



Young Artists' Prize Méo-Camuzet

2019 – 2021 – 2023

*Artists' perspectives on the intangible heritage
of the Climats de Bourgogne*

Amélie BERRODIER – Julie GROSCHE

Eva PELZER – Jérôme LAVENIR

Cerize FOURNIER – Alice CHARTON

Exhibition from October 21 to November 19, 2023
Cité des Climats et des Vins de Bourgogne, Beaune

ENSA D
ART &
DESIGN DIJON

Cité des
Climats & vins
de Bourgogne CHABLIS-BEAUNE-MÂCON

Domaine, 2019

Video installation, color, sound, variable dimensions. 7 portraits, each 3' long, video-projected in large format (21' of images from the Domaine).

Young Artists' Prize 2019

Born in 1992, Amélie Berrodier graduated from ENSA Dijon in 2015

« This piece is a series of seven video tableaux created with the Méo-Camuzet estate team. Each sequence is a still shot that paints a «frozen» portrait of one of the winegrowers in his workspace, while capturing the activity that continues to take place around him, in the background or off-camera. Comparable to theatrical scenes, in which the estate's spaces are the backdrops, each act is a single painting, functioning within a larger whole.

Each of the seven portraits lasts 3 minutes, for a total of 21 minutes of images of the estate. They are installed in the space in such a way as to be visible at the same time or in succession. In this way, the plurality of the estate's actions is made directly accessible to the eye and is understood by the possibility of letting one's attention wander towards one or other of the paintings present. The ensemble has been calculated to represent the way in which employees

inhabit the site and share the space, each in his or her own role while also appearing in the portrait of another. Spaces are thus porous, and all the images available for contemplation paint a portrait of the estate and its activity.

The sounds present in the installation correspond to the various noises of the environments presented. By giving a prominent place to silence, I wish to emphasize the rhythm of the work and the repetition of actions, which are intended to be musical and melodious. The superimposition of these sounds within the installation reinforces my desire to make the Méo-Camuzet estate a character, one that speaks to us, breathes and lives. »

Amélie Berrodier

www.amelieberrodier.com

A Possible Field of Experience, 2019

Vidéo HD, 12'

Jury's special award 2019

Born in 1986, Julie Grosche graduated from ENSA Dijon in 2019

« *A Possible Field of Experience* is a film just under 12 minutes long, the result of research into various texts and personalities connected with the vine, to investigate the position of women on wine estates past and present. The film's starting point is an observation of the ordinariness of an intangible heritage, linked to different concerns and desires. It's a world vibrating with energy and activity. This film speaks of a multitude of experiences that have one thing in common: the vine. It reflects a village rich in multiple voices, where several registers are juxtaposed: folklore, labor, public health, heritage, pop culture, traditions... *A Possible Field of Experience* becomes a polyphonic discourse, with no hierarchy between scholarly and popular culture.

This musical is inspired by the ecofeminist movement of the 1970s, which highlighted the interconnections between the oppression faced by women and nature.

Organized into three tableaux, I present a narrative in which men, women, grapes and a thyroid question the dynamics of power. The performers are played by winemakers, the workers themselves, the Cadets de Bourgogne (the Bourgogne vineyard choir) and students from ENSA Dijon. The filming was carried out to the rhythm of spring viticultural activities. The vines, devoid of their grapes, are not romanticized. The film fluctuates between rabelaisian universe, contemporary American musical, 3D animation and contemplative nature shots, creating a brisk pace and engaging rhythm. Gradually, the once-submissive characters redress the balance with uplifting songs, culminating in a celebration of life, love, and nature. »

Julie Grosche

www.juliegrosche.com

Le Tastevin, 2021

Saint Amand stoneware ceramic, 7 heads glazed with vine ash, scrap metal.
100 cm x 60 cm Ø

Young Artists' Prize 2021

Born in 1997, Eva Pelzer graduated from ENSA Dijon in 2020

« My current approach focuses on the appropriation of popular knowledge through the invention of an alternative folk register. This translates into the creation of objects, installations, and sculptures. I use vernacular mediums, handicrafts, and salvaged materials. Humor is also necessary to my world, as it allows for several layers of reading, and ironically defies stupidity.

What interests me about the Climats de Bourgogne is that the specificity of this territory is the result of centuries of work in the vineyards, with the evolution of generations, practices and tools. Within this heritage, one tool in particular caught my attention: the tastevin. It's an object whose symbol goes beyond its function. Even if it was made to look at wine, or even taste it, today it is first and foremost a symbol of prestige, with its

brotherhood, the Chevaliers du Tastevin. The object is also traditionally handed down from winemaker to winemaker.

On another note, it can be found in every souvenir shop on the winegrowing coast. By enlarging the tastevin, I've turned it into a bowl, a quasi-ritual object over which one leans. When you look inside, seven little grinning heads stare back at you: grotesque wine geniuses or gargoyles guardians of inebriation. Wine has always been linked to the body, to bacchanalian pleasures, a creator of sociability - a joyful wine to be shared. So, as the cultivation of the Climats de Bourgogne is a very serious business, I had to laugh about it with these gargoyles, residents of the tastevin! »

Eva Pelzer

@relzep

C'est ainsi que dans l'air, qui est bleu, la soif est sans fond, 2021

Light sculpture, various materials including 228-liter Burgundy barrel, chalk writing on slate of a line from the poem *C'est ainsi qu'on écoute* by Marina Tsvétaïéva.
100 cm x 70 cm x 70 cm

Jury's special award 2021

Born in 1977, Jérôme Lavenir graduated from ENSA Dijon in 2019

« It all began with an image. Simple and paradoxical, poetic, and ironic all at once, an image associating the luminous infinity of the blue sky with the strict materiality and limited capacity of a very earthly object: the barrel.

First and foremost, a poetic image: Gaston Bachelard, a great lover of poets, the land, and the elements, wrote in *L'air et les songes*, written in Dijon in 1943, that in his moments of abandonment to the blue sky, the poet's reverie naturally came to «possess only the profound dimension». The image of a blue sky captured and conditioned by human know-how is here a metaphor for all the attempts of mad artists and passionate craftsmen, always in search of an absolute to be recaptured...

An image that reflects my own obsessions

with clarity, lightness, complexity, and simplicity at the same time, with the coincidence of opposites: an image that resembles a graceful split, similar to what Burgundy wine can represent - light, complex, subtle, elegant - and similar to what the region's climate achieves as a fragile balance. An image similar, finally, to the challenge faced by the winemaker in his ever-renewed attempt to delicately fit infinity into a bottle...

At the end, then, there's an object, a sculpture with image value: a barrel full of a fresh, luminous sky like the one you can experience in Burgundy on a cool spring morning. »

Jérôme Lavenir

www.jeromelavenir.com

Jeu de mains, 2023

Stone box, 5 hand-polished circular notches, 5 beads: — Red (20% soil taken from the Côte, water, stone powder, stone chip, hand-modeled, double-fired at 600°, sanded) — White (Siphonia fossil - cetacean extracted from limestone) — Gray and Dark Gray (20% soil taken from the Haute-Côte, water, stone powder, stone chip, hand-modeled, double-fired at 600°, sanded) — Black (iron sulfide nodule).

17 cm x 32 cm x 13.5 cm

Young Artists' Prize 2023

Born in 1991, Cerize Fournier graduates from ENSA Dijon in 2021

« During the Jurassic period, some 200 million years ago, Burgundy was bathed in warm, shallow water. Over time, the sedimentation of marine organisms gave rise to a clay-limestone soil, followed by clay strata called marls. As the sea retreated, the landscape was shaped by the collision of two tectonic plates. The Côte and Haute-Côte underwent numerous upheavals before becoming the landscapes they are today. Minerals are therefore witnesses and transmitters of memory, which are revealed and magnified in the hands of those who take the time to play with Burgundy's soils. «Play», because winemakers venture to create a relationship with a plot, whose characteristics will influence the way in which the grape varieties express themselves. They learn to listen and to juggle with the vagaries of the weather, insects, the transmission of know-how, the evolution of traditions and that of the market.

To highlight the importance of geology in the Climats de Bourgogne region, I've collected stones from the various plots of land on the Méo-Camuzet estate to create a game of marbles, a way of relating the soil to the human hand. You can play in different ways, following the rules or not, rolling the marbles between your fingers, risking everything, or innovating, being a good or bad loser. Whatever happens, there will always be stories to tell and an experience to pass on. The balance of the piece lies in its rough yet manufactured appearance, and its irregular cut, which reveals territory, veins, and shimmering colors. »

Cerize Fournier

@cerize_fournier

Pour que tu continues à m'aimer, 2023

3 blown glass vials with lip prints (made by Arcamglass - Vertou), wine of flowers (oak leaves, poppies, violets, thistles) picked between Côte de Beaune and Côte de Nuits, steel base.

106 cm x 150 cm Ø

Jury's special award 2023

Born in 1996, Alice Charton graduated from ENSA Dijon in 2021

« In an increasingly pixelated world, I use ancestral techniques and organic materials to preserve a gesture, an intimate moment with the Other. My work is nourished by the changes brought about by digital tools on our ways of loving. I draw my creative strength from my encounters.

Pour que tu continue à m'aimer is a piece made up of three glass vials, each containing a love potion. I wanted to create a link between love and the vine, to interweave viticultural knowledge with the more esoteric knowledge of harvesting to create a contemporary elixir. I'm thinking of Dionysus, the god of wine and its excesses. Isn't making a love potion to provoke amorous feelings in others already a form of excess? Transformed by heat, the glass reminds me of love relationships, which are transformed by the weight of life. Glass melts, just as some people melt under the gaze of their

loved ones. Between melting and high temperatures, my breath allowed the lips of the loved one to appear: lips, imprisoned in the glass, ready to drink the elixir.

Climate change will have an impact on the grape varieties and plants of the Climats de Bourgogne. To honor nature, which is in danger of disappearing, I chose to make the quintessential philtre by harvesting plants from the Climats de Bourgogne, according to their symbolism: violets for feelings, poppies for fragility, oak leaves for barrels, etc. I then made the flower wines in dames-jeannes, checking daily on the progress of fermentation. »

Alice Charton

www.alicecharton.com

The Young Artists' Prize was created in 2019 to mark the 60th anniversary of Domaine Méo-Camuzet, founded in 1959 by Jean Méo, heir to Etienne Camuzet, former owner of Château du Clos de Vougeot and Member of Parliament for the Côte d'Or from 1902 to 1932.

The Domaine Méo-Camuzet wanted to give young artists the opportunity to express themselves on the theme: « **Your perception of the Climats de Bourgogne territory and the resonance of this intangible heritage** ». True to its policy of supporting young professionals, and its attachment to creative excellence in all its forms, the estate has opened up this prize to students and young graduates of ENSA Dijon, and doubled it with a Special Jury Prize.

In 2019, the works were exhibited at ENSA Dijon, then at the Château du Clos de Vougeot. In 2021, the artists presented their projects at the Domaine in Vosne-Romanée. In 2023, as part of its patronage, the Domaine is organizing an exhibition of the first three editions at the newly opened Cité des Climats et des Vins de Bourgogne in Beaune. The Domaine is delighted to be able to offer the winners greater public visibility.

Since 2018, the **École Nationale Supérieure d'Art de Dijon** has been honored to receive the call from Domaine Méo-Camuzet to participate in the Young Artists 'Prize.

Located within reach of renowned vineyards, the school can thus foster in those it trains the desire to translate through their artistic work the visible and invisible dimensions of a heritage unique in the world.

Such an environment inspires works that combine the talents of the winemaker and the artist. What they have in common is their close attention to the creative process, and the value of their research based as much on know-how and tradition as on risk-taking. The meeting of these two worlds sharpens perception, developing the sense of shapes, flavors, and colors.

In the metabolism of wine, as in the creation of the work, natural, human, and technical qualities are combined with a highly developed sense of the metamorphosis of the elements brought together. This transformation affects all those who share in the experience. The Young Artists' Prize thus reinforces a heritage as well as cultural ties.



YOUNG ARTISTS' PRIZE MÉO-CAMUZET

Supported by ENSA Dijon, this Prize is also a family project, with the active participation of Jean-Nicolas Méo's sister and niece: Angéline Scherf and Alicia Knock, both specialists in contemporary art.

www.meo-camuzet.com

MEMBERS OF THE JURY

Jean-Nicolas & Nathalie Méo
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professor, ENSA Dijon

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gallerist, Monad Collection
(since 2023)

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