

**[Transcript] Les Grosses Têtes / LE COUP DE FIL DU JOUR - Les pinceaux Léonard à l'exposition "objets estampillés de France"**

At Ralph's, we know the minute a tomato is picked, the fresh timer starts.  
The sooner we get our produce to you, the fresher it is.  
That's why we've shortened the time from harvest to home  
for our tasty tomatoes, strawberries, and salads.  
So no matter how you shop, you have more time with your fresh produce.  
Ralph's, fresh for everyone.  
We've locked in low prices to help you save big store-wide.  
Look for the locked-in low prices tags and enjoy extra savings throughout the store.  
Ralph's, fresh for everyone.  
A question for Maxime Bronne, who lives in Nice,  
a question that will allow us to have, in a moment,  
Isabel Meurice, ma'am Meurice,  
head of the Villeneuve-Loubet Culture Service,  
where there is currently an exhibition,  
Objects Stamped in France.  
It's in the cultural space André Malraux of Villeneuve-Loubet  
and among the objects stamped in France,  
you have the famous Breton-Saint-Jean, the Blocnot-Raudia,  
the Marinière-Armor-Lucs, La Pipe-Saint-Claude.  
I'm not going to list the whole list of the exhibition,  
but there is something I'm asking you to identify,  
which is signed by Léonard Bullier, and what is it?  
The French singers' albums?  
No, no, no.  
We must find something French then, purely French.  
Ah yes, it's French, these are French emblematic objects.  
The encyclopedia of chauvinism.  
Is it something that we put on ourselves?  
It's a cooking tool.  
Léonard Bullier is the brand that manufactures what?  
A cooking tool?  
A cooking tool, no.  
It's not the Georgettes.  
The Georgettes, no.  
It's a daily object.  
Léonard Bullier.  
Is it the inventor or is it the brand?  
It's the brand.  
You can give me three Léonards Bullier.  
What kind of candy is it?  
Not candy, it's even the specialist since 1779.  
Léonard Bullier.  
Is it used every day or rarely?

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It's a company that has been implemented in Saint-Brieu and that since this generation has succeeded.

Food?

Food, no.

Is it very Breton?

No, it's not particularly Breton.

Decorative?

Decorative, no.

Useful?

Useful, all relative.

It depends on what we do obviously, but yes, it's useful to the culture and to the pleasant.

Do you have a Léonard Bullier at home?

No, I don't.

What does it do in an artistic profession?

Artists, yes.

Decorations.

Decorations, no, but we'll be...

A paint, a specific paint.

A paint, no, but we'll be...

The palette.

The palette.

The brushes.

The brushes.

The brushes, Léonard Bullier.

Good answer.

From Valérie.

There's still evidence.

Hello, Isabel Maurice.

Hello.

So, what's special about the Léonard Bullier brush that is exposed to the cultural space?

André Malraux is currently answering me, but he's French.

He's French, made in Saint-Brieu.

So today, he's made with a synthetic film, an original, a natural brush.

It's not a brush anymore, it was a brush of what?

There were shavings, pores...

And not of Mars.

And that's it.

Very, very soft.

How did you come up with the idea

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of doing an exhibition with all these French emblematic objects?

The exhibition was really the discovery of the book

« Objects en pied France » by Christine Florent and Véronique Méricq was published in 2013.

So there are already ten years since the exhibition of the Martinière.

And it was a great success.

We found the Téphale hair, for example.

Yes.

The Lunettes-Veux-Arnais, I said it,

the Marinière-Armor-Lux,

the Verres-du-Ralex.

All of that is French.

All of that is French.

We selected 100 emblematic objects

of French know-how,

which were really selected for their genius,

their design, their functionality,

or their longevity.

But there are some,

there may be many more,

obviously, they have chosen them.

And they photographed them,

in my opinion, in a very modern way,

very interesting.

So it's as much an exhibition

of photographs as objects,

obviously, that we have assembled.

So, as the Expo Picasso shows us,

François Gilot,

drawn on the display of the exhibition,

you on the display of the exhibition,

it's the Sophie giraffe that you have chosen.

Absolutely.

I was already thinking about it

on the book of the editions of the Marinière.

But it's true that it obviously has a nice bow,

and we have a small army of giraffes

at the reception bank,

in the entrance of the castle.

Mr. Héctor Robal,

who wants to intervene, Mr. Robal.

What seems very interesting in your Expo,

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it's not that they are French,  
the objects,  
it's that they are in a kind of a temporality.  
That means that your glasses,  
from Arnais,  
well, when they wake up,  
from the 10s, or 20s, or 30s, or 40s, or 50s,  
someone would be pop,  
or rather, they would be 30s,  
or they would be this or that.  
What seems interesting to me in your Expo,  
which is something we find in the albums of RG,  
it's that passion for objects  
that don't have time,  
that don't have any time,  
objects that I would call objects.  
A umbrella, a umbrella,  
not a umbrella, 30s, or 50s, or 60s.  
By the way,  
RG has re-made these albums so much,  
he is perfectionist,  
at 20 years of distance,  
when he found that already,  
it felt too much the 30s.  
But in any case,  
that was it,  
and I feel that there is something temporary  
in the love that we can have  
for objects that don't show up.  
The soap of Marseille, Mr. Titoff,  
the soap of Marseille,  
Marius Fabre.  
Yes, yes, very good.  
He is part of the exhibition,  
just like the knife La Giole,  
and that's what it looks like,  
Roselyne Bachelot,  
the mouchoir of Cholet,  
also part of the Expo.  
Is that good?  
Yes, yes,  
there are the Charentes-Rondinos,  
the Chamblis de Molayon-Lichard,

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the Chaucons de Danse-Répetot,  
the Chulot-Petit-Bâteau.  
Yes, they became classics,  
we could say,  
because they were well made,  
well designed from the start.  
But it's also the case of the Belges,  
why did you remove the Belges?  
We could make an exhibition,  
indeed, on the...  
But the giraffe Sophie,  
with all the babies,  
it's good to have chosen the giraffe  
for the show,  
because all the babies  
had a giraffe Sophie.  
Me, for a giraffe Sophie.  
All the young babies.  
I had forgotten Roselyne.  
The giraffes didn't exist yet,  
at the time.  
But in any case,  
Le Pinceau-Bullier,  
the giraffe Sophie,  
the Charentes,  
the Poivrier-Peugeot,  
also part of the exhibition.  
Yes, all of that is part of the exhibition.  
So it's at Villeneuve-Loubet.  
What are the dates?  
It's up to when?  
Up to December 15th.  
December 15th.  
In which city?  
Villeneuve-Loubet.  
It's between Nice and Cannes.  
Between Nice and Cannes.  
Between Nice and Cannes.  
Madam, I would like to make sure  
not to let you know,  
I bought myself a French slip,  
but it's called...  
It exists too.

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We agree.

Yes, quite a lot.

Ok, that's enough.

Excuse me, but you bought yourself one?

He bought Maraud,  
it's been a long time.

I'm not going to lie to you,

I bought one because they're not given.

But it's good, it's good for France.

And why are you wearing it on your head?

The Charentes-Rondino,

the Beret Basque,

the Cirée,

the Verneuralex,

all of that is actually

in this exhibition,

Objects in Puy-et-France,

in the cultural space

André Malraux,

from Villeneuve-Loubet.

It's the Château des Beaumettes.

Until December 15th.

See you next time.