

#### Artist in Residence La Borne

The project of artistic residences for ceramic creation was launched in 2013, at the initiative of the French government, the La Borne Ceramics Association and local authorities, with the aim of creating the momentum to develop and promote La Borne's ceramics output. The aim of the residences project is to encourage the sharing of knowledge, experience and techniques, in order to rethink existing categories and traditional hierarchies, particularly between art, design, arts and crafts. It enables artists from all walks of life to come and work together with ceramic artists from the Ceramics Association of La Borne, with the aim of developing projects for the joint creation of works of art.

The residences of La Borne are supported by the 'Communauté de Communes Terres du Haut Berry', the Centre-Val de Loire Regional Department of Cultural Affairs, the Centre-Val de Loire Region and the Department of Cher.



*The Garden of Ciro and Other Stories*





# *The Garden of Ciro and Other Stories*

28 sept -15 oct

Javier Bravo de Rueda  
in collaboration with Charlotte Poulsen

*Le jardin de Ciro et autres histoires*  
Restitution Résidences La Borne

an intimate relationship with the sound and smell of the elements, and a space to soothe the noises of the outside world.

The complexity and particularities of the pieces developed for this physical and material narrative are products of constant conversation, living together, and sharing the day-to-day with another person and their own stories. The pieces and the creative processes fit together and grow organically, slowly cooking over the course of four seasons.

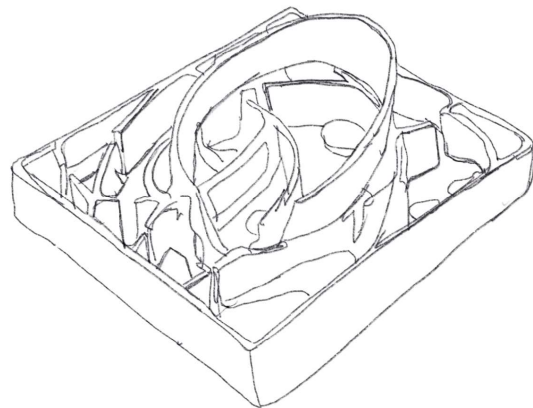
*“ . . . I meditated on this lost and perhaps mythical labyrinth. I imagined it untouched and perfect on the secret summit of some mountain; I imagined it drowned under rice paddies or beneath the sea; I imagined it infinite, made not only of eight-sided pavilions and of twisting paths but also of rivers, provinces, and kingdoms... I thought of a maze of mazes, of a sinuous, ever-growing maze which would take in both past and future and would somehow involve the stars.*

*Lost in these imaginary illusions I forgot my destiny - that of the hunted. For an undetermined period of time I felt myself cut off from the world, an abstract spectator.”*

(Borges, 1944)

With Charlotte, what connects us besides making clay pieces is literature, music, and, of course, food. She makes an apple and walnut cake from her own garden that, during long periods of work, becomes a reward.

Javier Bravo de Rueda  
September, 2024



Labyrinth no. 2, 2024

## Tarte aux pommes et noix

### La pâte brisée:

200 g de farine  
100 g de beurre  
1 œuf  
1 pincée de sel

### Garniture:

150 g de noix  
100 g de sucre  
4 ou 5 pommes  
1 noix de beurre

### Crème

2 jaunes d'œuf  
50 g de sucre  
2 ou 3 cuillères de crème

Préparer la pâte en mélangeant d'abord le beurre et la farine et le sel. Ensuite ajouter l'œuf entier, si nécessaire compléter avec un peu d'eau.

Laisser reposer au frais.

Réduire les noix en morceaux, faire fondre le sucre, ajouter une noix de beurre.

Faire caraméliser les noix.

Couper les pommes en tranches.

Étaler la pâte et garnir le moule.

Couvrir la pâte avec les noix caramélisées et organiser les tranches de pommes par dessus.

Cuire 10-15 minutes à 180°

Fouetter les deux œufs avec le sucre et la crème, verser cette préparation sur la tarte.

Remettre la au four et laissez cuire encore 30 minutes, jusqu'à ce que la tarte soit bien dorée.

A labyrinth that is a forest  
a garden that is the center

An apple tree  
and four seasons

The earth's slow creation  
the kitchen's tender simmer

A steady flame  
the sound of rain



Picture of Kraka's twin chimney, over a sketch of "The Garden of Cyrus" by Thomas Browne.

According to Thomas Browne, "The Garden of Cyrus", also known as "Cyrus's Paradise", is one of the oldest and most emblematic references to the idea of the garden as a sacred and symbolic space. His personal garden, known in ancient Persian as *pairidaeza*, was not merely a green space but an expression of power and knowledge. It was an enclosed space, like a highly symmetrical labyrinth, carefully designed and ordered. Gardens are not only places of aesthetic beauty but, by enclosing a space and organizing it according to a particular design, humans transform natural disorder into a microscopic reflection of their own vision of cosmic order and harmony.

*"Nor is this only a form of practice in Plantations, but found imitation from high Antiquity, in sundry artificial contrivances and manual operations."*

(Browne, 1658)

A forest is not a garden. It is a natural labyrinth; but a human, architectural, and artificial labyrinth is an ordered chaos, an intellectual challenge that tries to find meaning amidst confusion. It can be seen as a process of learning and discovery. As we venture into the labyrinth, we face decisions, dilemmas, and crossroads that force us to reflect and make critical choices. According to Borges, it is a symbol of being lost, of being perplexed and astonished by something we have not yet traversed or known. The labyrinth is its own center, but also its shortcuts and false exits. Similarly, we create our own networks that conceal, distract, deceive, and organize the temporal knots of the mind.

The garden is a respite. It is a limited and observable time of "melancholic metamorphosis". It is a space to walk through calmly, to discreetly gather the fruits of the seasons, and to observe the organized work of the beings that keep it alive. It is