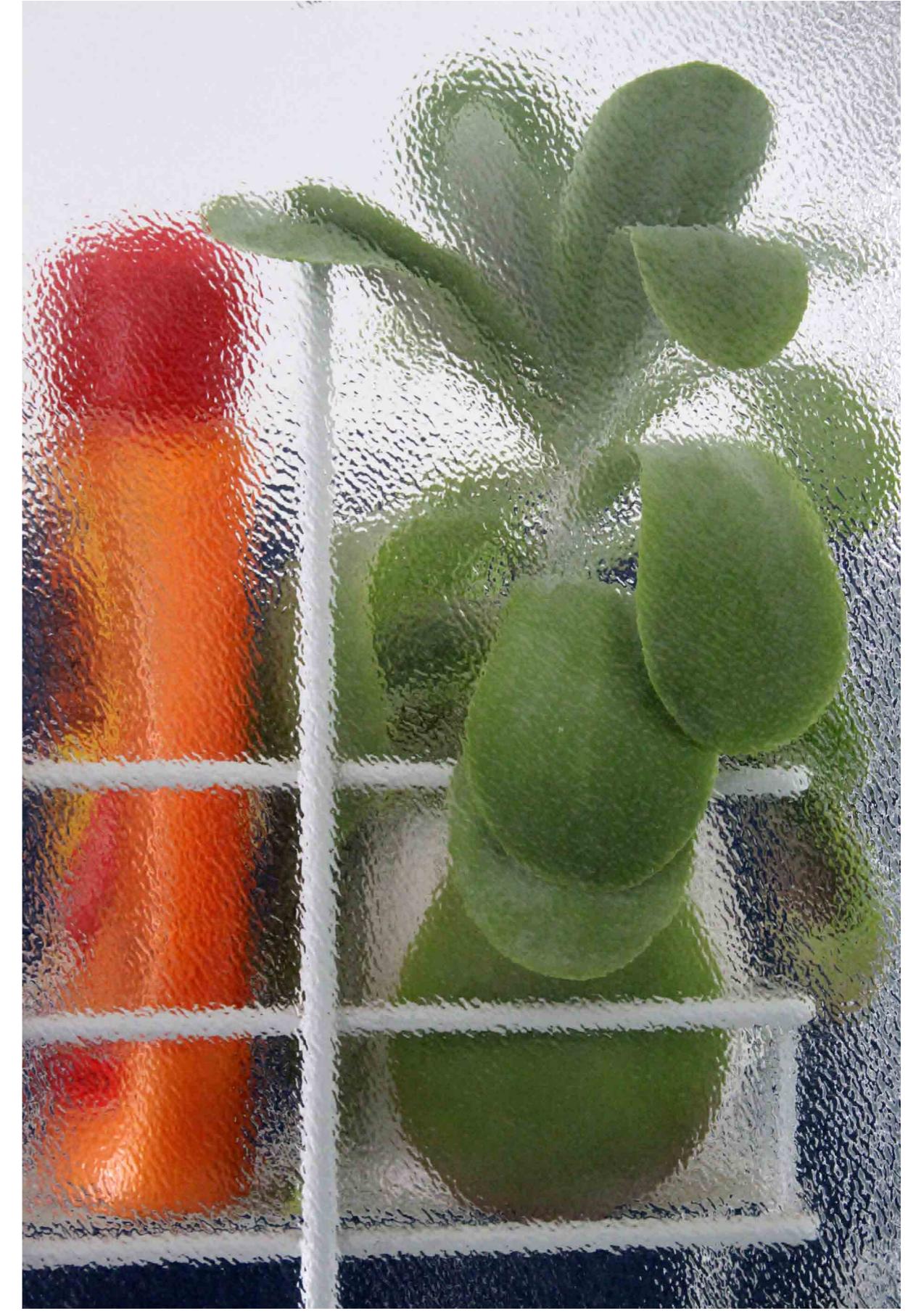
I treated the items I gathered with special care. I cleaned, processed, heated or thermoformed them. I use these items to compose mural sculptures on grids, which are layouts of some sort in space (*Layout #*). I find copper mesmerising because it has almost photographic characteristics and retains heat in its intrinsic matter; it is used here as screen/interface material.  
 > <https://vimeo.com/368774865>



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Écran de veille n°2 (Screen Saver #2), 2019, photograph digital printing selective UV color on transparent glass, embedded on laminated plywood panel mounted on casters, marine gloss varnish, paint, matt varnish. Photography: 40 x 60 x 0,4 cm, base: 13 x 47 x 90 cm.

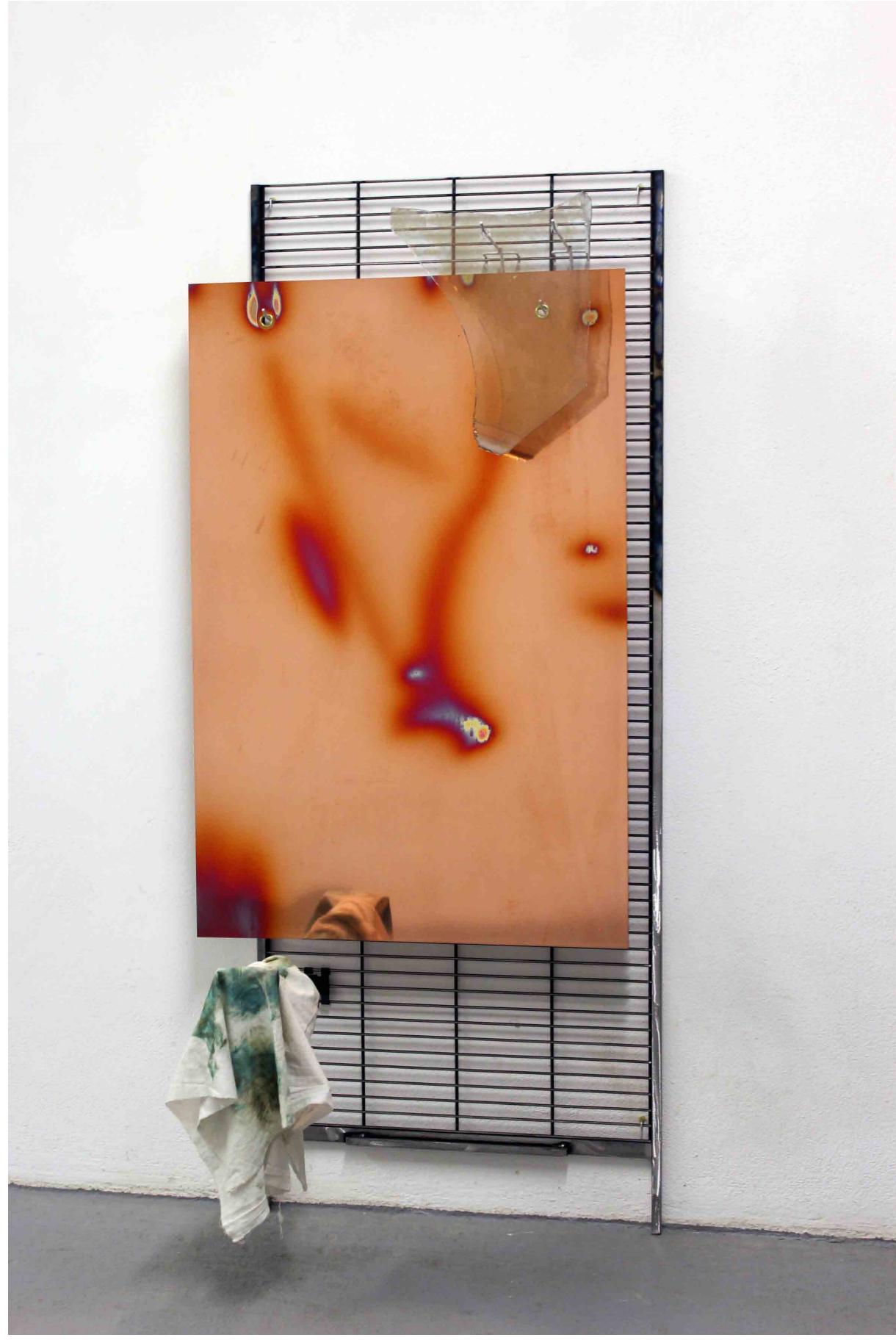
> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/ecran-de-veille-numero-2>



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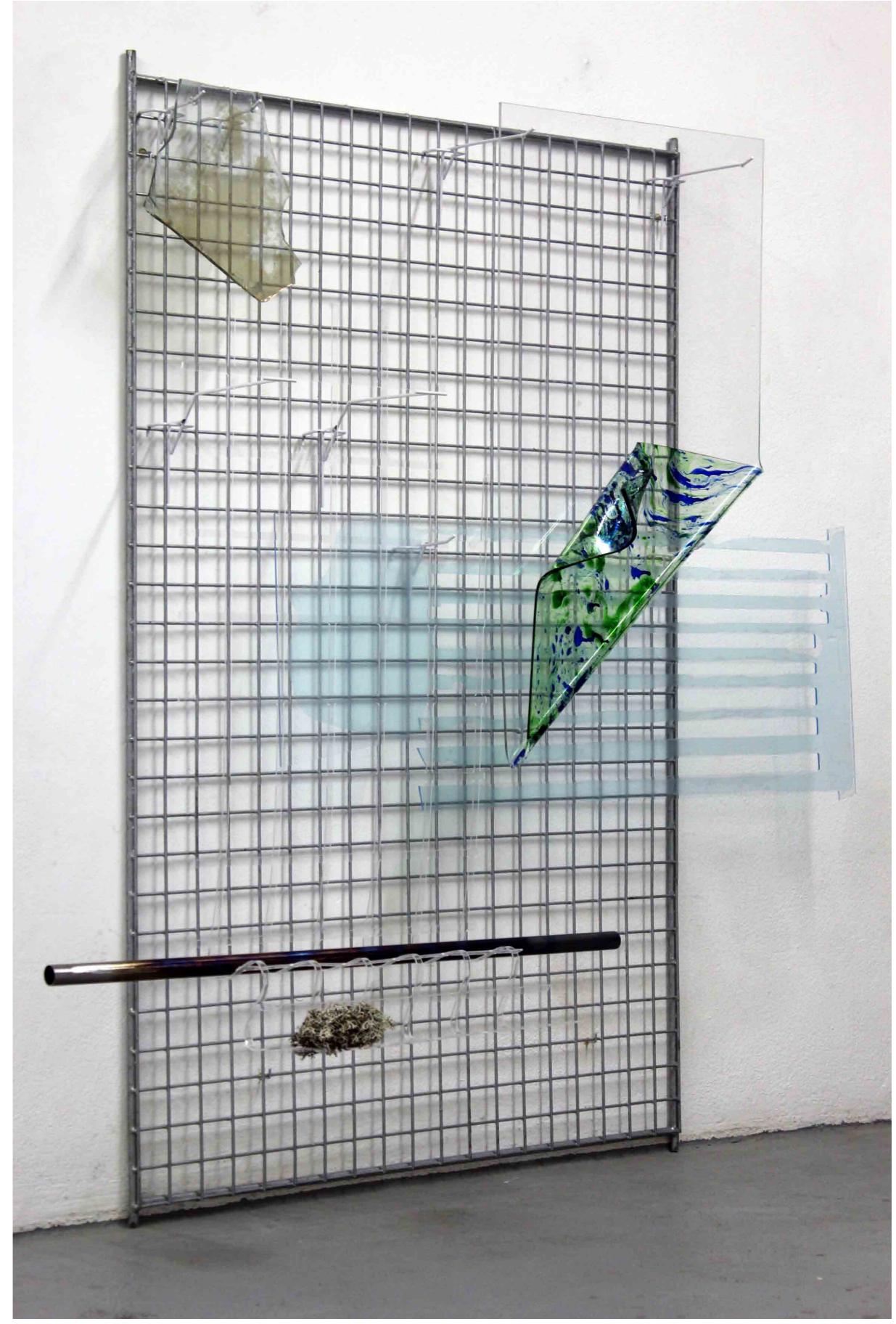
Succulente (Succulent), 2019, digital photograph.

Succulente is redolent of water but does not show any (plump succulent plant apt to survive in arid environments, bottle of shampoo, bath screen with a texture that mimics the roll of sea waves). This image also refers to the surface processing of materials, the depiction of the landscape and images in the digital era (domesticated nature, textures treated with image processing), and mankind's relationship to screens. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/succulente>



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*Layout #1*, 2019, steel grid, white lacquered steel pins, hand-mirror-polished and iridescent copper sheet, brass eyelets, copper smoked glass, fabric stained with verdigris and hardened, 162 x 73 x 45,5 cm.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/layout-1>

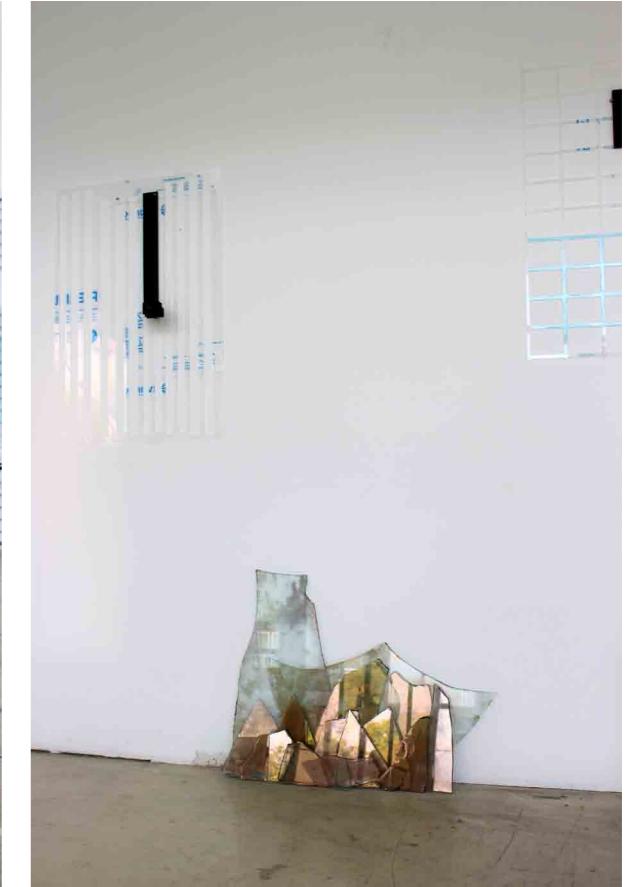


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*Layout #3*, 2019, galvanized steel grid, steel pins, smoked copper glass, marbled and thermoformed plexiglass, protective film, iridescent steel tube, lichen, 150,5 x 146 x 43 cm.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/layout-3>



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Layout #2, 2019, steel grid, steel pins, iridescent mirror polished copper, brass eyelets, plexiglass, protective film, hardened fabric stained with paint, 162 x 78 x 48 cm. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/layout-2>

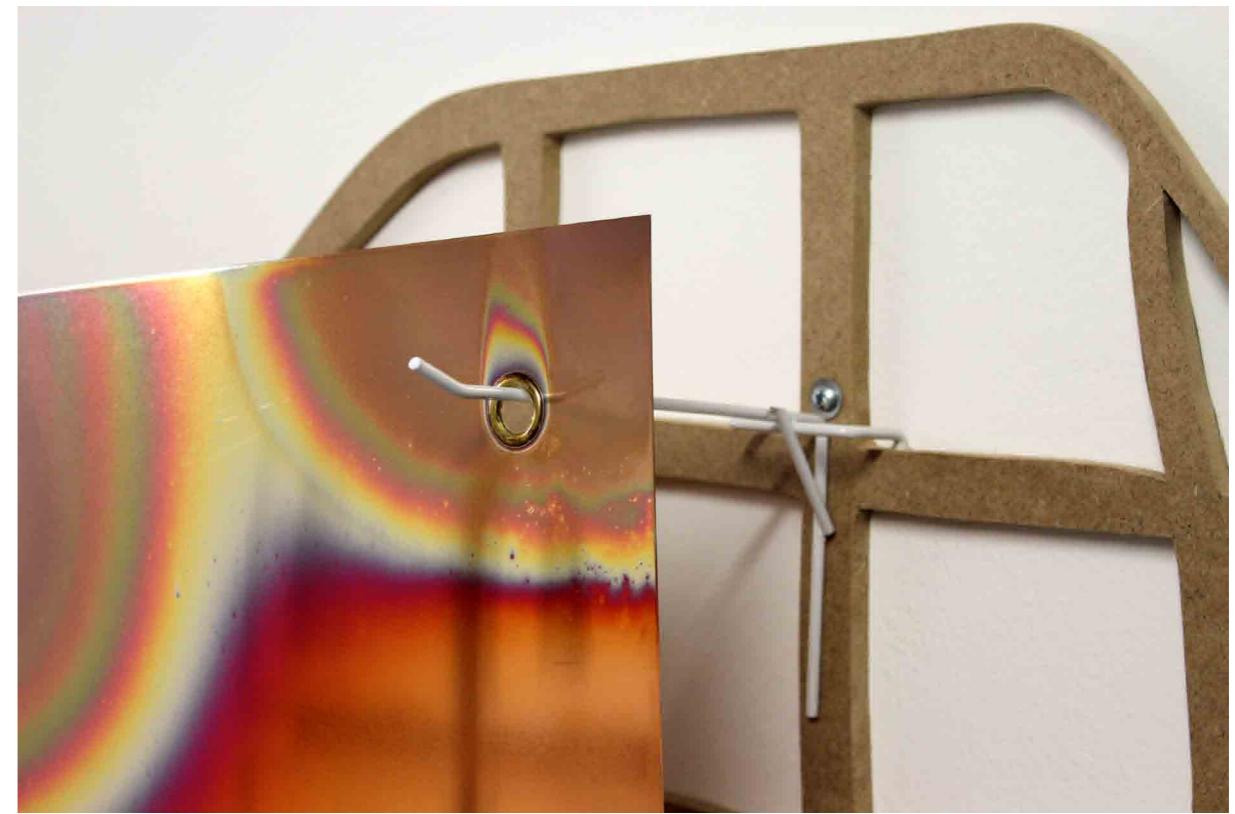


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*Une présence fantôme (A Ghost presence)*, 2018, installation views in the studio at the end of the exchange, research and creation residence : «A Guest + A Host = A Ghost», Les Ateliers, Clermont-Ferrand. Iridescent copper, brass eyelets, lacquered steel pins, steel grids, plexiglas, PETG, protective film, smoked copper glass, melamine-faced chipboard, wheels, chromed and iridescent steel tubes, iridescent brass, glazed ceramic tile, wood, verdigris stained cloth, lichens, Securit glass top, iridescent steel, protective cover in felt, cardboard, electric wire, laser printing, white A4 paper, car varnish, various formats, variable dimensions.  
> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/une-presence-fantome>



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*Striptease*, 2019, three mirror-polished metal plates (stainless steel, brass and copper), each plate 66,7 x 50 cm, th. 1 mm, three colors of eyelets (chrome, gold and antique bronze), protective films, steel hooks.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/striptease>



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François Feutrie, *The Medium is the message*, 2018

François Feutrie has long pondered over the issue of landscape. "Paysages d'intérieurs" as well as "Fictions souterraines" are reinterpretations of this genre where the landscape is viewed from a geological standpoint rather than a topographical one.

The focus switches with *The Medium is the message*. The title comes from the famous book *Understanding Media* (1964) by media theorist Marshall McLuhan. McLuhan says that the medium is the message, thereby suggesting that people should shift the focus from the broadcast content to the means of communication, as the communication modality involved in using a medium is considered the essential item of information and the real message. In art McLuhan's standpoint has been used to mean how much each individual plastic medium matters in the eyes of modernists, who also insisted that the artwork should not convey a message contradicting the exclusive re-assertion of the properties peculiar to the said medium. E.g. painting should only assert the flatness of canvas and forfeit any illusion of depth.

François Feutrie presents a work that playfully takes up McLuhan's idea. First because his work is not framed within modernist categories and because it blithely takes advantage of the optical illusions proper to polished copper. Then because his work is an interpretation of the medium in a literal, concrete way in so far as both lattices were cut out of two planks made of the medium and superposed with sheets of copper, a conductive metal, which is the material component of most technical communication media studied by McLuhan.

© Nina Leger, writer and doctor of art history and theory,  
in exhibition catalog « Sculpter (Faire à l'atelier) », Fage editions, march 2018



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*The Medium is the message*, 2018, heat-iridescent mirror-polished copper, brass eyelets, white lacquered steel brooch, medium, two pieces of 116 x 116 x 20 cm each. Municipal Contemporary Art Fund Collection, Rennes.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/the-medium-is-the-message>



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View of the group show  
« Sculptor. Faire à l'atelier »,  
March 14 - May 27, 2018, Frac  
Bretagne, Rennes, with, from  
foreground to last plan and  
from left to right, the works  
of: Elsa Sahal, Katinka Bock,  
Patrice Carré, François Feutrie,  
photo © Marc Domage



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Untitled, 2017, work in  
progress, studio view, mirror-  
polished copper sheet bent and  
iridescent by heat, oxidized &  
iridescent copper tube.

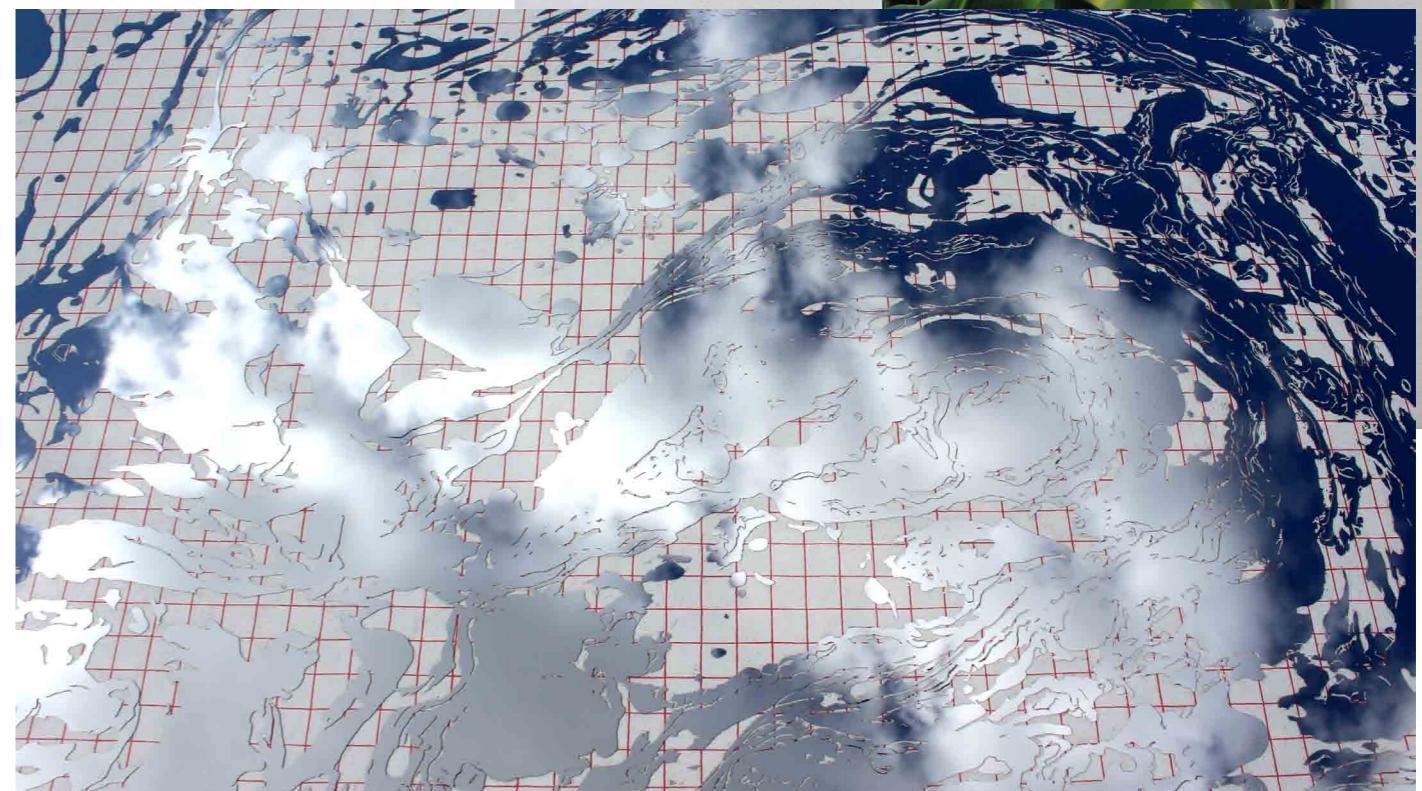


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*Écran de veille (Screen saver)*, 2018, photograph selective UV color digital printing on transparent glass, embedded on laminated chipboard mounted on wheels, marine gloss varnish, paint, matt varnish. Photograph: 66,7 x 100 x 0,4 cm, base: 13 x 47 x 180 cm.  
Photo credit: © Benjamin Mouly. Collection FRAC Bretagne, Rennes.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/écran-de-veille-numéro-1>

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*Cloud Jungle*, 2016, studio view, mirror engraved following the drawing of the movement of a fluid, 45 x 60 cm, th. 3 mm embedded on painted plywood shelf, green Banana tree unwoven wallpaper mounted on painted plywood, 0,60 x 2 m.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/cloud-jungle>



> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/cloud>



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*Listen to the Wallpaper*, 2023, studio view. Ceramic, modelled stoneware ear, fixed on an image printed on non-woven wallpaper, mounted on painted and varnished plywood. 93x53x5cm.



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*Nature morte n°1 (Still life n°1)*, 2016, studio view, wood, marbling on thermoformed plexiglass, chipboard, laminates, unwoven wallpaper Green banana tree mounted on wood, recycled rubber slab, partially oxidized copper tube, painted ceramic, acrylic paint, varnish, variable dimensions. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/nature-mortee-numero-1>



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*Cinéma néo-Renaissance (Neo-Renaissance movie)*, 2016, cellular concrete, adhesive mortar, reinforced concrete, 250 x 560 x 20 cm, Sculpture park, Domaine de Kerguéhennec, Bignan. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/cinema-neo-renaissance>



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*Cinéma néo-Renaissance (Neo-Renaissance movie)*, 2016, cellular concrete, adhesive mortar, reinforced concrete, 250 x 560 x 20 cm, Sculpture park, Domaine de Kerguéhennec, Bignan. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/cinema-neo-renaissance>



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*Base*, 2015, Cedar of Lebanon (*cedrus libani*), 2,2 x 8 m, Ø 1,6 m, 5 tonnes (cedar bole), four chainsaw sculptures, variable dimensions, work carried out in collaboration with Joris Favennec, public commission, Parc du Thabor, Rennes.

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*Base*, 2015, Cedar of Lebanon (*cedrus libani*), 2,2 x 8 m, Ø 1,6 m, 5 tonnes (cedar bole), four chainsaw sculptures, variable dimensions, work carried out in collaboration with Joris Favennec, public commission, Parc du Thabor, Rennes.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/base>

«FICTION SOUTERRAINE»

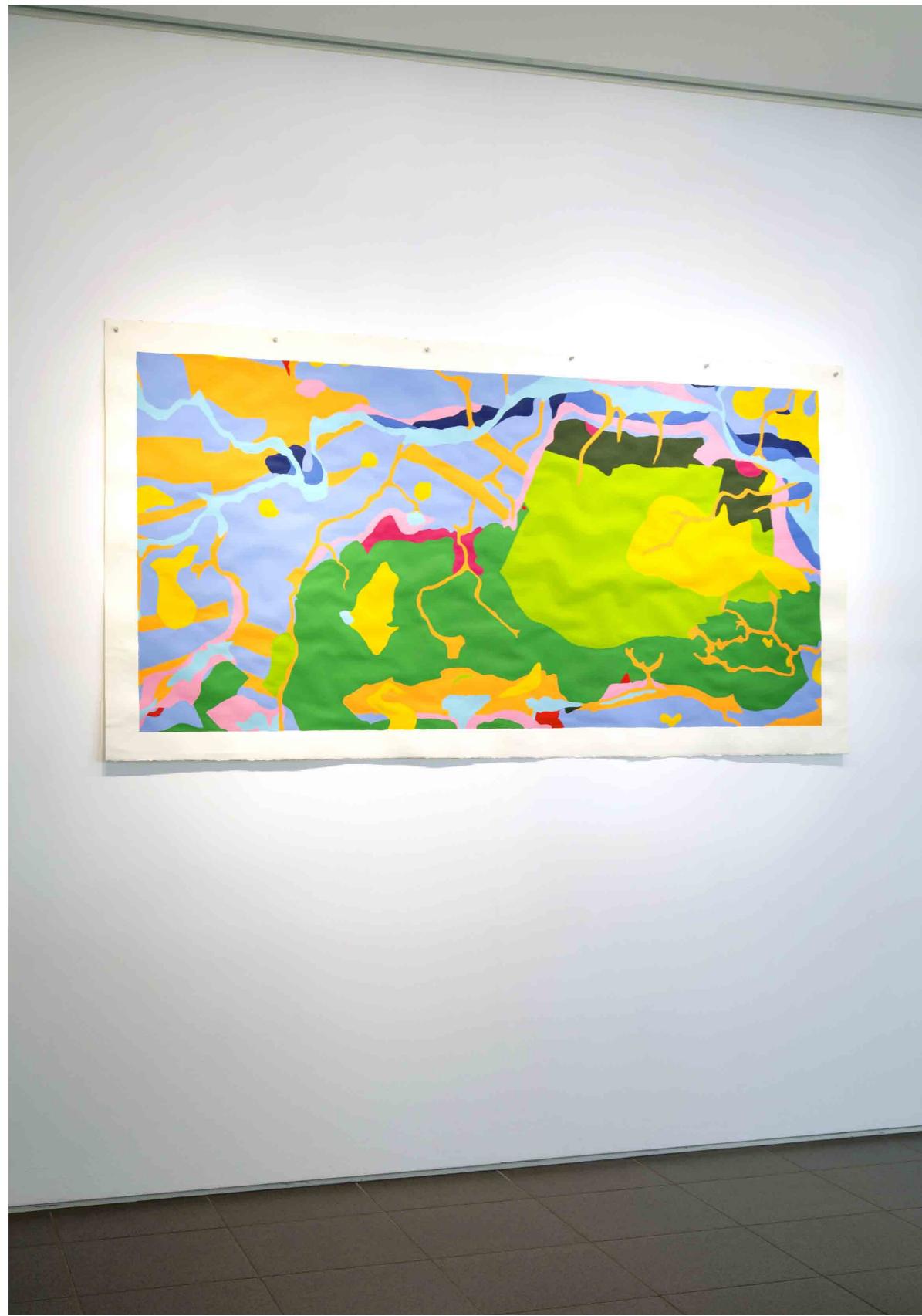
SOLO SHOW

April 24<sup>th</sup> — June 12, 2015

L'Aparté, Lieu d'art contemporain, Iffendic

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/fiction-souterraine>

> <https://vimeo.com/261515755>



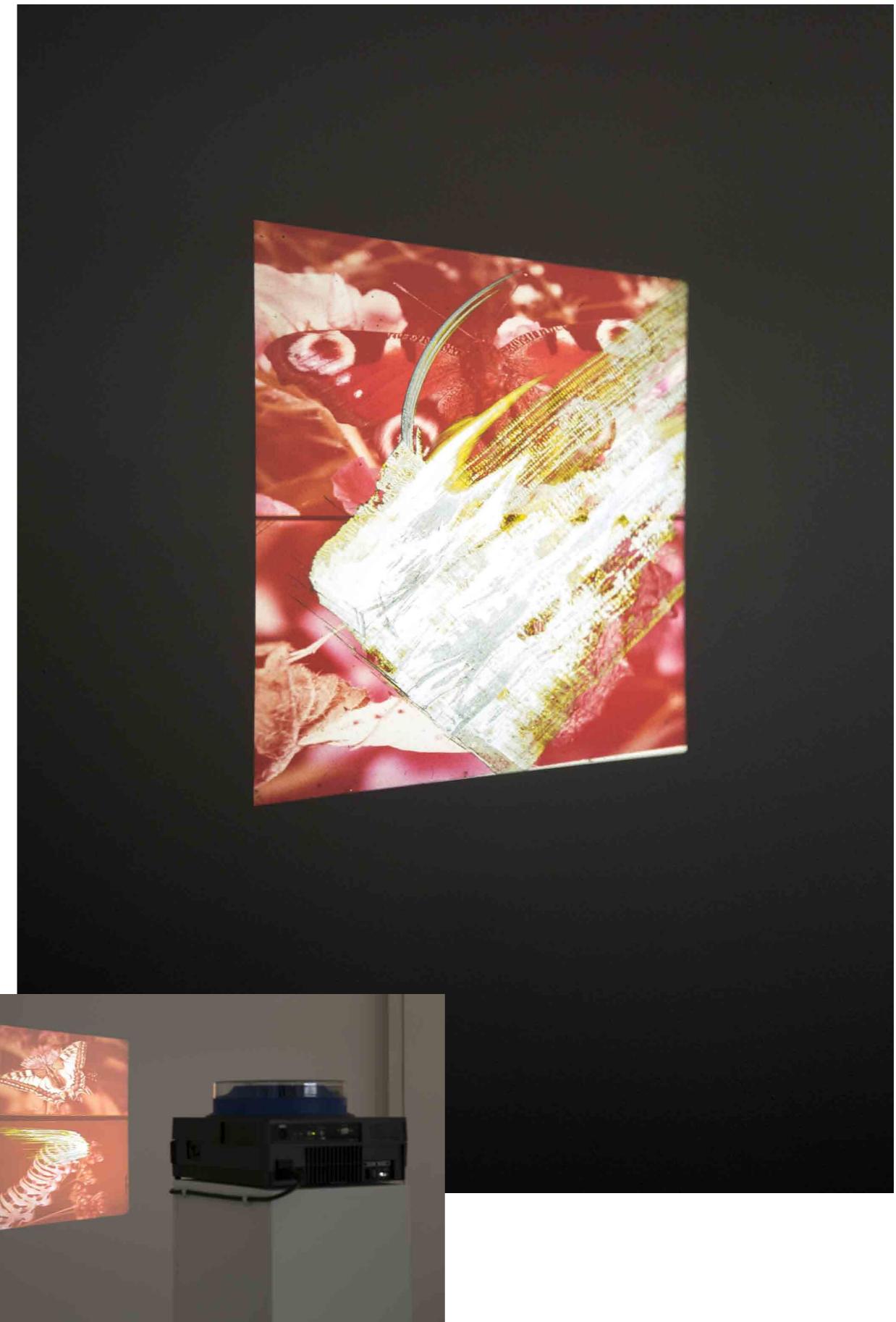
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*Bestiaire (Bestiary)*, 2015,  
wooden pieces on the table  
and one on the wall, acrylic  
paint, matt transparent  
colorless varnish, wood &  
steel table, fluorescent tubes,  
various dimensions, view  
of the personal exhibition  
«Fiction souterraine»  
("Underground Fiction").  
Opposite page, *Circonvolution*  
*souterraine (Underground*  
*convolution)*, 2015, HD  
video, colors, loop, 11'28",  
personal exhibition «Fiction  
souterraine» ("Underground  
Fiction"), L'aparté Lieu d'art  
contemporain, Iffendic, photos  
© Hervé Beurel, 2015.



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*Abstraction souterraine (Underground abstraction)*, 2015, acrylic paint on Arches paper 300 g/m<sup>2</sup>,  
114 x 215 cm, view of the solo show «Fiction souterraine» ("Underground Fiction"), L'aparté Lieu  
d'art contemporain, Iffendic, photos © Hervé Beurel, 2015.



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Views of the solo show « Fiction souterraine » ("Underground Fiction"), L'aparté Lieu d'art contemporain, Iffendic, photos © Hervé Beurel, 2015. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/fiction-souterraine>



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*Les habitants du sous-sol* (*The inhabitants of the basement*), 2015, slide show of 19 sepia slides scratched, scraped, rubbed, loop projection, view of the solo show « Fiction souterraine » ("Underground Fiction"), L'aparté Lieu d'art contemporain, Iffendic, photos © Hervé Beurel, 2015.

**“VOYAGE STATIONNAIRE” / “STATIONARY TRIP IN AN UTOPIAN SETTING”**

RESIDENCY & SOLO SHOW

June 2014

Guyenne school, production La Criée Centre d'art contemporain, Rennes



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*Incarnation*, 2014, two Full HD videos, sound, colors, loop, 58", solo show «Voyage stationnaire dans un décor utopique» ("Stationary trip in a utopian setting"), Guyenne school, production La Criée Centre d'art contemporain, Rennes.

Opposite page, *Voyage stationnaire dans un décor utopique* (*Stationary trip in a utopian setting*), 2014, view of the installation, 12 x 6 x 2,5 m, Guyenne school, production La Criée Centre d'art contemporain, Rennes.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/voyage-stationnaire-dans-un-decor-utopique>

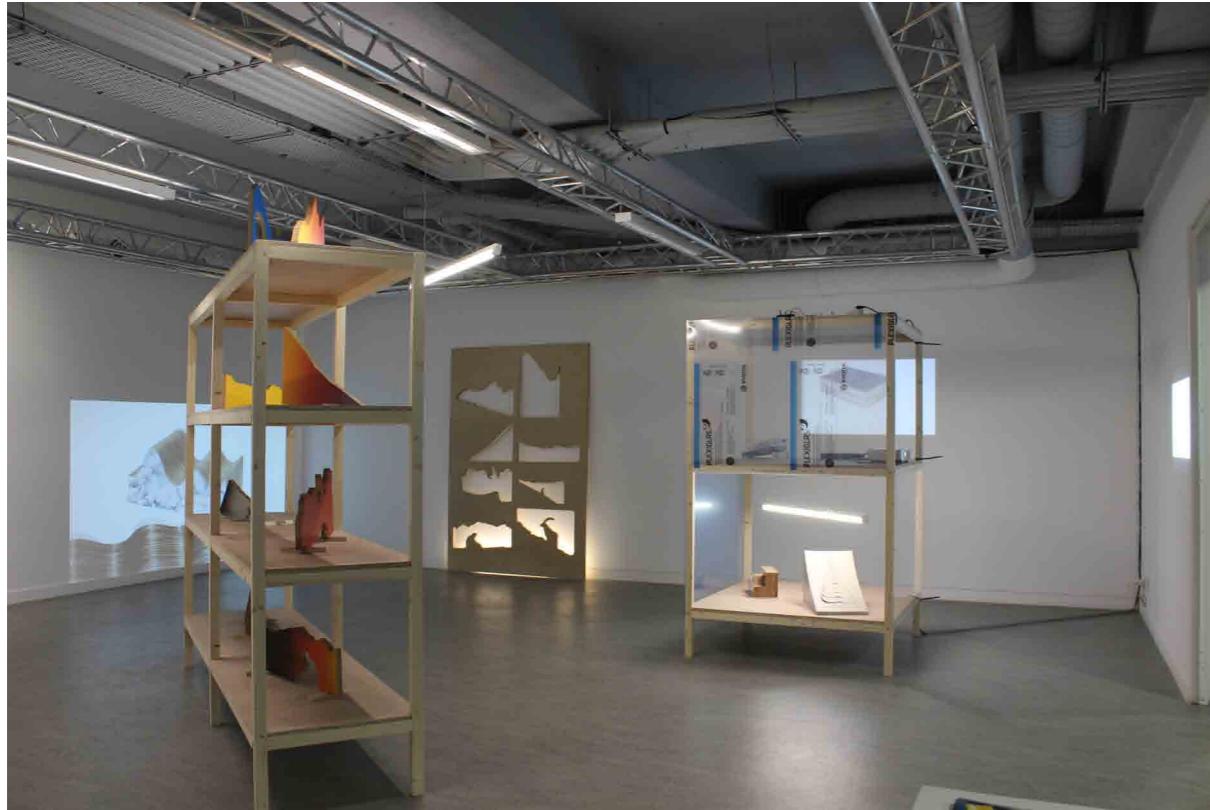
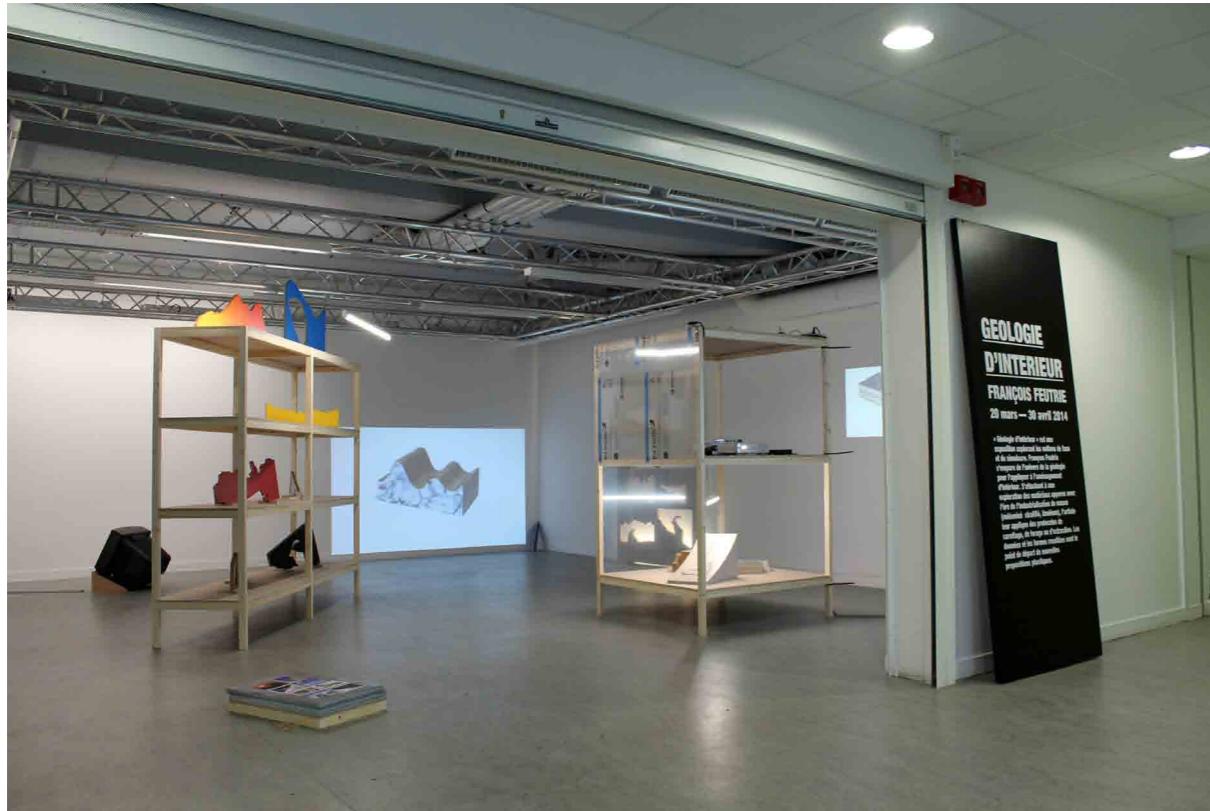
## « GÉOLOGIE D'INTÉRIEUR »

### SOLO SHOW

March 20<sup>th</sup> — April 30<sup>th</sup>, 2014

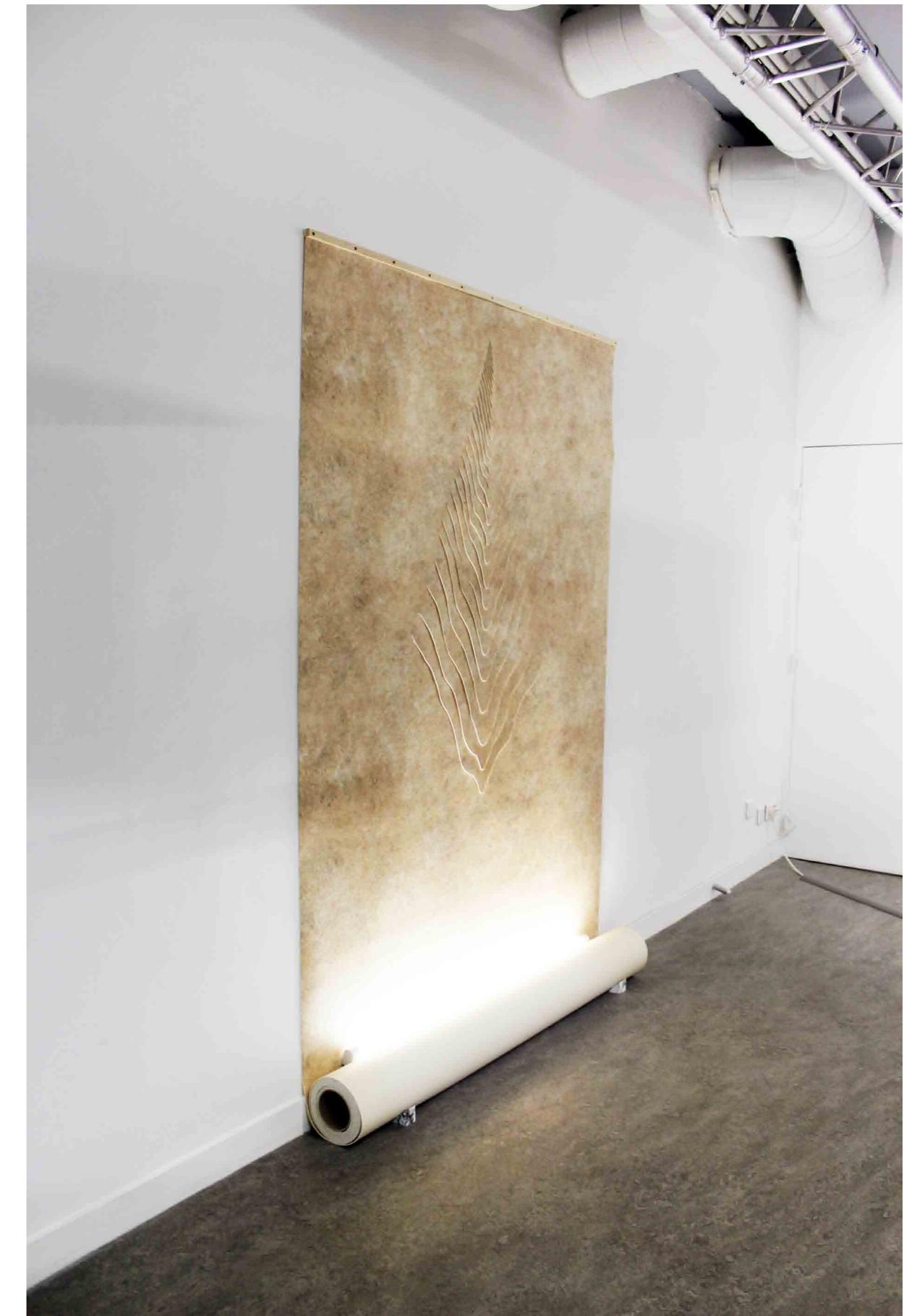
Phakt centre culturel Colombier, Rennes

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/geologie-d-interieur>



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« Géologie d'intérieur » ("Interior Geology"), 2014, views of the solo show, Phakt – Centre culturel Colombier, Rennes.



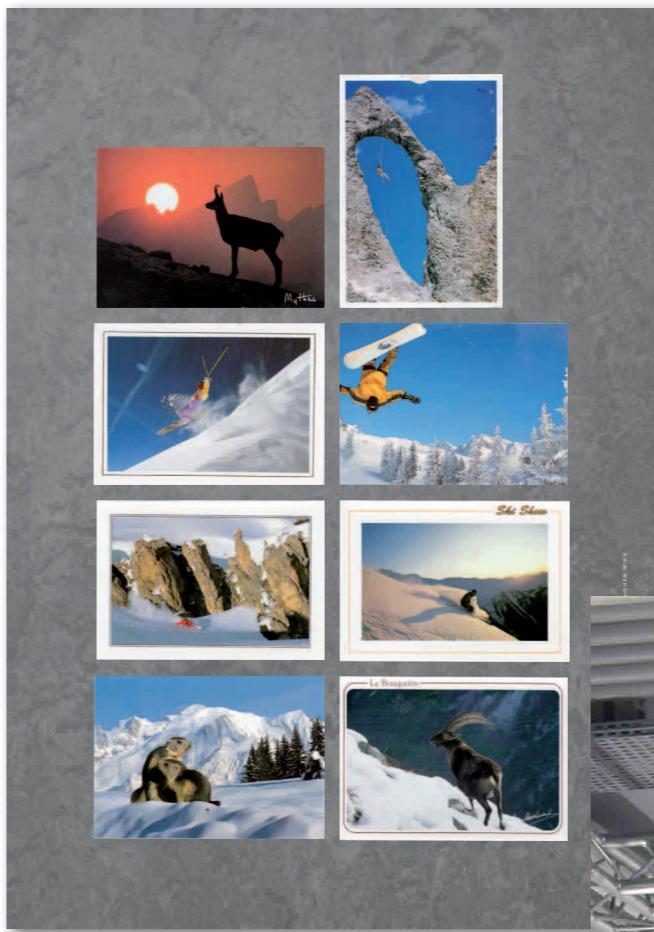
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*C'était une montagne (It was a mountain)*, 2014, roll of cut PVC flooring, 2 plywood rods, fluorescent tubes, wooden blocks covered with vinyl faux marble adhesive 2,20 x 1,51 m, solo show « Géologie d'intérieur » ("Interior geology"), Phakt – Centre culturel Colombier, Rennes.



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*Vivarium*, 2014, installation, shelf, 3 sculptures, 3 video projections, plywood, fir cleats, 2 x 1.20 x 1.20 m, solo show « Géologie d'intérieur » ("Interior geology"), Phakt – Centre culturel Colombier, Rennes.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/geologie-d-interieur>



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*Ski Show*, edition/poster, 2014,  
A2 poster (59,4cm x 42 cm),  
matt paper, 135 g/m<sup>2</sup>, 500 copies,  
plywood base and fir batten.



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*Souvenirs de vacances (Holiday memories)*, 2014, nine wooden pieces, birch plywood, acrylic & spray paint, varnish, plywood shelf, fir cleats, neon, 2 x 2,50 x 0,60 m, solo show « Géologie d'intérieur » ("Interior geology"), Phakt – Centre culturel Colombier, Rennes.

## « PAYSAGES D'INTÉRIEUR » / "INNER LANDSCAPES"

RÉSIDENCE & EXPOSITION PERSONNELLE

February 8<sup>th</sup> — May 3<sup>rd</sup>, 2014

Passerelle centre d'art contemporain, Brest

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/paysages-d-interieur>

> <https://vimeo.com/87866728>

François Feutrie has three main sources for inspiration. Trained in art, graphic design and geology, he has carried out research that led him to take an interest in the forms and tools that make up a visual landscape framed by norms and architecture.

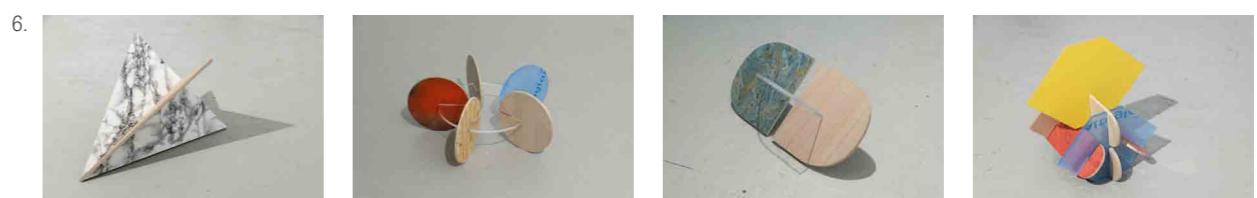
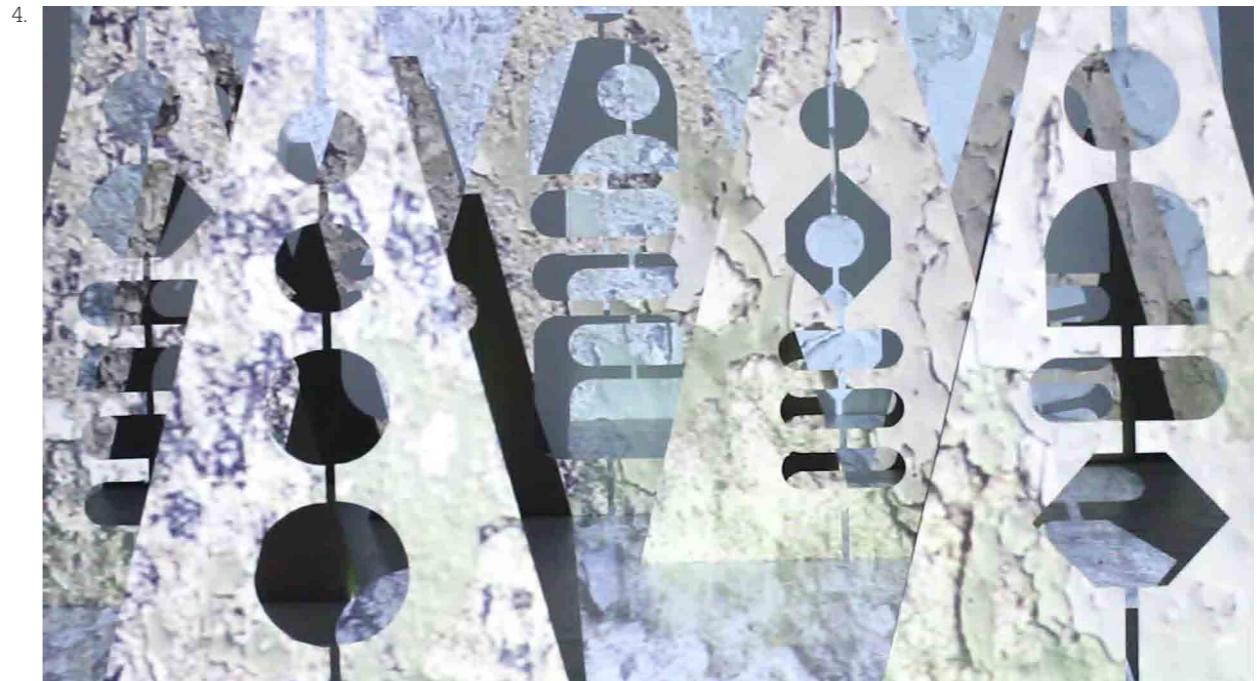
His artwork presented at Passerelle Centre d'art contemporain is a reflection on the classical practice of topiary. Topiary emerged in ancient Rome and had its heyday in the 17<sup>th</sup> century with the advocates of French gardens, Le Nôtre being at the forefront. This way of constraining the plant kingdom provides François Feutrie with the tools to arrange new landscapes. He uses topiary pruning templates, counterforms and patterns for shrubs in order to project their functions in the exhibition space. This strategy of shifting the tools is aimed at claiming a different use of the tools, elsewhere, and it breathes new life into an area that is then experienced with another orientation and design.

The artist walks in the footsteps of renowned landscape gardeners and elaborates new viewpoints upon an artificial, standardised landscape where forms, counter-forms and materials are mixed in the art centre. He finds out how landscapes originated as enhanced stagings of nature and helps the viewer enjoy a visual and spatial experience that boosts imagination. Be they theatre sets, arrangements, or even screen savers, François Feutrie's landscapes come alive and bring to mind travel and new horizons.

© Étienne Bernard, Director of Passerelle Centre d'art contemporain, Brest, febr. 2014



1. *Topiaire (Topiary)*, 2014, recto-verso card, four-color offset, 1000 copies, A7, personal exhibition «Paysages d'intérieur» ("Inner Landscapes"), Passerelle Centre d'Art Contemporain, Brest edition. This photograph, taken in the formal gardens of the Château de La Ballue in Bazouges-la-Pérouse, is one of the visual sources that inspired the exhibition.



4. *Le Fabricatoire de paysages (The Fabricatoire of landscapes)*, 2014, HD video, color, loop, 12 m in, screenshot and view of the solo show «Paysages d'intérieur» ("Inner Landscapes"), Passerelle Centre d'art contemporain, Brest.  
2., 3., 5. & 6. *Pièces d'intérieur (Interior pieces)*, 2014, views of the solo show «Paysages d'intérieur» ("Inner Landscapes"), eight modules, wood (OSB, medium, plywood, chipboard), plexiglass, Vénilia, painting, variable dimensions, Passerelle Centre d'art contemporain, Brest, photo credits 2, 3, 5 & 6: © Aurélien Mole, 2014.



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*UFC, Unidentified Flying Cupola*, 2012, three Subaru car hoods (red, white and blue) welded and assembled, welded and assembled  
steel barn cupola, car wheel bearing & hub allowing the propeller to rotate in the wind, 2.5 x 4 x 4 m, residence in Stanfordville, NY,  
United States. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/ufc-excroissance-du-vide-numero-1>



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*Excroissance du vide n°1 (Void Growth N°1)*, 2012, sawdust from dead tree trunk, joint paste, 1 x 1 x 0.5 m, residence in Stanfordville,  
NY, USA. > <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/ufc-excroissance-du-vide-numero-1>

1.



2.

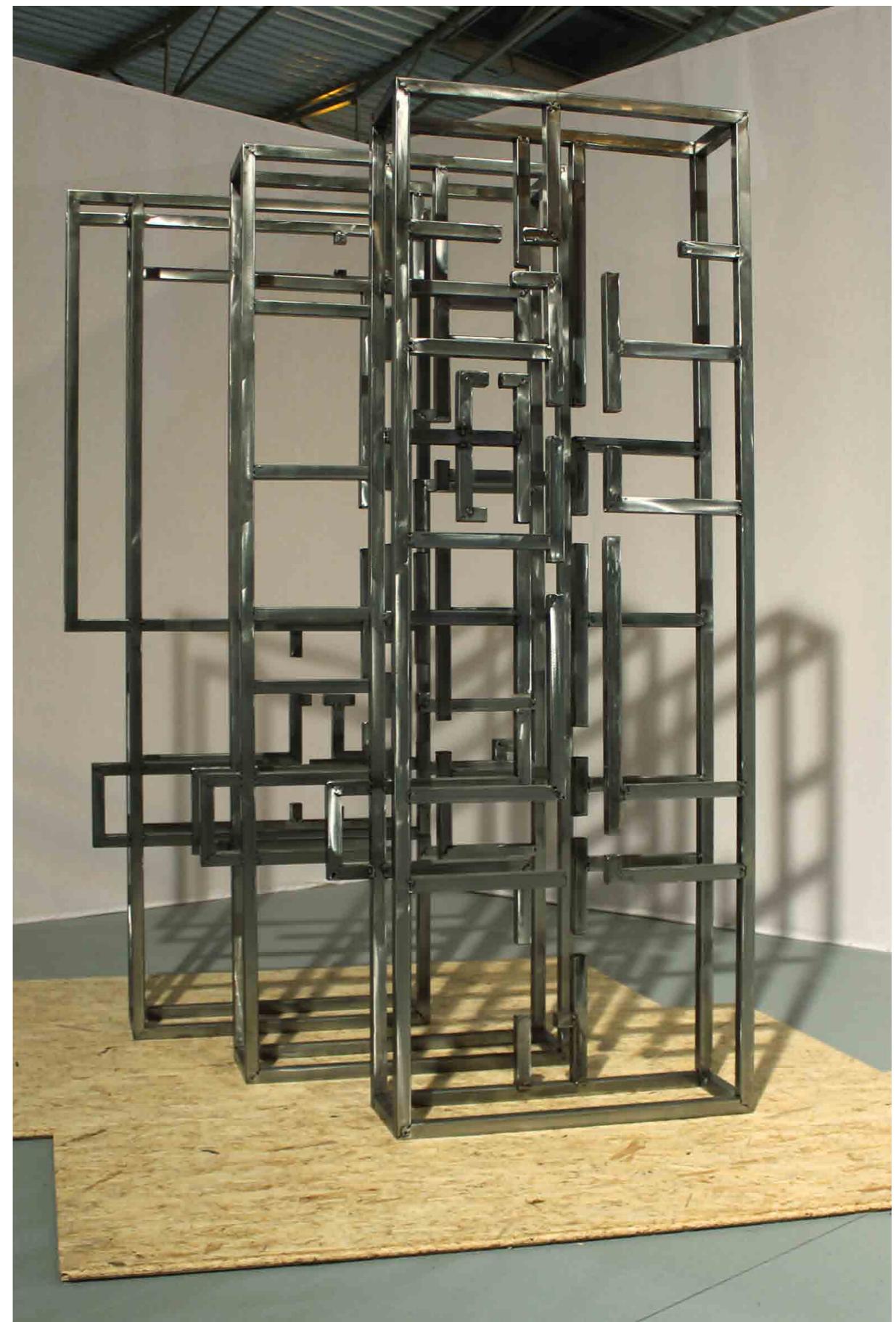


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1. *Protubérance de parquet (Parquet growth)*, 2012, view of the current sanding of the workshop floor to recover the extracted material.

2. *Protubérance de parquet (Parquet growth)*, 2012, plan drawn by the counterform produced by sanding the entire parquet, 20.5 x 28 cm, concretion of particles of paint, sawdust and various dust, 65 x 51 x 2.7 cm, co-production Les Verrières – résidences - ateliers de Pont-Aven.

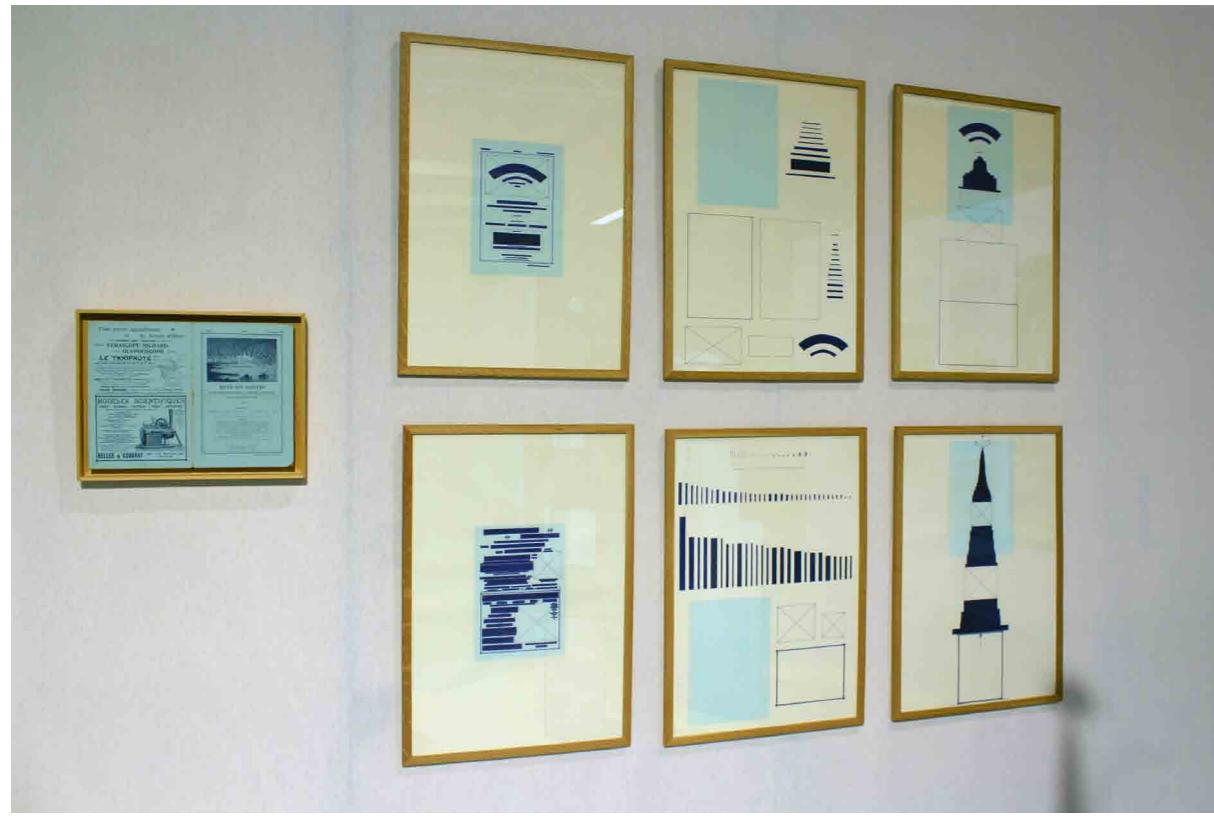
> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/protuberance-de-parquet-une-mutation-annoncée>



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*Une mutation annoncée (A predicted mutation)*, 2012, exhibition view at the « Panorama of young creation » — 6<sup>th</sup> Biennial of Contemporary Art in Bourges, welded hollow steel profile, gloss automotive varnish with hardener, 170 x 70 x 20 cm [x 3], coproduction Les Verrières – résidences - ateliers de Pont-Aven.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/protuberance-de-parquet-une-mutation-annoncée>



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*La Nature*, 2012, vues d'exposition au «Panorama de la jeune création» – 6<sup>e</sup> Biennale d'art contemporain de Bourges, couverture originale n°1747 de la revue *La Nature* contrecollée sur caisse américaine, 30x41 cm, six dessins & peintures, acrylique, feutre, papier Renovmur, 49x72 cm, deux volumes, bois médium mdf, peinture alkyde/acrylique, 170x42x42 cm, ép.1,2cm et 154x59,5x42 cm, ép.1,2cm.

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/la-nature>

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*Module lunaire*, 2011, installation *in situ*, divers objets, meubles et décors surélevés sur une scène, 4 x 5 x 2 m, salle de spectacle de l'Espace culturel de l'Université, Angers.  
 > <http://www.cabanes-et-paysages-ambulants.com/index.php?/expositions/espace-culturel-universite-dangers/>



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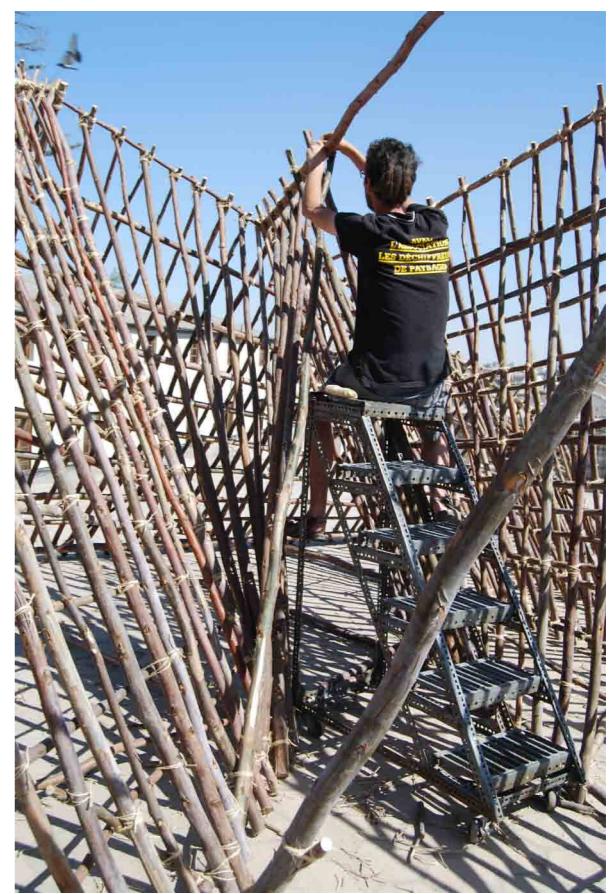
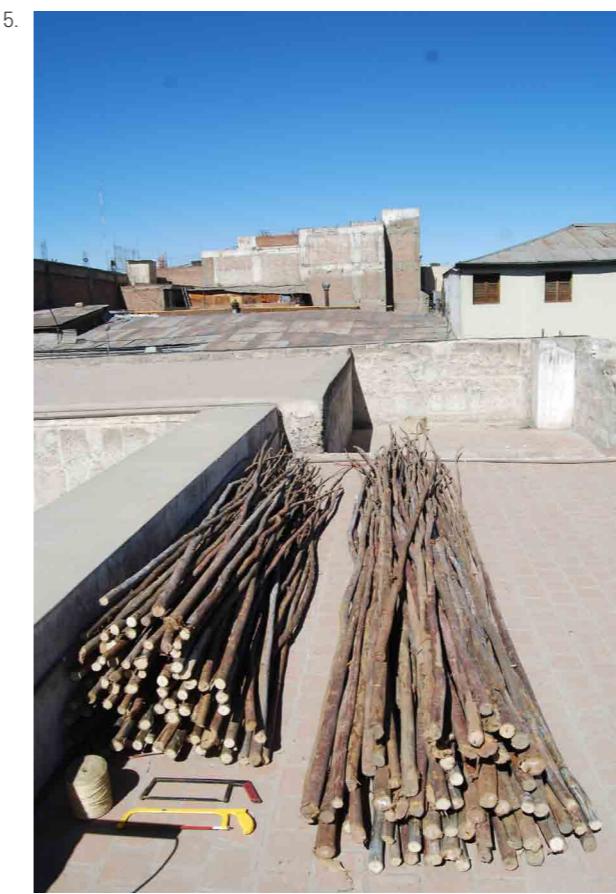
Set of 8 *in situ* sculptures/huts made in duo with Caroline Guittet, doctor in social geography, as part of the project «Cabanes & paysages ambulants en Amériques» ("Cabins & itinerant landscapes in the Americas"), Sept. 2010 - July 2011, [www.cabanes-et-paysages-ambulants.com](http://www.cabanes-et-paysages-ambulants.com)

1. *Winter House for Cedars*, 16 maple trunks and flexible wood branches, 2 x 4 x 6 m, BlitheWood-on-Hollow, Clinton Corners, New York, USA, Oct. 2010. 2. *Holy Palm Tree*, Canarian palm and various materials imported from China, 4 x 6 x 8 m, Silver Lake, Los Angeles, California, USA, Nov. 2010. 3. *La Última cortadera*, pampas grass, reeds, 4 x 6 x 8 m, San Andrés de Giles, Buenos Aires, Argentina, Déc. 2010.

4. *Elevación por la Pacha Mamá*, stones, soft branches of conifers, 3 x 6 x 2,5 m, Tilcara, Jujuy, Argentina, January 2011.

5. *Cabaña Inca*, 200 hollow reeds, 4 wooden pillars, 3 x 4 x 4,5 m, Samaipata, Santa Cruz, Bolivia, Feb. 2011. 6. *Nido Parásito*, 200 pine branches, 10 cáñamos leaves, 5 x 4 x 4 m, Coroico, Nor Yungas, La Paz, Bolivia, March 2011. 7. *Warawara Punko*, 4 eucalyptus trunks, 150 eucalyptus branches, 10 spools of string, 3 x 6 x 3 m, Challapampa, Isla del Sol, Manco Kapac, Bolivia, April 2011.

8. *Refugio Urbano*, 220 eucalyptus branches, 3 spools of jute rope, 5 x 18 x 6 m, Arequipa, Peru, May 2011.



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1. et 3. Warawara punko, transport of eucalyptus branches then production, Challapampa, Isla del Sol, Manco Kapac, Bolivia, April 2011.

2., 5. et 6. Refugio urbano, transport of eucalyptus branches then production, May 2011, Arequipa, Peru.

3. Nido Parásito, production, March 2011, Coroico, Nor Yungas, La Paz, Bolivia.

> [www.cabanes-et-paysages-ambulants.com](http://www.cabanes-et-paysages-ambulants.com)

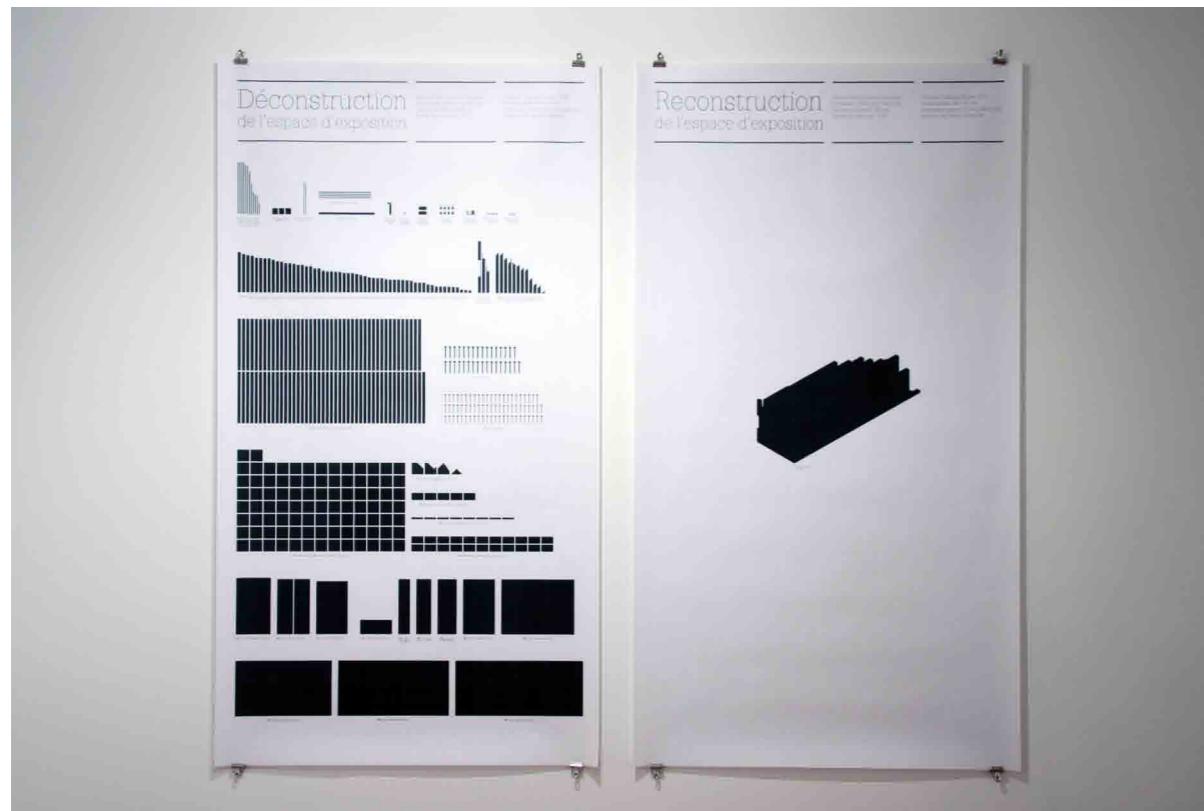
**« ÉTANT DONNÉ UN ESPACE D'EXPOSITION... » / "GIVEN AN EXHIBITION SPACE..."**

GROUP SHOW

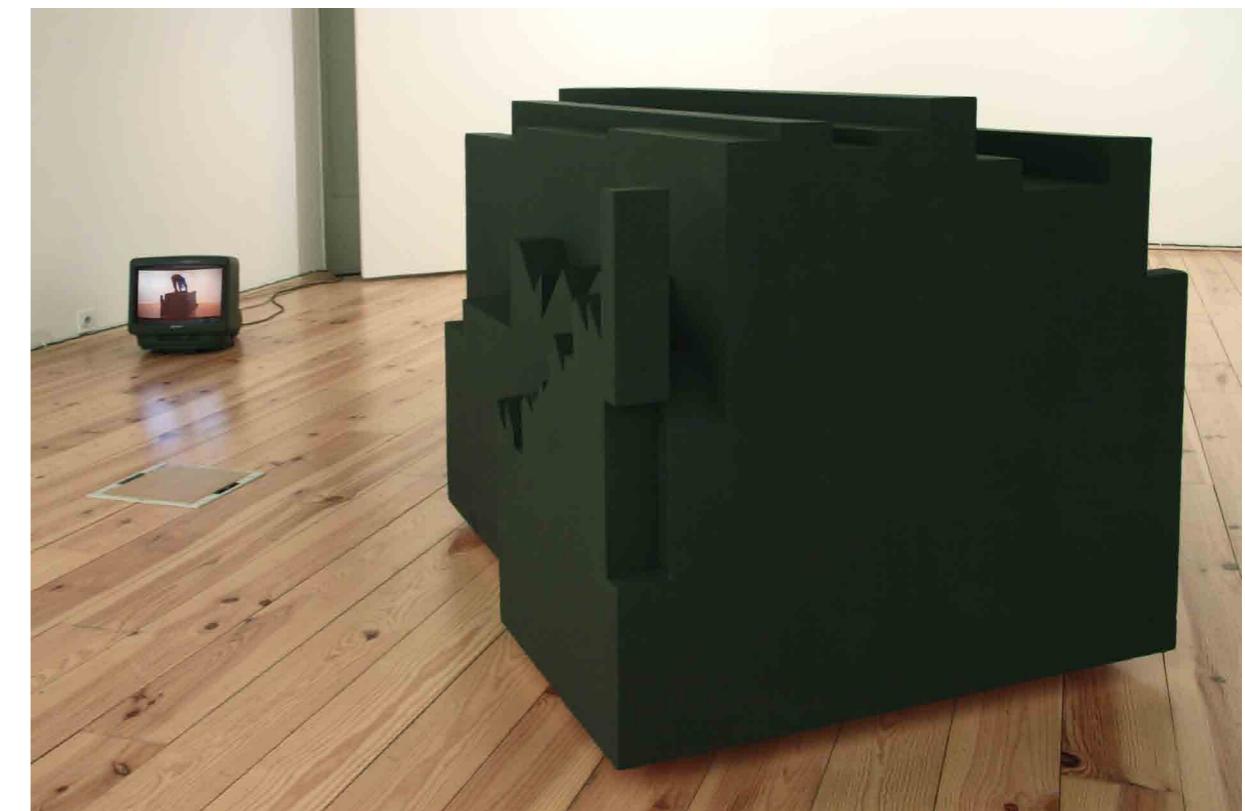
March 5<sup>th</sup> — April 9<sup>th</sup>, 2010

Phakt centre culturel Colombier, Rennes

> <https://ddabretagne.org/fr/artistes/francois-feutrie/oeuvres/etant-donne-un-espace-d-exposition>



Déconstruction de l'espace d'exposition (Deconstruction of the exhibition space), poster made for the exhibition « Given an exhibition space — How old is the captain? », 90 x 167 cm, black plotter print. Score of the deconstructed space played for the dismantling of the exhibition, during a musical performance by Élise Guihard and Clément Aubry, Center Culturel Colombier, Rennes, April 2010.



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Reconstruction de l'espace d'exposition (Reconstruction of the exhibition space), installation created for the exhibition « Given an exhibition space — How old is the captain? », extruded polystyrene, MAP glue, filler & smoothing compound, matte black acrylic paint, 260 cm x 95cm x 96cm, Rennes, April 2010.