

His work is similar to the work of some of his contemporaries Joseph Bernard, Henri Bouchard or Charles Despiau.

René Davoine's works are presented in the old chapel of the priory, rebuilt in the XIXth century, at the time of the Sisters of Nevers.

The ancient workshop of the artist, situated in rue Davoine, is open for European Heritage Days and on the European Night of Museums, or by request.

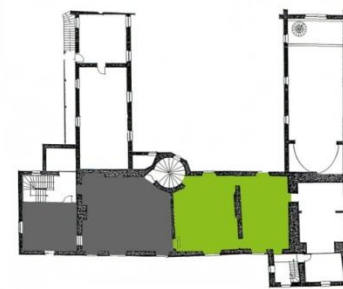


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Ground floor

- Temporary exhibition
- Archeology
- The medieval capitals
- René Davoine's area



First floor

- Earthenwares of Charolles
- Paintings

Opening hours :

From June till September : daily except on Tuesday from 2pm till 6pm

July and August : daily except on Tuesday from 10am till 12am and from 2pm till 6pm

On request all the year for groups and schools : 03.85.24.13.97

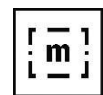
To contact us :

Musée du Prieuré
4, rue du Prieuré
71 120 Charolles

Adresse postale :
Hôtel de Ville
40, rue Baudinot
71 120 Charolles

Phone 03 85 24 24 74 / 03 85 24 05 95 (out of season)
museeduprieure@ville-charolles.fr

www.ville-charolles.fr/musee-du-prieure



Welcome to the
« Musée du Prieuré »

A collection between Fine arts and Decorative arts



The old clunisian Saint Marie Madeleine priory is now an entire reshaped museum of local art history where Charolais earthenware is a coming together of painting and sculpture.

The museum was created after Jean Laronze's donation of 40 of his works of art in 1933. He was a landscape painter from Burgundy (1852-1937). Today the museum is a certified Museum of France.

A museum in an old Priory



The Saint Marie Madeleine priory of Charolles might have been founded in 929 (on the hill from which it derives its name), after the victory of king Raoul of Burgundy over the Hungarians near Changy. The Charolais priory was linked to Cluny at the very beginning of the XIIIth century (1104).

Even though it had been regularly used by the pilgrims making their way to the Cluny Abbey, it was not particularly well known. Throughout the XIIIth and XIVth centuries the Charolles clunisian priory found it difficult to provide any consistent charity or hospitality due to insufficient staff and the instability at that time.

By 1408, the building was left in ruins. At the end of the XVth century Sébastien de Rabutin, (priest from 1472 till 1483), was involved in its reconstruction and left his coat of arms on the lintel above the main front door. Some parts of the buildings bear evidence to the reconstruction at that period: the main building with its tower which homes a spiral staircase and its mullioned windows and the capitulars room with its carved beam decorated with grotesque masks.

There are many representative examples of the transition between the end of the Middle Ages and the beginning of the Renaissance.

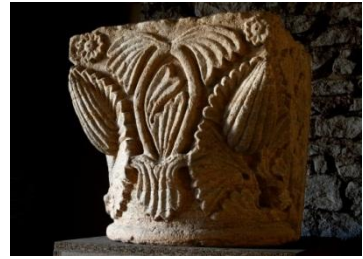
From XVIth till XVIIIth century very few significant architectural modifications were made. In 1791 the building was sold as a National Estate and was divided among several owners. The

The

The

church of the Priory was rebuilt in the middle of the XIXth century by the Sisters of Nevers who established a girl school there.

The old priorale's capitals



The museum preserves a collection of 11 romanesque capitals coming from the Priory. Some of these sculptures were found in the river in the heart of the city, they spent many years exposed to the bad weather in the garden of the town-hall before

joining the collection of the museum.

Most of them date from the XIIth century. Having been inserted in a wall, only 3 sides are sculpted with decorative and plant motives. They are classified Historical Monuments.

Earthenwares of Charolles

The earthenware factory of Charolles was founded by Hippolyte Prost in 1844. Created in the 1850s, a simple design was used to decorate everyday crockery. This simple design is characterized by a blue saw-toothed line, applied with a "V" shaped sponge with further decoration by either stencilling or rapidly brush painted flowers. Elisabeth Parmentier (a ceramic painter) arrived in Charolles in 1879 and marks the beginning of a more artistic style. This style is characterized by a bouquet of flowers, insects and a blue border "peigné". The production of this more intricately decorated china is what established the fame of the earthenware factory of Charolles for more than a century.



At the same time, the earthenware factory was commissioned to make unique show pieces which were finished with gold.

In 1892, Alfred Molin succeeded to Hippolyte Prost. At that date, a new signature was created: a marguerite with a stalk crossed by an "M", for Marguerite Forni, the Alfred Molin's wife.

The Molin family ran the factory until 1989.

During the Second world war the factory experienced several periods of lock-out, but between 1965-1980 its production was rationalized. The Maghreb, the East and the Middle East are the origins of inspiration for the factory which experimented with new designs and enamels, supervised by Jacques Molin.

After a period of crisis, the earthenware factory was bought in 1996 by the Terrier family who then created a new trade-mark: FdC. A new design line was organized.

A movie in dedication to the manufacturing process

In 2010 a documentary on the factory made by the ethnologist Nadine Michau was broadcast to publicize the making of earthenware.

Paintings of landscape

The works of Jean Laronze (1852-1937)



Jean Laronze native of G nelard, was born in 1852.

Throughout his life: farmers, landscapes of the Loire and general scenes of Charolais were his sources of inspiration. His paintings reflect the poetry

and melancholy of nature.

His vocation started at the age of 6 following a visit of the museum of Autun and developed at the High school of M con where his art teacher, Eug ne Chambellan, encouraged him to begin a career as an artist.

It all began in 1882, after getting married and moving to Paris. Laronze along with Bouguereau and Robert-Fleury attended the lectures of the landscape painter Dardoize at the Julian Academy. Noticed at the exhibition (Salon des Artistes fran ais) of 1887, he developed a moderate style, characterized by these huge and quiet landscapes of the Charolais countryside, surrounded with mist. His preference for the water incited him to look for the inspiration along the banks of the Arroux, the Bourbince and the Loire rivers. The 1920s and 1930s mark the peak of his career. Jean Laronze is a Burgundian example of the "landscape" movement which appeared in France with the school of Barbizon at the beginning of the XIXth century. Jean Laronze essentially attempted to paint the Charolais countryside and its vast and peaceful landscapes.

The figures present in his paintings, show that Jean Laronze was more attentive to their attitudes than to their faces.

Jean Laronze died in 1937. The opening of the Jean Laronze museum in 1933 was made possible by the donation of about forty of his works to the city of Charolles and this collection is now gathered together at the Museum of the Priory.

Paul Louis Nigaud's work



Born in Digoin in 1895, Paul Louis Nigaud began studying law but preferred to dedicate himself to Art. Showing an early ability for drawing, he entered into painting and illustration. A serviceman during the First World War, he was decorated and made a Knight of the

Legion of Honour.

His paintings and his drawings mainly represent Avallonnais. His work consists of landscapes and portraits, but also representations of various agricultural works using oil paints, red chalk and engravings. Inspired by the art of Paul C zanne, Nigaud's work is similar to that of the painter Louis Charlot.

Some of his productions as an illustrator are present here.

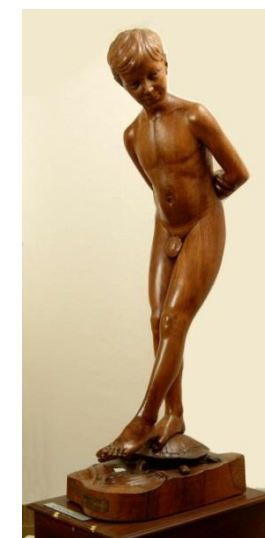
Paul Louis Nigaud was exhibited in a number of galleries in France and abroad along-side the noted sculptors Pierre Vigoureux and Fran ois Pompom.

Ren  Davoine's area

The sculptures of Ren  Davoine (1888-1962)

Born in Charolles in 1888, Ren  Davoine quickly joined his mother and his father-in-law (a trader in exotic timber) in Argentina. He then entered The Buenos Aires School of Fine Art where he applied the lessons learnt from his argentinian teachers Eduardo Sivori and C sar Giovanola. Charcoal drawings from this period are present here.

When he returned to France in 1918, he completed his first commissions.



But it was with the exhibition of his works in the Hall of the French Artists (Paris) of "Gaminerie" in 1925, that his career really took off. From this date, he was a regular contributor to this prestigious artistic exhibition, often winning prizes. During his career as a sculptor, Ren  Davoine mainly carved wood and was noted for his accurate reproduction of smooth skin. At the age of 35 he turned his hand to stone work with numerous religious monuments and statues. Working in isolation, away from the artistic world and its influences, classic art remained his main source of inspiration. He granted

particular importance to: the technique, the form, the attitude and expression.