

CENTRE OF ARTS AND NATURE



EXHIBITIONS
AND INSTALLATIONS

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DOMAINE
DE CHAUMONT-SUR-LOIRE
CENTRE D'ARTS ET DE NATURE

WWW.DOMAINE-CHAUMONT.FR PHONE. +33(0)254 209 922

DOMAINE DE CHAUMONT-SUR-LOIRE

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INTRODUCTION

In Domaine de Chaumont's 2015 programme, fifteen or so new artists, visual artists and photographers will be lending their own interpretation to the atmosphere that reigns here.

2015 will mark the second phase in the work of the great Mexican artist **Gabriel Orozco**, who is working on a special commission for the Centre-Loire Valley Region with new, huge and altogether unusual "phantom flowers", inspired by the old tapestries in the long-abandoned bedrooms of the Château's princely apartments.

Trees and their mysteries will feature prominently in the programme of the Chaumont-sur-Loire Centre of Arts and Nature, with the exceptional "fossilised tree" by renowned Brazilian artist **Tunga** - a magnificent grey and blue marbled stone trunk harking back to the dawn of time, set up in the Stables Indoor Ring - as well as the "armour" tree knight by Finnish artist **Antti Laitinen**, and the majestic giant figures by **Christian Lapie**. No less impressive are the sublime trees of the "ordinary landscapes" by **Xavier Zimmermann** and his "canopy", produced at Chaumont-sur-Loire, along with **Jean-Christophe Ballot's** tree pictures.

Taking our cue from the "**World Climate Conference**", three major photographers have been invited to capture the paradoxical beauty of landscapes destroyed by human action on nature. The Château Galleries will therefore be displaying fascinating images by distinguished Japanese photographer **Naoya Hakateyama**, the sumptuous, abstract yet toxic, landscapes by Canadian artist **Edward Burtynsky** and by American artist **AlexMacLean**. It is in this context that the highly-acclaimed Ghanaian artist **El Anatsui** has been invited to create an original showpiece in the Farmyard Le Fenil Gallery.

Chaumont-sur-Loire will not be forgetting **poetry** in all this, with **Gerda Steiner's** and **Jörg Lenzlinger's** delirious dreamlands in the Château Chapel, **Cornelia Konrads'** suspended installations in the Historical Park, the subtle vibrations of Palermitan foliage by **Melik Ohanian** and **Gérard Rancinan's** still lifes.

Chantal Colleu-Dumond

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I. VISUAL ARTS
CENTRE REGION-LOIRE VALLEY SPECIAL COMMISSION
FROM **GABRIEL OROZCO**



"Fleurs fantômes", installation de Gabriel Orozco à Chaumont-sur-Loire, 2015 - © E. Sander

DOMAINE DE CHAUMONT-SUR-LOIRE

GABRIEL OROZCO

“FLEURS FANTÔMES”
CHÂTEAU’S PRINCELY APARTMENTS



© E. Sander

Artistic approach

As an artist who is always on the move, with no fixed studio, sharing his time between Mexico, the US and France, Gabriel Orozco turns his back on national or regional identification, instead drawing inspiration from the different places he lives in and travels through. He uses a whole host of different media and canvases to design and produce his work. Dabbling sometimes in photography and at others in sculpture, working one day on installation and on digital design the next – always experimenting with a wide variety of techniques and objects – this restless traveller defines himself as a wanderer, expressing the spirit of the times and places he experiences with immense subtlety. Immersing himself in signs, tracks and prints, no matter where his gaze happens to fall, in a quest to soak up reflections of reality, Gabriel Orozco is “interested in the combination of different meanings and conflicting information”. He pays particular attention to the “mechanisms of movement and vibration”.

A fervent reader and admirer of Borgès, Orozco believes that “art stems from complex simplicity” and never tires of turning data upside down to create a series of new sensations – for seeing and revealing reality in a new light.

Clearly professing his freedom of invention, “his eyes and ears are always fully open to the present”, in the euphoria of what is going on. What matters to him is “doing”, or poiein – “to make” in Greek, from whence our word “poetry” comes.

He has approached his commission for Chaumont-sur-Loire from the point of view of questioning the Château’s history and memory. Sensitive to the marks of time, Gabriel Orozco’s attention has been caught by the fragments of old tapestries in the former apartments of Prince and Princess de Broglie in the Château which, although faded and threadbare after all this time, are a palimpsest of successive eras. These wall coverings with elegant floral motifs have given him a matrix for subtly meditating on space and time.



“Fleurs fantômes”, Gabriel Orozco, 2014 – © E. Sander



“Fleurs fantômes”, Gabriel Orozco, 2014 – © E. Sander

Fascinated by the antique wallpapers adorning the apartments once occupied by guests of Prince and Princess de Broglie (the château’s last private owners), rooms abandoned in 1938 only to be opened up once again in 2011 for use by contemporary artists, the great Mexican artist Gabriel Orozco spent long hours absorbing the palimpsest constituted by these ancient wall hangings while carrying out a special commission from the Centre-Loire Valley Region.

His entire oeuvre is characterised by a search for the traces left by humankind and time.

The “phantom flowers” he presents at Chaumont-sur-Loire rekindle memories in abeyance, the invisible remnants of lives snuffed out, the intensity of memory of times long gone – which visitors capture a vague sense of without being able to identify the origin of their feelings, and which Gabriel Orozco’s canvases express.

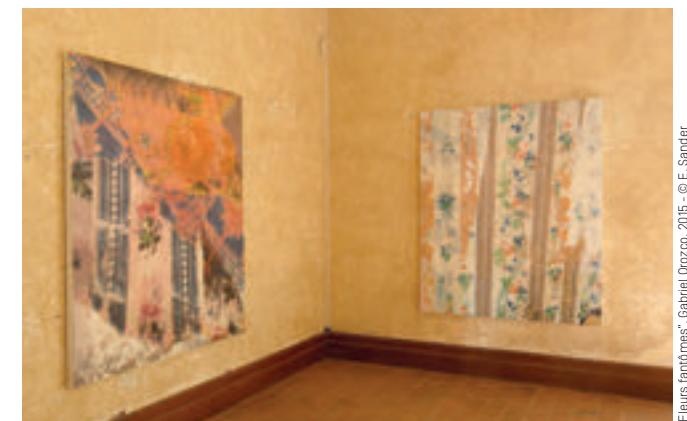
The works that line the château’s “guestrooms” recapture the details and wounds of these antique wallpapers, reconstituted by the artist using a slow but unique process of spraying oil on canvas. The quavering images produced are a measure for the uneasiness that comes over visitors here, in the face of the dialogue between the works themselves and the ancient imperfect walls they set off. The artist brings to light traces and colours that previously escaped the eye, just as he reveals the emotions long held in abeyance in these rooms.

It is this subtle dialogue with the mystery of the

surroundings and the diffuse memories they exude that the artist invites us to witness on this poetic stroll around the wall-walks on two of the château’s floors (west and south wings).

In 2015, Gabriel Orozco is expanding his “phantom flower” collection by working on the dimensions, frames and proportions of canvases exhibited at Chaumont-sur-Loire. He is adding enormous formats to the canvases already on display, subtly tweaking the proportions of the flowers on show with a dainty to-ing and fro-ing between colours, materials and eras.

In November 2014 in New York, Gabriel Orozco was presented with the Americas Society Cultural Achievement Award, a prestigious prize in the United States.



“Fleurs fantômes”, Gabriel Orozco, 2015 – © E. Sander

Key biographical dates

Gabriel Orozco was born in 1962 in Jalapa, Veracruz in Mexico, where he studied at the Escuela Nacional de Arte Plásticas and then the Círculo de Bellas Artes in Madrid. His first personal exhibition was put on in 1983 and, from the early 1990s, he made a name for himself as one of the leading artists of his generation on the international stage. His work has been displayed in many prestigious museums including: Musée d'Art moderne de la Ville de Paris, (1995 and 1998), Museum of Contemporary Art, Los Angeles (2000 and 2001), Serpentine Gallery, London (2004), Hirshhorn Museum, Washington D.C. (2004), Palacio de Cristal, Museo Nacional Centre de Arte Reina Sofia, Madrid, (2005), Museo del Palacio de Bellas Artes, Mexico (2006) and Museum Ludwig, Cologne (2006). He has taken part in the Venice Biennale (1993, 2003 and 2005), the Whitney Biennial (1997) and Documenta X (1997) and XI (2002).

His work has been the focus of a travelling retrospective from 2009 to 2011 at the MOMA (New York), Centre Pompidou (Paris), Kunstmuseum (Basle) and Tate Modern (London).

His recent personal exhibitions include *Asterisms*, Deutsche Guggenheim, Berlin and Musée Guggenheim, New York (2012), *Natural Motion*, Kunsthau Bregenz, Austria (2013) and *Thinking in Circles*, Fruitmarket Gallery, Edinburgh (2013). Also in 2014, he exhibited at the Moderna Museet in Stockholm and is preparing a major retrospective in Japan in 2015.

In November 2014 in New York, Gabriel Orozco was presented with the Americas Society Cultural Achievement Award, a prestigious prize in the United States.

Gabriel Orozco is represented in France by the Galerie Chantal Crousel and Galerie Marian Goodman.



"Fleurs fantômes", installation de Gabriel Orozco à Chaumont-sur-Loire, 2015 - © E. Sander



"Fleurs fantômes", installation de Gabriel Orozco à Chaumont-sur-Loire, 2015 - © E. Sander

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VISUAL ARTS



"Moi, Vous et la Lune" - installation de Tunga à Chaumont-sur-Loire, 2015 - © E. Sander

DOMAINE DE CHAUMONT-SUR-LOIRE

TUNGA

“MOI, VOUS ET LA LUNE”
STABLES INDOOR RING



Artistic approach

A dominant artist on the Brazilian art scene, Tunga – who is nicknamed after the Tonga islands in the Pacific Ocean – is part of a generation of artists following in the footsteps of Lygia Clark and Hélio Oiticica. He dabbles in an array of techniques including sculpture, installations, videos, performances and drawing. Shot through with literary, philosophical and scientific references (maths, entomology, archaeology and medicine among others), Tunga’s work sheds light on “the duality between the cerebral image and biological pulsation” (Prof. Nelson Aguilar).

He draws on mythology and fiction and “alchemical” processes to weave together a multi-faceted piece of work that is “disturbingly strange”. His works abound with everyday objects and materials of all kinds, such as blown glass, crystal marbles, snooker balls, sponges, brushes, ropes and minerals...

One of his most eye-catching pieces, *True Rouge*, is an intriguing sculpture crafted in 1997 and exhibited in Inhotim, Brazil, held together by a diversity of similar objects (sponges, snooker balls, glass marbles, brushes, glass vials), suspended in nets, the whole soaked in blood red liquid... In 2005, his monumental installation *A la lumière des deux mondes*, on show beneath the Louvre pyramid, brought together the cultures of the New and Old Worlds. Interlaced into the suspended sculpture are woven black supple shapes where golden skulls and statue heads of famous men from the Louvre collection have been imprisoned...

Fascinated by traces of a long-ago past as well as meteorites or celestial bodies from asteroids, Tunga

showcases a superb fossilised tree trunk marbled in grey and blue in the Stables Indoor Ring at Domaine de Chaumont-sur-Loire.



Key biographical dates

Born in Palmares, Brazil, in 1952, Tunga (Antonio José de Barros Carvalho e Mello Mourão) has become one of the most influential artists of his generation. He splits his time between Rio de Janeiro and Paris.

An architect by training (Faculty of architecture and urban planning at the Universidade Santa Úrsula, Rio de Janeiro), he experiments across the art board. His extraordinary practice encompasses sculpture, drawing, performance, video and poetry. In 1998 he was awarded the Prize for Best Sculptor (Associação Paulista de Críticos de Arte Price).

In the 1970s, he worked as part of a group of artists (Cildo Meireles, Waltercio Caldas, José Resende), who would publish together in the journals *Malasartes* and *A parte do Fogo*.

He exhibits worldwide: Sao Paulo Biennale (1981, 1987, 1994 and 1998), Documenta X de Kassel (1997), Venice Biennale (1982, 1995; Peggy Guggenheim Museum, 2001), Lyon Biennale (2000) and Moscow Biennale (2009) to give a few examples.

His work has been shown at the Museum of Modern Art in New York in 1993, Galerie du Jeu de Paume in Paris in 1992 and 2001 and at the Hara Museum of Contemporary Art in Tokyo in 1985.

In response to the Louvre's invitation in 2005, as part of the Year of Brazil in France, he created a monumental installation that he called *A la lumière des deux mondes*. This particularly impressive sculpture features figurative elements (skeletons, combs, heads), iron rods, wire ropes and weaving, and was made especially for the occasion in line with the exhibition organised at the Louvre at the same time, "Frans Post, le Brésil à la cour de Louis XIV". In 2014 Tunga took part in the collective exhibition Inside, at the Palais de Tokyo, in Paris.

His work can be seen in the world's most prestigious public permanent collections including those at the Museum of Modern Art (New York), Museum of Contemporary Art (Los Angeles), Moderna Museet (Stockholm) and Museo Nacional Centro de Arte Reina Sofia (Madrid).

He is represented by Mendes Wood (Brazil), Luhring Augustine Gallery, Christopher Grimes Gallery (USA), Pilar Corrias (England), Galleria Franco Noero (Italy) and Meyer Riegger Berlin (Germany).



"Moi, Vous et la Lune", installation de Tunga à Chaumont-sur-Loire, 2015 - © E. Sander

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EL ANATSUI

LE FENIL GALLERY



Artistic approach

El Anatsui is known for his wood and clay sculptures and his complex assemblages from recycled materials. In the late 1970s, he gave precedence to using glass shards and pieces of broken ceramic (*Broken Pots series*, 1976-1982). Two decades later, he shaped his first pieces of “fabric” from “poor materials”.

El Anatsui’s monumental wall installations (*Sasa [Coat]*, 2004, Coll. MNAM-CCI, Centre Pompidou), along with his floor sculptures (*Tiled flower garden*, 2012; *AG + BA*, 2014) are made from “scrap materials”: aluminium bottle tops, crushed, flattened cans

or cut-up sheets of metal. The artist carefully gathers these materials together to bind them with copper wire. Their supple, irregular forms are reminiscent of curtains, tapestries and clothing (*Man’s Cloth, Woman’s Cloth*, 2002). The sparkling, brightly coloured sculptures are as free forms, expansive sheets capable of being shaped and reshaped at each installation

His metal wall works have graced many a prestigious facade, from the Palazzo Fortuny for the 52nd Venice Biennale (*Fresh and Fading Memories*, 2007), to the Alte Nationalgalerie in Berlin (Old National Gallery) (*Ozone Layer* and

Yam Mounds, 2010), stopping off at the Palais Galliera in Paris (*Broken Bridge*, 2012) and Royal Academy in London (*TSIATSIA – searching for connection*, 2013) along the way. He recently adorned the High Line, an elevated section of a disused New York Central Railroad spur, now a linear park, with a “wall” of metal and mirrors (*Broken Bridge II*, 2012-2013).



El Anatsui is inspired by the human traditions of recycling and finding new uses for old used objects, and he has skillfully turned this into the mainspring of the creative process. His works reflect upon global trade and the destruction and transformation of materials - symbols of the events faced by the African continent.

“Art grows out of each particular situation and I believe that artists are better off working with whatever their environment throws up”.

[El Anatsui: *Gawu*: [Oriel Mostyn Gallery, Llandudno, 22 November 2003 - 7 January 2004] / [forew. by Martin Barlow; texts by Sylvester Okwunodu Ogbechie and Atta Kwami; interview with El Anatsui by Gerard Houghton], Llandudno: Oriel Mostyn Gallery, 2003].

At Chaumont-sur-Loire, El Anatsui has been invited to create an artwork in the Le Fenil Gallery.



Key biographical dates

El Anatsui was born in Anyako, Ghana, in 1944. He lives and works in Nsukka, Nigeria. Graduating from the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana (1969), he rounded off his classical training with an apprenticeship in the ancient techniques of the Ashanti culture, embracing engravings, ceramics and pottery for example. In the 1970s, he joined the group of Nigerian artists the Nsukka School associated with the University of Nigeria where he taught from 1975 to 2011.

In 1990, he was one of five artists selected to represent Africa at the 44th Venice Biennale.

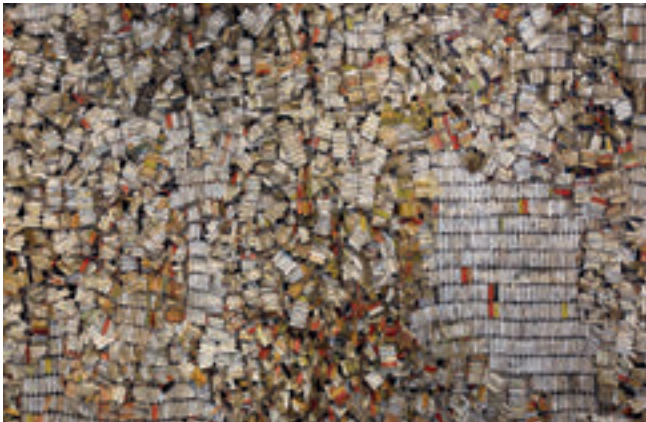
He has exhibited his work the world over: Mnuchin Gallery, New York (2014); Jack Shainman Gallery, New York (2014); Royal Academy of Arts, London (2013); Akron Art Museum, Akron, Ohio, USA (2012) (touring exhibition (2012-2015): *Gravity and grace: Monumental Works by El Anatsui* ; Brooklyn Museum, New York; Des Moines Art Center, Iowa; Bass Museum of Art, Miami; Museum of Contemporary Art San Diego, California); Sterling and Francine Clark Art Institute (The Clark), Williamstown (2011); Royal Ontario Museum, Toronto (2010) (touring exhibition (2010-2012): *El Anatsui: When I Last Wrote To You About Africa*); National Museum of Ethnology, Osaka (2010) (touring exhibition (2010-2011): *A fateful Journey: Africa in the Works of El Anatsui*); Rice University Art Gallery, Houston (2010); Jack Shainman Gallery, New York (2013, 2010, 2008); The Metropolitan Museum of Art, New York (2008); National Museum for African Art, Smithsonian Institute, Washington; 52nd Venice Biennale (2007); Biennale of African Art, Senegal (2006); Hayward Gallery (2005); Museum Kunst Palast, Düsseldorf, Germany (204) (touring exhibition (2004-2007): *Afrika Remix*; Centre Pompidou, Paris; Mori art Museum, Tokyo; Moderna Museet, Stockholm); Gwangju Biennale, Gwangju, South Korea

(2004); the National Museum of African Art, Smithsonian Institute, Washington (2000-2001); the Centro de Cultura Contemporania Barcelona (CCCB, 2001); 8th Osaka Sculpture Triennale (1995); 44th Venice Biennale (1990). In 2013, he won the prestigious Charles Wollaston Award for his piece *TSIATSIA (searching for connection, 2013)*. This gigantic shimmering wall work, woven together from scrap materials, covered the whole façade of Burlington House during the 2013 summer exhibition of the Royal Academy of Arts in London (Royal Academy's 245th Summer Exhibition).

In 2014, El Anatsui was elected as an Honorary Academician at the Royal Academy of Arts in London and a Foreign Honorary member of the American Academy of Arts and Sciences.

His work is featured in the following public collections: African Studies Gallery, University of Nigeria, Nsukka; MNAM-CCI, Centre Pompidou, Paris; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Los Angeles County Museum of Art, California; Indianapolis Museum of Art, Indianapolis; The National Museum of African Art, Smithsonian Institute, Washington DC; Royal Ontario Museum, Toronto; Missoni, Milan; Musée Ariana, Geneva; The British Museum, London; Clarks International Art Collection, Somerset; Guggenheim Abu Dhabi, Abu Dhabi; Osaka Foundation of Culture, Osaka; and Setagaya Art Museum, Tokyo , Museum of Contemporary Art , Tokyo among others.

El Anatsui is represented by: Jack Shainman Gallery, New York; October Gallery, London.



Installation d'El Anatsui à Chaumont-sur-Loire, 2015 - © E. Sander

DOMAINE DE CHAUMONT-SUR-LOIRE

GERDA STEINER and JÖRG LENZLINGER

“LES PIERRES ET LE PRINTEMPS” AND “CRISTALLISATEUR”
CHÂTEAU CHAPEL AND
TOWER OF THE TOWER-FLANKED ENTRANCE

Artistic approach

Since 1997 Gerda Steiner and Jörg Lenzlinger have been developing site-specific ephemeral, burgeoning projects that change over time – halfway between the biological and the artificial. For each exhibition, they tailor their visual vocabulary to the distinctive features of the new setting. Their installation *Giardino calante* in San Stae Church (Venice Biennale, 2003) brought them worldwide renown. Through their art they examine the concept of fertility, a notion often associated with chemical fertilisers but which above all conjures up the idea of the original energy from which flow all life forms. Enthralled by the creation process of living beings, in 2010 they designed an extraordinary soup of coloured crystals in the château's dining room at Chaumont-sur-Loire, which spilled its crystals over the banqueting tablecloth in surreal slow motion.

The *Cristallisateur*, which will be exhibited in the tower of the tower-flanked entrance, is a large transparent cylinder holding a fertiliser: a heated urea solution. This solution cools as the day goes on, and a needle-like crystal materialises – a living, ever-changing showpiece that is never the same.

The two artists see this exhibit as a metaphor of the thought process. Ideas spring forth through the day from our thoughts, in the form of large crystals. At night, they partially dissolve. The installation conveys the intelligence of an “organic” substance produced artificially.

Steiner and Lenzlinger have also harnessed their creative powers in *Les pierres et le printemps*, an exquisitely graceful and poetic installation that can be admired in the Château Chapel at Chaumont-sur-Loire. Interweaving plants, leaves, grass and dried flowers gathered from the Domaine's gardens and suspended in space, they have designed a living dreamland shaped by the light and the surrounding architecture.



“Les pierres et le printemps”: installation de Gerda Steiner et Jörg Lenzlinger à Chaumont-sur-Loire, 2015. © E. Sander

Key biographical dates

Gerda Steiner and Jörg Lenzlinger were born in 1967 and 1964 respectively and work together as a duo of artists. They live in Uster/Zurich. Since 1997, they have been working on joint projects. They grow artificial plants and crystal plants, cover walls with cheerful frescoes and greet their fellow kind with disarming charm.

Gerda Steiner made a name for herself with sweeping wall paintings whose curves and brash colours brought to mind the 1960s psychedelic models.

Jörg Lenzlinger specialised in experimenting with industrially produced urea, which he uses to make concretions of multicoloured stalactites and crystal landscapes. Together they fashion huge installations split into myriad parts, tiny wonderlands that tell their tale with uplifting charm and playful irony.



“Les pierres et le printemps”: installation de Gerda Steiner et Jörg Lenzlinger à Chaumont-sur-Loire, 2015. © E. Sander

DOMAINE DE CHAUMONT-SUR-LOIRE

ANTTI LAITINEN

“L'ARBRE CHEVALIER”
HISTORIC GROUNDS



Artistic approach

Antti Laitinen develops a performance art spanning both body art and land art.

Through his various projects he paints a certain picture of Finnish identity with playful irony.

Although he “anchors” his body in nature, he does not seek to fit “seamlessly” into the landscape, in the manner of Ana Mendieta.

Nature for him is a starting point, the beginning of a story. A challenge to take up, all the while remembering that the fight is in vain – already lost before we’ve even begun.

In the early 2000s, he set himself the task of getting back to nature. With no food, water or clothes, he would subject himself to an extreme and “romantic” experience for four days in a forest in Finland (*Bare Necessities*, 2002). In 2006, he dug out a path through the snow all the way to the sea, by climbing (*Attempt to split the sea*). *Self-portrait on the swamp* (2002) was taken in the swamps in Haukipudas. In 2007, in the middle of the Gulf of Finland, he set about building an island that he alone would inhabit (*It's my Island*). In 2009, he tried his hand at building a small iceberg that he returned to sea come summertime (*Growler*). Climbing aboard a flimsy pile of bark, the artist-explorer set sail on the

Baltic sea in 2010 (*Bark Boat*)... Every one of his actions is captured on camera or video camera.

For some of his pieces, Antti Laitinen borrows bark, wood, moss, soil, pine needles and roots from the forest. *Forest square*, which he unveiled at the Venice Biennale (2013), is one such example, crafted from finds in a patch of forest. In 2012, he felled a tree, cut it into pieces and then put it back together again (*Tree reconstruction*).

He shares Giuseppe Penone's vision that “a sculptor's work is to reveal the latent image in nature. He knows

how to see and doesn't impose anything”.

The whole of Antti Laitinen's work stems from a contemplation of nature, in which humour and fantasy question the way we relate to our environment.

In the Château grounds he has chosen to clothe a tree in “Armour”, like a knight of old protecting himself from attack by the enemy.



“L'arbre chevalier”, installation d'Antti Laitinen à Chaumont-sur-Loire, 2015 - © E. Sander

Key biographical dates

Antti Laitinen was born in 1975 in Raahe, Finland. He lives and works in Somerniemi, Finland.

He studied at Kuusamo Photo School, the Media School in Virrat, Turku Arts Academy and finally at the Finnish Academy of Fine Arts (2002-2004) in Helsinki.

He has been holding regular exhibitions since 1999, in Finland, Denmark, Germany, the UK, France, Canada, Brazil and China. For the “Nuit Blanche” in Paris in October 2011, he showcased an installation in the gardens of Musée de Montmartre made from videos of his performances (*It is my Island*, 2007; *Voyage*, 2008; *Growler*, 2009; *Bark Boat*, 2010). In 2008, he was invited to take part in the exhibition Maan Asema / “La position de la Terre” at the Centre Rhénan d'Art Contemporain Alsace (CRAC Alsace) which brought together some fifteen artists from the young Finnish art scene.

In 2013 Antti Laitinen represented Finland, along with Terike Haapioja, at the 55th Venice Biennale, when he set up a corpus of works in the Alvar Alto pavilion: two installations (*Forest Square* and *Tree Reconstruction*) and a selection of old pieces.

His work is also on display across several public and private collections (for example Saatchi Collection, Helsinki City Art Museum, Helsinki art Academy, Geographical Survey of Finland (Espoo, Finland), Northern Photographic Centre [Oulu, Finland] and Wäinö Aaltonen Museum of Art/Turku City Art Museum).

Antti Laitinen is represented by the Nettie Horn Gallery (London).



“L'arbre chevalier”, installation d'Antti Laitinen à Chaumont-sur-Loire, 2015 - © E. Sander

DOMAINE DE CHAUMONT-SUR-LOIRE

CHRISTIAN LAPIE

“LA CONSTELLATION DU FLEUVE, 2015”
HISTORIC GROUNDS



Artistic approach

“Harking from a small village in the Champagne region, not far from Reims, Christian Lapie started out by developing a pictorial technique drawing on the memory of a land profoundly marked by its painful past. In time, the artist progressed from surface to volume by erecting towering figures whose sheer symbolic presence vies with their universal value. Beyond depicting the Champagne region in miniature, Lapie’s work has gained ground to achieve a reach that no longer knows any bounds – geographic or cultural. Powerful in their silence, Lapie’s figures are carved out of looming tree trunks that he has chosen for their straightness and shaped into human form with a chainsaw, before coating them in a dark gangue that shrouds them in timelessness.

Installed in groups or in isolation depending on where he is invited to work, the artist stands them up tall and, all of a sudden, the space engulfs them. At once hieratic, spectral and memorable, Christian Lapie’s sculptures play a semaphorical role that highlights the atmosphere of their settings”. Philippe Piguet.

“My sculptures are not object-works,” says Christian Lapie. “Each work is a reply to an invitation. I always work in liaison with my hosts.

What matters is to be invited somewhere to think up and create these figures in a new context. My hosts come to me with an idea in mind, describing their land, their history, their family, their forest ...

I simply let myself float around in all that. I attach personal touches here and there. I come up with a setting for the figures so that the magic can unfold.

The human touch is essential in my work. It can’t work without it. Besides, if I didn’t have a project, I wouldn’t produce any work. All of my work is done for specific projects. There must always be human relations involved.”

Christian Lapie has installed soaring black figures, that are strange yet protective, in the Historical Park of the Domaine.



Key biographical dates

He studied at the Ecole Supérieure d’Art et de Design in Reims from 1972 to 1977 and then at the École nationale supérieure des Beaux-Arts in Paris from 1977 to 1979. In his early days as a painter, he used chalk, oxides and ash on rough canvas sheets mounted on rudimentary frames, before moving on to sheet metal, cement and charred wood.

A creative trip to the Amazonian forest inspired him to take up monumental sculptures. Back home in Champagne, rough and charred wood figures illustrate the bloody history of this World War I battlefield. His universal themes are steeped in musings on our relationship with the world around us and our own identity. Lapie’s elementary, sometimes rudimentary, techniques capture the memorable image of an irreducible “being in the world” that is both within and out of our reach. Artists who create by working out in the landscape are inevitably “travelling” artists. Christian Lapie is no exception: for the past decade or so he has been asked to work all over the world: in Japan (*Fort 61*, in the Echigo Tsumari sculpture park), France (*La nuit recule*, exhibited by the Fondation Salomon, Alex; *Le pupitre des Étoiles*, Parc de Sceaux), Canada (*The Crow’s Nest*, Castle Park), Belgium (*Le surgissement des ombres*, Château musée de Gaasbeek) and India (*In Path of the Sun and the Moon*, Jaipur).

His work challenges our individual and collective memory, and his installations of spectral figures take shape in carefully chosen, historically-charged settings. His sculptures all occupy their surroundings in the same way – taking them over and filling every available space. In their powerful silence, devoid of arms or face, they probe us and unsettle us. Because Christian Lapie’s figures are trees, they often tower over the onlooker, but their blackness and their stature are not a cause for concern in the artist’s view, as there is something reassuring and peaceful in the company of trees. Like calm, unchanging sentinels, they hark back to a past, embodying a recollection experienced personally, as if they possessed a human side.



DOMAINE DE CHAUMONT-SUR-LOIRE

CORNELIA KONRADS

“PASSAGE” AND “INTÉRIEUR EN PASSANT”
HISTORIC GROUNDS



Artistic approach

Cornelia Konrads creates permanent or temporary site-specific installations. Whatever the materials used (wood, stone or brick for example) – usually gathered on-site – the structures seem to dissolve and fall apart before our very eyes. This is the case for *The Gate*, a mind-boggling installation set up in 2004 in Fontainebleau Forest. The stones seem to hang, weightless, in mid-air as they crumble away from the existing stonework of a doorway worn down with age. The effect stops you in your tracks, catching you completely by surprise. In 2007, Konrads conjured up a slender and astonishing installation in a forest in Osnabrück, Germany (*Skulpturenlandschaft*), made from branches and wire. In 2001, Le Vent Des Forêts (Lorraine), an open-air contemporary art centre, housed one of her sculptures: *Rising fall...* Now no more than a memory, this piece at one time showcased an “endless” display of swirling twigs dancing in the air ... Cornelia Konrads’ silent exhibits monopolise your attention and shake your sense of sureness. The past few years have seen her dot ever more of these transitional, challenging spaces around the world – creating intermediate moments of instability.

“I like this idea of showing that there is something invisible to be found in the visible. I like to awaken the joy of thinking about possibilities, about what might be. [...] What I’m most interested in is order and chaos. The visible and invisible. The material and immaterial. And I don’t see them as contradictions. They’re like poles that are in everything. I like moments of amazement and irritation. On the whole when we look, we don’t see. We wander in a sort of monologue with ourselves. This irritation and amazement shake us out of this mental drowsiness.”
Cornelia Konrads.



The commission is being supported by the Fondation Hermès.

Key biographical dates

Born in 1957 in Wuppertal, Cornelia Konrads lives and works in Barsinghausen, Germany. She studied philosophy and cultural sciences.

Cornelia Konrads develops the most extraordinary site-specific installations in public venues, sculpture parks and private gardens. Permanent or temporary, they can be qualified as Land Art. Since 1998, she has been carrying out various projects abroad, particularly in France (*Le mur*, Saint Pierre en Chartreuse, 2006; Domaine du Rayol, Jardin des Méditerranées, 2014), the Netherlands, Belgium, Italy, Sweden (*Moment of decision*, Winter Biennale Lulea, 2003) the US (*Knotty stilts*, Bakersfield, California), Canada (Stone pile, Toronto,

2013, private commission), South Africa (*Walkaway*, 2nd International Land Art Biennale, Plettenberg Bay, 2013), Australia (*Billabong memory*, 2005), South Korea (*Pile of wishes*, Nature Art Biennale Gongju, 2004), Taiwan and Japan (*Floating surface*, Ascention, Oawayama Sculpturepark, Kamiyama, 2005). In 2014 she took part in an artist-in-residence programme in Rikuzentakata (Iwate Prefecture, Japan).

She has published several books including: *Places/Cornelia Konrads*, Ed. Freiburg, Br.: Modo-Verl, 2007; *In situ. Cornelia Konrads*, Site Specific Sculpture 2007-2011, 2012.



DOMAINE DE CHAUMONT-SUR-LOIRE

II. PHOTOGRAPHY



DOMAINE
DE CHAUMONT-SUR-LOIRE

EDWARD BURTYNSKY

PHOTOGRAPH GALLERY, CHÂTEAU

Artistic approach

A strong advocate of the environment, Edward Burtynsky tirelessly explores those landscapes shaped by human industrial activity. His work in this field spans over 25 years, photographing: mines, quarries, refineries, shipyards, marine industries, recycling factories, finding an unsettling beauty in the most unlikely places. Water is without a doubt his largest project to date, bringing together admirably composed images of an abstract beauty. Dams (Xiaolangdi dam, Yellow River, Henan Province, China, 2011), pivot irrigation systems (Arizona,

2011), geothermal plant (Baja, Mexico, 2012), oil spill in the Gulf of Mexico (2010)... The results of this exploration are masterful and breathtaking. Burtynsky's large-format photos are tremendously powerful visual statements. To document Oil, another grand fundamental subject, Burtynsky made several trips to India, Bangladesh, Canada, the US, China and Azerbaijan. He observed, pinpointed, composed and photographed what he refers to as his "oil epiphany": the oil derricks, the tar sands in Alberta, motorway networks in the USA (Los Angeles, Houston, Las

Vegas) and China (Shanghai), the abandoned oil fields in Azerbaijan and shipbreaking in Chittagong, Bangladesh. Edward Burtynsky's industrialized landscapes are shown in a sublime manner - more precisely, an *Industrial Sublime*. This vision enables the artist to communicate his message—in such a manner that the onlooker's experience is truly immersive.



Dryland Farming #11, Noroeste County, Aragón, Spain, 2010, 39 x 52 inches / 99.1 x 132.1 cm, © E. Burtynsky, Galerie Stefan Röpke Cologne



© Brigit Kleber

Key biographical dates

Edward Burtynsky was born in 1955 into a Ukrainian family in St. Catharines, a town south-west of Toronto Canada, where the industrial landscape was very much shaped by the production sites of General Motors. He lives and works in Toronto. Burtynsky graduated from Ryerson University (BAA Photography/Media Studies) in Toronto in 1982. In 1985, he founded Toronto Image Works, a photography laboratory and teaching facility.

His work may be found in over 60 major museums and numerous private galleries worldwide. His personal exhibitions include: *Water*, New Orleans Museum of Art (NOMA) / Contemporary Art Center (CAC), New Orleans, USA (international touring exhibition 2013- 2017); *Oil*, Corcoran Gallery of Art, Washington D.C. (international touring 2009 - 2012); *China* (touring exhibition 2005-2008. Southeastern Center for Contemporary Art (SECCA), Winston-Salem, USA; Boca Raton Museum of Art, Boca Raton, Florida, USA); and *Manufactured Landscapes*, National Gallery of Canada, Ottawa (touring exhibition 2003-2005). A range of impressive monographs have also been published, such as: *Manufactured Landscapes: The Photographs of Edward Burtynsky* (National Gallery of Canada / Yale University Press, 2003), *Burtynsky Water* (Steidl, 2013), *Burtynsky Oil* (Steidl, 2009), *China: The photographs of Edward Burtynsky* (Steidl, 2005), *Edward Burtynsky: Quarries* (Steidl, 2007).

His pictures are published in the English-speaking press at regular intervals, for example: National Geographic Society, Art in America, Art news, Flash Art, Art Forum, Canadian Art, The Smithsonian, Blind Spot, Playboy, The

New York Times, The Financial Times, Wall Street Journal, Globe and Mail and Harper's Magazine.

He has been awarded six honorary doctorates and an array of major awards: Ted Prize (2005), Prix Dialogue de l'Humanité aux Rencontres d'Arles en 2004, Flying Elephant Fellowship, Roloff Beny Book Award, Rogers Best Canadian Film Award, Applied Art Magazine book award(s), MOCCA Award (Museum of Contemporary Canadian Art, Toronto). In 2006, he was named an Officer of the Order of Canada.

His work is featured in the photographic collections of several of the world's most prestigious museums, not least: Reina Sofia Museum in Madrid, Museum of Modern Art in New York, National Gallery of Canada, Guggenheim Museum in New York and Los Angeles County Museum of Art in California. Edward Burtynsky is represented by: Nicholas Metivier Gallery in Toronto; Paul Kuhn Gallery in Calgary; Art 45 in Montréal; Howard Greenberg Gallery, New York; Bryce Wolkowitz Gallery, New York; Thomas Von Lintel, San Francisco; Sundaram Tagore Gallery, Hong Kong & Singapore; Flowers Gallery in London; Galerie Springer, Berlin.



Nickel Tailings NO. 30 Sudbury, Ontario 1996 36.5 x 60 inches 92.7 x 152.4 cm - © E. Burtynsky, Admiral-Milan

DOMAINE DE CHAUMONT-SUR-LOIRE

NAOYA HATAKEYAMA

“A BIRD” AND “UNDERGROUND/WATER”
LONG GALLERY IN THE STABLES AND
PHOTOGRAPH GALLERY, CHÂTEAU

Artistic approach

Naoya Hatakeyama's photography presents a meticulous, ongoing investigation into the conflictual relationship between people and nature.

Embracing a wide range of themes, he devoted his first series to limestone quarries (Lime Hills, Japon, 1986-1991). In *Underground* (1999), he explored the urban and underground rivers of Tokyo. He returned to his first subject of choice some ten years later by photographing the limestone quarries beneath the streets of Paris (*Ciel Tombé*, 2007)... Next up was *Blast*, a series of images that Hatakeyama began in 1995, in a thought-provoking report on explosions in open quarries ... Deeply moved by industrial transformations, he was invited to photograph the coal mines and industrial wastelands in the Rhineland in the winter of 2003 and presents us with powerful images of the Westphalia coalmine (*Zeche Westfalen I/II Ahlen*, 2003-2004). Showing abandoned industrial structures and blown-up factories, his large-format colour photographs accompany and transcend the landscape. In 2009-2010, he photographed the slag heaps, artificial hills piled with mining waste, in the mining area of Nord Pas-de-Calais.

In 2011, Naoya Hatakeyama created his most personal work to date. After

the earthquake and tsunami that struck the Pacific coast off the Tohoku region in Japan, on 11 March 2011, he flew to the town of Rikuzentakata where he was born to photograph what remained in the wake of its devastation. Kensegawa, his book that was published in 2013, paints a portrait of this ravaged region. Alongside poignant images capturing the chaos, he presents shots taken several years earlier, between 2002 and 2010, when the town was bustling with life ... For Naoya Hatakeyama, photos are a memory-preserving

medium. They collect together the very last traces of a past forever behind us.

The series on display in Chaumont-sur-Loire convey the magic of the dangerous game we play with nature - forgetting the tragic consequences of our repeatedly destructive measures. Through fascinating images of an altogether serious beauty, Hatakeyama catches our eye with scenes to which we would not have given time of day, but which immediately spark environmental awareness within us.



Underground / Water #6202 - 1999 - © Naoya Hatakeyama / Courtesy of Taka Ishii Gallery, Tokyo



© E. Sander

Key biographical dates

Naoya Hatakeyama is considered to be one of Japan's leading contemporary photographers. Born in 1958 in Rikuzentakata, Iwate Prefecture, Japan, he lives and works in Tokyo. A student of Kiyoji Otsuji, he graduated from the Art and Design School of Tsukuba University (1981-1984). In 1997, he received the prestigious Kimura Ihei Memorial Photography Award (for his series *Lime Works*), and in 2001 the Mainichi Award of Art (for the series *Underground*, on the urban and underground rivers in Tokyo).

He has taken part in a whole host of personal and collective exhibitions. In 2001, he represented Japan at the 49th Venice Biennale (with *Fast and slow*. Curated by: Eriko Osaka). The Tokyo Metropolitan Museum of Photography devoted a personal exhibition to him in 2011, *Naoya Hatakeyama: Natural Stories*, for which 100 photographs and two video installations were brought together for the public. The exhibition would then be put on display at the Huis Marseille Museum in Amsterdam (2011) and San Francisco Museum of Modern Art (SFMOMA, 2012).

At the 13th Venice Biennale of Architecture (2012), along with Toyo Ito he took part in the exhibition *Architecture. Possible here? Home-for-All*, a project addressing the reconstruction of Rikuzentakata in the wake of the 2011 tsunami. The Japanese pavilion won the Golden Lion for best national participation.

He has published a range of titles, including: *Lime Works* (Tokyo, Seigensha Art Publishing, Inc., [1996] 2008.), *Underground* (Tokyo, Media Factory, 2000), *Naoya Hatakeyama* (Kyoto, Tankosha, 2002), *Two mountains: Naoya Hatakeyama and Balthasar Burkhard* (Tokyo, Executive Committee of Two Mountains, 2006), *Zeche Westfalen I/II Ahlen* (Tuscon, Nazraeli Press, 2006) [French edition: La Houillere de Westphalie I/II Ahlen, Textuel, 2006], *Terrils* (Lille/Tokyo, published by Light Motiv/Taka Ishii Gallery, 2011), *Hanasu Shashin / La photographie qui parle* (Shogakukan 2010), *Blast* (Shogakukan 2013), *Kesengawa* (Tokyo, Kawade Shobo Shinsa, 2012), *Kesengawa* (Lille, published by Light Motiv, 2013).

His photographs form part of a number of public collections, such as: CNAP/FNAC (Paris, France), Maison européenne de la Photographie (MEP, Paris), CCA (Montréal), SFMOMA (San Francisco), National Museum of Art (Osaka), National Museum of Modern Art (Tokyo), Tokyo Metropolitan Museum of Photography, Museum of Fine Arts (Houston), Yale University Art Gallery, (New Haven), Swiss Foundation for Photography (Winterthur), Victoria & Albert Museum (London) and Tate Gallery (London).

He is represented by Taka Ishii Gallery (Tokyo).



A Bird / Blast #807 (detail, 9 of 17), 2006 - © Naoya Hatakeyama / Courtesy of Taka Ishii Gallery, Tokyo

DOMAINE DE CHAUMONT-SUR-LOIRE

ALEX MACLEAN

“UNEARTHED”
PHOTOGRAPH GALLERY, CHÂTEAU



Artistic approach

The artist and aviator Alex MacLean has spent several years capturing the changing landscapes across North America on camera, and persistently denounces the many “ecological absurdities” that mark our day and age.

He endeavours to shed light on what we can’t, or refuse, to see, “what we look at without understanding, and especially the ties that govern the spaces between the natural and constructed environments”. His pictures reveal “the effects of time, geological movements, shifting landscapes, urban sprawl, redeployment and the overlapping of surfaces and activities”.

He is also unwavering in his portrayals of the damage that industry inflicts on the earth and the steady destruction of beautiful landscapes.

Paradoxically breathtaking in their beauty, his photos condemn examples of irresponsible land abuse by human industry: open-air quarries or oil fields, the reckless excessiveness of which the photographer brings sharply to the fore in his aerial shots.



Oil swirls on tailing pond, Alberta, Canada 2014 - © A. MacLean

Key biographical dates

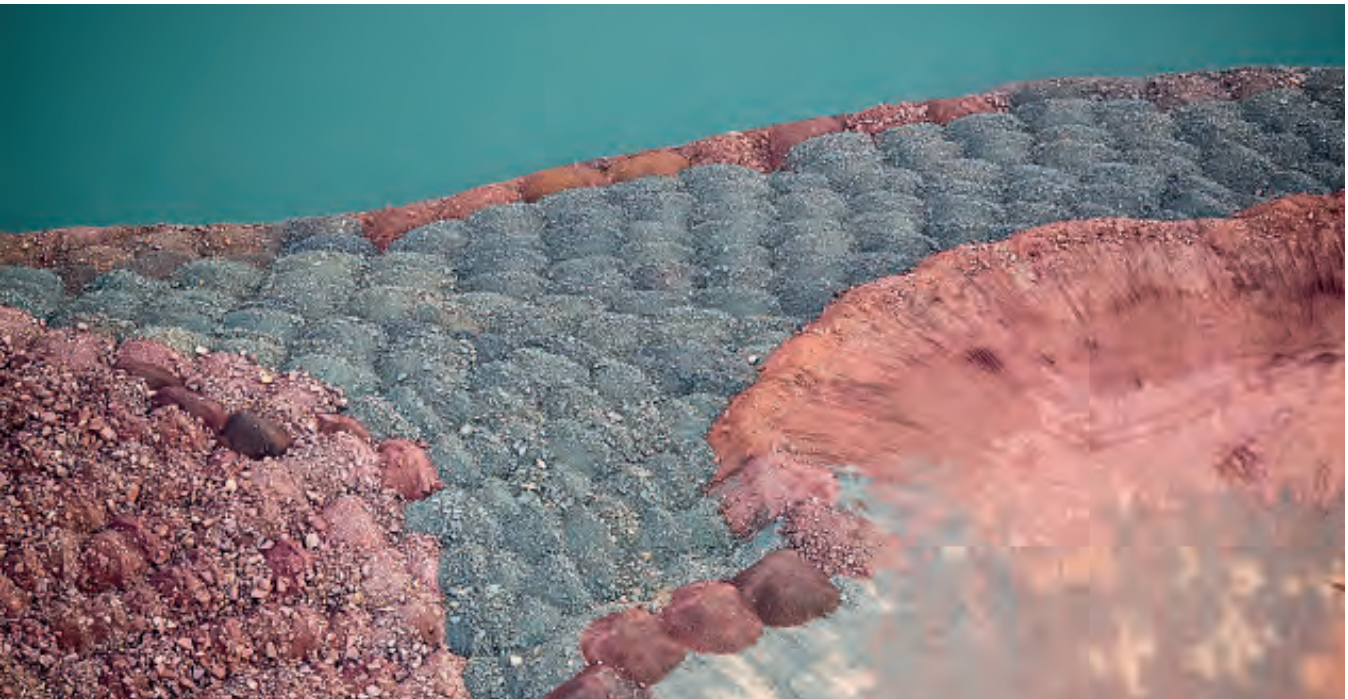
Alex MacLean lives in Lincoln, Massachusetts, and works in Cambridge in the USA. His work has been exhibited in the USA, Canada, Europe and Asia and is found in public, private and university collections.

He has won numerous awards, including the American Academy of Rome’s Prix de Rome in Landscape Architecture for 2003-2004, and grants from foundations such as the National Endowment for the Arts and Graham Foundation.

He wrote seven books between 1993 and 2007: *Visualizing Density*, *The Playbook*, *Designs on the Land: exploring America from the Air*, *Taking Measures Across the American Landscape*, *Aerial Reflections of America*, *Above and Beyond* and *Visualizing Change in Small Towns and Rural Areas*.

As a pilot and photographer, Alex MacLean keeps up the great tradition of aerial photography, but more with the aim of depicting the history and evolution of the land he captures than of showcasing a stunning landscape. He shines the spotlight on movements, the shifting landscapes, the effects of time and urban developments which reshape expanses, borders and the spaces in between.

His most recent book “Chroniques aériennes: l’Art d’Alex MacLean” (October 2010) brings together a selection of the best photographs annotated by his own comments.



Dump truck spill site, Mountain Iron, MN 2014 - © A. MacLean

DOMAINE DE CHAUMONT-SUR-LOIRE

XAVIER ZIMMERMANN

“PAYSAGES ORDINAIRES” AND “CANOPÉE”
“COUR DES JARDINIERS” GALLERY



Artistic approach

For fifteen or so years now, Xavier Zimmermann has been focusing his research on the landscape.

In 2004, he produced *Paysages français*, in which each photograph is composed according to the same layout: a strip of land and trees dominated by a sweeping sky that takes up three-quarters of the image. Zimmermann doesn't just snap his photographs at random. In the same way as a painter does, he devotes time to finding the right setting for composing each of his shots with the utmost care. As a surveying photographer, he scrutinises the ordinary reality of these landscapes and transforms them through the images he captures.

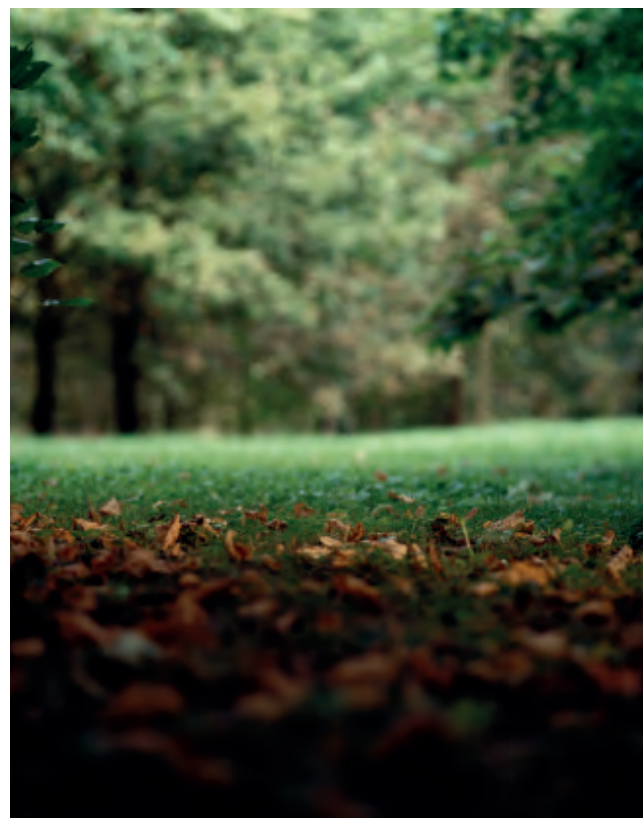
The series *Paysages ordinaires* (2006) unveils fragments of landscape in which areas of haziness overlap areas of clarity: undergrowth, autumn leaves ... By “simulating” long-sightedness and short-sightedness, Zimmermann prompts onlookers to shake up the usual way they see things, and instead to contemplate their surroundings for as long as it takes. Xavier Zimmermann reveals what our eyes no longer see. A suspended moment of poetry.

“Art does not reproduce the visible, rather it makes visible”. Paul Klee

At Domaine de Chaumont-sur-Loire, Zimmermann is showcasing *Paysages ordinaires* and *Canopée*, which he has created especially for this commission.

Paysages ordinaires

“Xavier Zimmermann toys with a shallow depth of field to bring out different grounds in the image: hazy areas in the foreground and background and a clear area in the middle ground. In this way he obtains a blurred image in which fragments stand out and catch our eye with their clarity. These are ordinary landscapes... And yet, they are not bound by the limits of memory, of an overall impression, but shed light on an element of the whole and force us to study this in all its precision. In this way Zimmermann makes visible what is generally lost in the bigger picture, like in some photographs where he shines the spotlight



Paysages ordinaires - © X. Zimmermann

on what is right on the ground, bringing to the fore the majestic curve of a blade of grass or the delicacy of a leaf resting on the ground. He also introduces emotion and even emotionalism into these landscapes through areas of haziness – as if our vision suddenly became blurred. This contrast between the distinct and indistinct creates a tension, challenging the way we see things and the way what we see is constructed, in the same way as in a photograph... His work on the balance of forms is somewhat similar to pictorial research”. Marie-Jeanne Caprasse

Canopée

“The canopy is the upper level of the forest, directly influenced by the sun's rays. It is considered to be a habitat or an ecosystem in its own right.

It forms an upper layer a few metres deep, and harbours 80% of the trees' leaves. This is where most of the sun's energy is captured.

My work on the landscape examines the way in which we see it and the way in which we take it on board.

At first light, aboard a 27-metre aerial platform, the tree tops come into view as if by magic and each and every detail comes sharply into focus. Imperceptible from the ground, each branch is now revealed.

Climbing up to the tree tops is like exploring the ocean floor. Seeing what can't be seen from the ground, touching what is out of reach.

And we thus become aware of the force of nature and its fragility”. Xavier Zimmermann



Canopée - © X. Zimmermann

Key biographical dates

Xavier Zimmermann was born in 1966 in Paris. He lives and works in Créteil.

He was a resident at the Villa Médicis in Rome from 1993 to 1994. Since 1991 Zimmermann has taken part in a whole host of personal exhibitions (Ecole des Beaux-Arts de Rouen, 2012; Maison des arts de Malakoff, 2009; Abbaye de Maubuisson, a contemporary art venue, 2007; Galerie Polaris in 2006, 2010; Le Creux de l'enfer, a contemporary art centre, 2004; FRAC Auvergne, 2003; Frac Alsace, 2002; Galerie Cent8, 1999] and collective ones alike (*L'œil photographique, œuvres majeures de la collection photographique du Centre national des arts plastiques*, Frac Auvergne, 2013; *Le souvenir des étendues*, Frac Auvergne, 2013; *Le Havre. Images sur commande*, Musée d'art moderne André Malraux, Le Havre, 2010; *Power of photography*, Sungkok Art Museum, Seoul, 2008; *Le cirque en majesté*, Daelim Contemporary Art Museum, Seoul, 2007; *Le vif et le furtif*, Musée d'art et d'histoire, Saint-Denis and so on.).

His work can be found in the following public collections: Fonds national d'art contemporain, Frac Auvergne, Frac Ile-de-France, Frac Paca, Frac Alsace, Frac Lower Normandy, Maison européenne de la photographie (MEP), Bibliothèque Nationale, Artothèque de Caen, Domaine de Chamarande and Fonds départemental d'art contemporain, Seine-Saint-Denis.

He has taught at the EESI Angoulême Poitiers (Ecole européenne supérieure de l'image) since 1995.



Canopée - © X. Zimmermann

DOMAINE DE CHAUMONT-SUR-LOIRE

JEAN-CHRISTOPHE BALLOT

“AUSTRALIE, 2004”

“COUR DES JARDINIERS” GALLERY



Artistic approach

Jean-Christophe Ballot divides his time between photography and documentaries.

A DPLG-qualified architect, graduate from the Ecole Nationale Supérieure des Arts Décoratifs and Ecole Nationale Supérieure des Métiers de l'Image et du Son and former resident of the Villa Médicis, his work forms part of several museum collections, including: Metropolitan Museum of Art, New York, Musée du Louvre; Fonds national d'art contemporain; Centre Pompidou; Maison Européenne de la photographie; Musée Carnavalet, Paris; Petit Palais, Paris; Musée Rodin, Paris; Bibliothèque Nationale de France; Thessaloniki Museum of Photography; Thessaloniki State Museum of Contemporary Art.

Space is the main focus of his repertoire: the space in towns, with the urban landscape and architecture, the space in ports, cramped spaces, sites of remembrance, spiritual places,

the space in natural landscapes and gardens and the space in lapidary and archaeological sites. He seeks out frozen moments in time and practises contemplative photography.

In his search for what is universal and timeless in the landscapes he observes and whose reflection he offers up to us, Jean-Christophe Ballot turns to painting, and his images therefore have the depth and breadth of an ageless painting.



Key biographical dates

Jean-Christophe Ballot lives and works in Paris.

A few landmark dates:

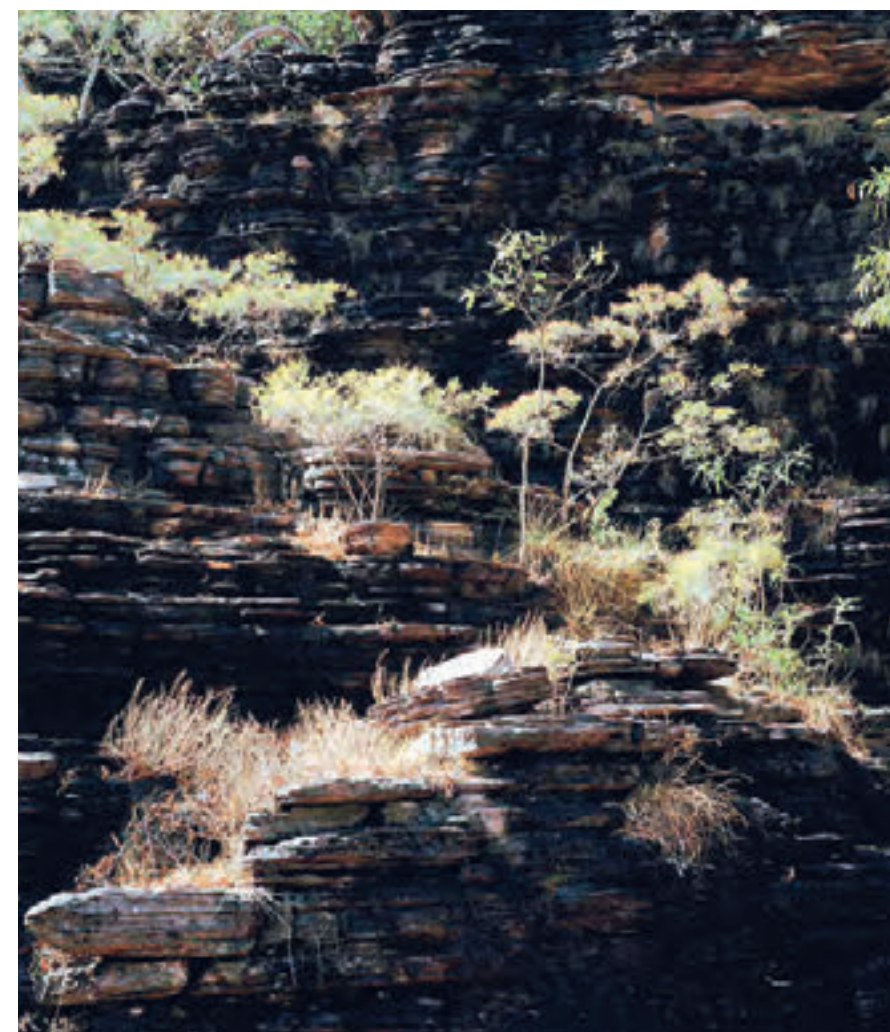
- 2001: personal exhibition at the Bibliothèque Nationale de France: Mont Athos.
- 2003: personal exhibition at the Louvre: La métamorphose du Louvre.
- 2007: personal exhibition in the Espace Landowski, Boulogne-Billancourt: Ile Seguin, paysage avec figures absentes.
- 2008: personal exhibition at the Maison Européenne de la Photographie: Urban Landscapes de Berlin à Shanghai.
- 2009: personal exhibition at the Loyola University Museum of Art, Chicago: Paris-Chicago.
- 2011: personal exhibition at the National Museum, Damas, Syria: Le Louvre transfiguré.

- 2012: personal exhibition at the Thessaloniki State Museum of Contemporary Art (Greece): Le musée dans le musée.

Selective bibliography:

- “Les trente six vues de la Sainte Victoire” text by Peter Handke, preface by François Barré, published by Gallimard, Paris, 2010.
- “Urban landscapes” texts by François Barré, Thierry Paquot, interview with Jean-Luc Monterosso, co-publication with Créaphis Maison Européenne de la Photographie, Paris, 2008.
- “Ile Seguin, paysage avec figures absentes”, text by François Barré, Boulogne-Billancourt.
- “La vie secrète du Louvre”, texts by Véroniques Maurus, published by La Renaissance du Livre, Brussels 2006.

- “Pharmacocosmos” text by Françoise Denoyelle, published by Créaphis, Paris 2005.
- “Beauport(s) une abbaye littorale” albums four and five, published by Créaphis, Paris 2005.
- “Diane, un mythe contemporain” text by Marie Richard, published by Créaphis, 2004.
- “Polyphonies” text by Guy Lobrichon, published by Créaphis, Paris 2003.
- “Les pierres d'attente” un conte d'Anne Guglielmetti, published by Buchet-Chastel, Paris, 2003.
- “Le Louvre transfiguré”, prefaces by Henri Loyrette and François Roussely, text by Geneviève Bresc-Bautier, published by Créaphis, Paris, 2002.
- “Divinatoire” text by Olivier Kaepelin, published by Filigranes, Trézélan, 2002.
- “Visa IV Casablanca”, text by Brahim Alaoui, published by Filigranes, Trézélan, 2002.
- “L'eau grande”, text by Michel Racine, published by Créaphis, Paris 2001.
- “Mon Athos” with a novella by Jean-Louis Poitevin, cahiers d'une exposition N°36, published by Bibliothèque Nationale de France, 2001.
- “Bratislava”, texts by Bernard Noël and Pascal Bonafoux, collection Capitales oubliées, published by Edipso, 1996.
- “Le Louvre en métamorphose”, texts by Michel Laclotte and Philippe Pigué, collection Diaclose, published by Créaphis, Paris 1994.



DOMAINE
DE CHAUMONT-SUR-LOIRE

MELIK OHANIAN

“STUTTERING”
CHÂTEAU GALLERY



Artistic approach

Exhibited in 2002 for the inauguration of the Palais de Tokyo in Paris, Island of an Island (1999-2001) was Melik Ohanian's first major piece of work. It depicts the birth of Surtsey island which formed off the coast of Iceland after a volcanic eruption under the sea in 1963. This sliver of land, supervised by the international scientific community and closed to the public, would become an exceptional observatory for studying the emergence of life.

Melik Ohanian hasn't looked back since in his examination of our relationship with the world, with memory, time and space. He shows us his thought process through an array of media (photography, film, video and installations for example). His work is complex and demanding, infused with philosophy, science and research, and can be interpreted as a laboratory of ideas that puts forth other hypotheses. His subtle and immersive showpieces usher the onlooker into a situation “of intense phenomenological experiences”.

Stuttering (or *Stuttering – Palermo*, 2014) is a series of photographs taken in the botanical gardens in Palermo. Displayed on a plasma screen – just like an advertising light box – each shot, taken twice with variation in

the point of focus, causes a sort of visual oscillation, a quivering sensation. The “stuttering” image blurs our field of vision, conjuring up the idea of a beating heart – perhaps the very heart of nature.



“Stuttering” – © M. Ohanian



“Stuttering” – © M. Ohanian

Key biographical dates

Melik Ohanian was born in 1969 and splits his time between Paris and New York. He graduated from the École des Beaux-Arts de Montpellier (1988) and the École Nationale des Beaux-Arts de Lyon (with a Master in Art and Media [DNSEP], 1993; and a further “Post-Diplôme” in Art and Media, 1994).

In 2004, he represented France at the 26th Biennale in São Paulo. He also took part in the Biennales in Sydney (*Reason Emotion*), Berlin and Pontevedra in 2004, the 8th Biennale in Lyon (*Experiencing Duration*) and the Moscow Biennale (*Dialectic of Hope*) in 2005, the Gwangju (Korea) and Seville Biennales in 2006, the Göteborg Biennale (*On the limits of politics and possibilities of resistance*) and 52nd Venice Biennale (*Think with the senses, Feel with the mind*) in 2007 and the Sharjah Biennale (United Arab Emirates) in 2011.

He has exhibited across myriad institutions, particularly the Galerie Chantal Crousel, Palais de Tokyo, the Yvon Lambert Gallery in New York, the Centre pour l'image contemporaine de Saint-Gervais, the Dvir Gallery in Tel Aviv, the Institut d'art contemporain in Villeurbanne, South London Gallery in London, De Appel in Amsterdam and the CCA Kitakyushu.

In 2006 the Institut d'art contemporain in Villeurbanne organised the first major personal exhibition on Melik Ohanian.

In 2008, 15 sites across the Parisian region showed his project From the Voice to the Hand at the same time (du Plateau/ FRAC Ile de France, MAC/VAL, Abbaye de Maubuisson, CentQuatre, Yvon Lambert...).

In 2013, Ohanian was invited to create the Armenian Genocide Monument (*Les réverbères de la mémoire*) in a park in Geneva.

His work has recently been displayed at the Centre régional d'art contemporain Languedoc-Roussillon Sète (curated by Noëlle TISSIER & Ami BARAK. Summer 2014).

He is represented by the Galerie Chantal Crousel, Paris.



“Stuttering” – © M. Ohanian

DOMAINE
DE CHAUMONT-SUR-LOIRE

GÉRARD RANCINAN

“STILL LIFE-FLOWERS”
DONKEY STABLES



Artistic approach

A campaigning photographer who “consciously pays witness to the metamorphoses of our humanity”, Gérard Rancinan takes pictures of his contemporaries and deciphers the behaviours and movements of our societies. The artist lends a critical eye to our modern world, in its excess and inconsistency, in an altogether unique allegorical and theatrical style by casting new light on artworks from different eras.

But this critical approach to painting our world, to which he has accustomed his followers, is nowhere to be seen at Chaumont-sur-Loire, where Rancinan has instead chosen to present wholly unusual bouquets in the Domaine’s Donkey Stables, spilling out with wilted flowers long past it in scenes of real-life “still lifes” as it were.

This series was created in partnership with the journalist and writer Caroline Gaudriault.



Key biographical dates

Gérard Rancinan was born in the Bordeaux region and started out as a photographer for the Sygma press agency, soon becoming one of their pioneers. Throughout this career spell he travelled the world, often with a front-seat view, witnessing first-hand the calamities befalling the world. From natural catastrophes, civil or ethnic wars to urban riots, he sought to capture the complexity of the human condition right from within, along with the ups and downs that shape it.

Driven by an urgent need for expression and eager for more freedom, Rancinan quickly broke out on his own, thenceforth revealing the challenges of our world quite brilliantly through the prism of an ever-changing visual creation.

He does away with borders and alternates between photographing for communication campaigns, investigating the headline sagas for the international press and taking portraits. His images of athletes, artists and men of the faith or of power have become icons. In his attempt to look at things from a different angle, he

heads out in the field or into real-life settings which come across as full-on enactments of the world we live in.

Gérard Rancinan’s work fits squarely into the realm of photography, which he has chosen as his means of expression and action. For him, a photographer is above all an instrument for thought, casting an alert eye over our times and finding a justified, lasting place in contemporary art. In this way Rancinan veers away from conventional photography, walking a unique rather than solitary path.

Gérard Rancinan’s work is on show in a great many galleries and museums worldwide (including the Museum of Contemporary Art in Barcelona: *Portrait de Nathalie*; Triennale di Milano: *Portraits de cardinaux*; Palais de Tokyo : *Metamorphoses*; Museum of the Milan Triennale: *Trilogie des Modernes*, Danubiana Meulensteen Art Museum Bratislava-Slovakia: *Trilogie des Modernes*) and forms part of several prestigious private collections of contemporary art.



DOMAINE
DE CHAUMONT-SUR-LOIRE

III. LASTING INSTALLATIONS





"Momento fecundo" - installation d'Henrique Oliveira, 2014 - ©E. Sander

Henrique Oliveira

Momento fecundo, Bee Barn

Both a painter and sculptor who produces pieces that pack an exceptional visual and artistic punch, Henrique Oliveira uses a cheap material that is commonplace in Brazil: plywood, or wood used in hoardings. Henrique Oliveira has chosen one of the big barns in the Farmyard of the Domaine de Chaumont-sur-Loire to erect a hybrid, almost living work of art that seems literally to rise up from the stone walls. He has designed an impressive spiral coiling around the framework and stairways of the building like a huge snake or a root that has been buried for decades in the stone and suddenly begins to grow impulsively, out of any control. The work wavers between animal and plant – its creator sees it as a reference to the snake in the story of Le Petit Prince, which swallows an elephant. But as with Gaston Bachelard (who wrote "The Poetics of Space"), for Oliveira the barn is the lair of the unconscious, and dark, unknown forces. For no one knows where the work begins and where it ends, or when this giant root or reptile will cease its inexorable growth.

Nikolay Polissky

Les racines de la Loire, Historic Grounds

A painter by training, the Russian artist Nikolay Polissky designs strange constructions out in the landscape. His work involves producing spectacular architectural forms that are always ecological. What has fascinated Polissky is the shadow cast by the big ancient cedars in the Historical Park at Chaumont-sur-Loire. Looming plant silhouettes covered in thousands of vine-plants have mysteriously "taken hold" of the site, sparking new legends there.

Vincent Barré

Chaos, Historic Grounds

The works of art presented by Vincent Barré at Chaumont-sur-Loire reflect the way he relates to the idea of Nature. In the Historical Park, on the hillside, Vincent Barré has laid out a cast iron sculpture in 6 parts, through which we can see the surrounding landscape, ever changing, always fragmented and framed by the rings when we move or rest a moment between the blocks.

Chris Drury

Carbon pool, Gouloup Park

British land artist Chris Drury makes installations which, even before being works, are constructions in keeping with ancestral techniques, anchored deep in cultures and imaginations. He primarily takes an intuitive approach to his work.

In Chaumont-sur-Loire, the artist has designed a mighty spiral apparently magnetically sucking up some of the Gouloup Park's secrets, in a clever dialogue with the big cedars from the time of Princess de Broglie.

Sarkis

Ailleurs, ici, Château

Sarkis has designed this light pathway as an introductory, mental journey along which visitors write their own history. He has placed his glass panes in front of the windows in the south and west wings of the Château, in the kitchens and the Pantry. Decorated with scenes of life and death, love and architecture, these stained-glass windows capture past histories and future visions in the moment. Sarkis has left 12 of the 72 stained-glass windows that he designed specially for the Domaine to it.



"Chaos" - installation de Vincent Barré, 2014 - ©E. Sander

Armin Schubert

Objets sphériques, Historic Grounds

An astute observer of landscape, the Austrian artist Armin Schubert designs natural architecture. Inspired by details in nature and structures, he mainly works with natural matter found outdoors (stones, branches, roots, leaves, earth, etc.). He then rearranges these commonplace elements into new units.

The "spherical objects" called "sub-ex-terre" that he has designed for the Domaine literally seem to rise up from the earth.

Andrea Branzi

Recinto sacro, Gouloup Park

The glass sculpture that this great Italian architect and designer has crafted for Chaumont-sur-Loire offers up a secret, sacred, inaccessible enclosure – a poetic space no one can enter and where vegetation can grow at liberty.

Giuseppe Penone

Arbre-chemin, 2012, Historic Grounds

Deep within a secluded copse, Giuseppe Penone has laid out a complete garden of his own: a mysterious maze and hedge-lined pathways drawing us into secret meditation, for "the forest speaks to us of the forest, but in speaking of the forest it speaks to us of humankind".

Patrick Dougherty

Installation in the Historic Grounds

In the Park of Château de Chaumont-sur-Loire, American artist Patrick Dougherty has designed forms that are at once airy and plant-like. Monumental and deeply inspired by their setting, they call out to visitors at the twists and turns of the copses, beckoning with their half-natural, half-architectural allure.

Pablo Reinoso

Installation in the Gouloup Park

In the artist's imagination, the bench becomes fantastic, as if endowed with a life of its own that would see it develop, grow, germinate, giving free rein to impossible outgrowths – the folly of which exceeds the usual boundaries of our day-to-day. Throwing our habits out the window by reinterpreting an everyday object as it were, Reinoso introduces a touch of wonder into the Domaine park.

Tadashi Kawamata

Cabanes dans les arbres, Promenade sous les arbres and Promontoire sur la Loire, Historic Grounds

In his works created in 2011 at Chaumont-sur-Loire, Japanese artist Tadashi Kawamata plays around with relations of scale, completely immersing visitors in nature and showing them how to grasp the landscape in a new way.

Dominique Bailly

L'abri, Water Tower

At the borderline between sculpture and landscape, Dominique Bailly has dreamt up an exhibit in connection with the architecture of its setting.

Anne et Patrick Poirier

Capella dans la clairière, L'œil de la Mémoire and Lieu de rêve, Historic Grounds / L'œil de l'Oubli, The Ice-House

Anne and Patrick Poirier's work fits subtly into the landscape of the Park. Carved or engraved blocks of granite taken in the ivy and bushes of the Historical Park, their creations are pretend vestiges of archaeological research and tell any passers-by who happen upon them a story of memory and nostalgia.



"Toi(t) à terre" - installation de Rainer Gross - © E. Sander

François Méchain

L'Arbre aux Echelles, Historic Grounds

A reference to the novel by Italo Calvino, "The Baron in the Trees", in which the hero seeks refuge in the trees to break free from the chains of ordinary life, this "tree with ladders" by the sculptor and photographer François Méchain is a poetic invitation to look at the world from another point of view – further away and higher up.

Erik Samakh

Lucioles, Historic Grounds

"Guiding lights" hanging from the big trees in the Park, Erik Samakh's beguiling fireflies charge up in the sun and give off a sparkling, dream-like glow come nightfall.

Rainer Gross

Toi(t) en perspective and Toi(t) à terre, Historic Grounds

By displaying living, changing and fleeting processes, German artist Rainer Gross has conjured up flowing shapes that are sometimes graphic and at others organic – whose form is reminiscent of the roof on Amboise Tower.

Patrick Blanc

Spirale végétale, Stables Yard

The inventor of green walls Patrick Blanc presents a brand new exhibit at Chaumont-sur-Loire – a giant leaf rolling up on itself until it forms a secret cave, open to the sky.

Luzia Simons

Stockage, Château

A journey through colour unravels before our eyes in a series of large scanograms of depixelated and repixelated tulips, with fragmented motifs that are meticulous in their detail and enlarged beyond what seems possible by this Brazilian artist now based in Berlin.

Jannis Kounellis

Sans titre, Château's Kitchen

The forest of beams and bells cultivated by Jannis Kounellis in 2008 is a powerful and spectacular sight to behold, where the artist expressed his wish to "wake up" the Château, each bell representing, for him, a mouth that lets out a cry.

DOMAINE DE CHAUMONT-SUR-LOIRE

IV. THE CENTRE OF ARTS AND NATURE



Owned by the Centre-Loire Valley Region since 2008, Domaine de Chaumont-sur-Loire encompasses the Château, Park and International Garden Festival. Art installations, photo exhibitions, meetings and symposia held there all explore the links between art and nature, making the Domaine the very first Centre of Arts and Nature to be focused entirely on the relationship that artistic creation has with landscape invention.

The Domaine in figures

12 000 000 sq.m. of total surface area
32 hectares of Grounds
1 ten-hectare extension, landscaped by Louis Benech in 2012

75 contemporary artists and photographers invited between 2008 and 2014
12 exhibition galleries, making a total of almost 2000 sq.m
6 restaurants, located in the Château, the Farmyard, and the International Garden Festival

100% increase in visitors [2007 - 2014]
415 000 visitors in 2014 (200 000 en 2007)
20 000 children hosted for educational activities in 2014

1 owner : the Centre-Loire Valley Region
Open **363 days** a year
75% self-financing

A 5-star site for the Michelin Guide: 2 stars for the Château and 3 stars for the International Garden Festival.



"Recinto sacro" - installation d'Andrea Branzi, 2013 - © E.Sander

1. A multifaceted mission

Since 2008 Domaine de Chaumont-sur-Loire has been the property of the Centre-Loire Valley Region, which has founded a new public cultural cooperation institution (EPCC in French) for the purposes of carrying out an ambitious artistic project. The Centre Region is one of the first regional authorities to have put itself forward for the acquisition of a national Domaine, and such a prestigious one at that because of its past and outstanding location alongside the Loire, a UNESCO World Heritage landscape.

This public institution is tasked with overseeing, on the one hand, the protection and enhancement of all the Domaine's real estate and movable property including the Château, Stables, outbuildings, Park and collections and, on the other hand, the development of a series of activities centred on contemporary creation in the Château and Park, including the International Garden Festival, created in 1992.

2. A range of objectives

From the sumptuous décor requested by Diane of Poitiers to the extravagances of the Princess of Broglie, from the medallions of Nini to the recitals of Francis Poulenc, from Nostradamus to Germaine de Staël, from Henri Duchêne's Park to the International Garden Festival, Chaumont-sur-Loire has always been at the forefront of creation, elegance and fantasy.

In utter keeping with this rich artistic history, Domaine de Chaumont-sur-Loire has been conducting a thriving and diversified programme since 2008, all year round, on the link between art and nature, in the Château, the Park and naturally through the International Garden Festival. All of the activities (installations, artistic interventions, photo exhibitions, symposia, meetings and so on) bear upon this theme.

As a cultural venue for encounters since October 2008, Domaine de Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications, all of which work towards developing an ambitious contemporary artistic project within a monument of nationwide importance and regional relevance.

The Park and International Garden Festival of Chaumont-sur-Loire are listed as a "Remarkable Garden" in France and, since 2011, have also been the proud holders of the "Remarkable trees" award.

The "Garden Festival" event has been awarded 3 stars by the Guide Michelin, on top of the Château's 2 stars. It is also recognised as a "Quality tourism" venue.

3. The Park and Domaine metamorphosed 10 new hectares in the park

The restoration and extension of Domaine de Chaumont-sur-Loire's Historical Park, funded by the Centre-Loire Valley Region according to its wishes, were entrusted to the great landscape architect Louis Benech in 2012. The landscape development of Prés du Gouloup, a new 10-hectare stretch of greenery bringing the Domaine's total surface area to 32 hectares, provides new settings for artists and landscape architects.

4. New areas in 2015

There are all sorts of new features in store, with a new exhibition area in the "Cour des Jardiniers" Gallery, the opening of the previously inaccessible Stables Long Gallery, and the Café des Savoirs et des Saveurs in the Farmyard.



5. The Domaine's key players

Bernard Faivre d'Arcier
Chairman of the Board of the Domaine de Chaumont-sur-Loire



Graduate from the Hautes Etudes Commerciales Business School, the Sorbonne in Literature, the Institut d'Etudes Politiques de Paris and Ecole Nationale d'Administration.

- Civil Administrator at the French Ministry for Culture (since 1972)
- Assistant Director-General of the Institut National de l'Audiovisuel (INA)
- Official Representative of the Chairman of the Centre National du Cinéma (CNC)
- Director of the Festival d'Avignon, from 1979 to 1984 and from 1993 to 2003
- Cultural Advisor to the Prime Minister (1984-1986)
- Founding Chairman of LA SEPT, the French branch of the ARTE channel
- Organiser of the Assemblée Nationale's Bicentenary events (1989)
- International Consultant for festivals in Houston, Rome, Tokyo
- President of the UNESCO International Fund for the Promotion of Culture
- Director of Theatre and Shows for the French Ministry for Culture (1989-1992)
- Director of the Centre National du Théâtre from 1993 to 1998
- Founder of the European theatre network Theorem
- Commissioner-General for the Saison culturelle Hongroise in 2001 in France (Magyart) and in 2003 for the Saison culturelle Polonaise (Nova Polska).

Chantal Colleu-Dumond
Director of Domaine de Chaumont-sur-Loire and of the International Garden Festival, exhibition curator



An agrégée professor of Classics, Chantal Colleu-Dumond has spent much of her career working abroad.

- Director of the Centre culturel français in Essen, Germany, from 1982 to 1984.
 - Artistic envoy in Bonn, from 1984 to 1988.
 - Cultural and scientific advisor in Bucarest, Romania, from 1988 to 1991
 - Director of the Department for International and European Affairs at the French Ministry for Culture from 1991 to 1995.
 - Cultural advisor in Rome, from 1995 to 1999. Inspired by her love for gardens and heritage, she founded the "Capitales oubliées" collection and ran the cultural centre at Fontevraud Royal Abbey, developing a project on the image of garden heritage. She has put together a whole host of projects and events, particularly in the fields of contemporary art and photography.
 - Cultural advisor at the French Embassy in Berlin and Director of the Institut Français in Berlin, from 2003 to 2007. In September 2007 Chantal Colleu-Dumond took over as Director of Domaine de Chaumont-sur-Loire, which encompasses the International Garden Festival, the Château and Centre of Arts and Nature, for which she oversees the artistic programme and curates the exhibitions.
- She has written various books and published "Jardin contemporain mode d'emploi" with Flammarion, translated into English and Chinese.

6. Major projects 2008 - 2014

The Centre of Arts and Nature was founded in 2008 and celebrates its seventh birthday this year. Since its creation, numerous outstanding exhibitions have been held and innovative projects taken shape in the Domaine's 32 hectares.

Visual artists and photographers

In 2008

Jannis Kounellis / Erik Samakh / Rainer Gross / Victoria Klotz / Andreas Gursky / Alex MacLean / Jean Rault / Michel Séméniako

In 2009

Nils-Udo / François Méchain / Dimitri Xenakis et Maro Avrabou / Daniel Walravens / Vincent Péraro / Patrick Blanc / Rodney Graham / Jacqueline Salmon / Guillaume Viaud / Deidi von Schaewen / Luzia Simons / Jean-Louis Elzéard

In 2010

Anne et Patrick Poirier / Bob Verschueren / Côme Mosta Heirt / Marie Denis / Benoît Mangin et Marion Laval-Jeantet / Karine Bonneval / Thibaut Cuisset / Toshio Shimamura / Marc Deneyer / Marie-Jésus Diaz / Marc Riboud / François Trézin / Ralph Samuel Grossmann

In 2011

Sarkis / Tadashi Kawamata / herman de vries / Dominique Bailly / Gerda Steiner et Jörg Lenzlinger / Gilbert Fastenaekens / Helene Schmitz / Manfred Menz / Shin-Ichi Kubota

In 2012

Sarkis / Giuseppe Penone / Patrick Dougherty / Michel Blazy / Shigeko Hirakawa / Peter Briggs / Samuel Rousseau / Darren Almond / Alex MacLean / Eric Poitevin / Gilles Walusinski / Brigitte Olivier

In 2013

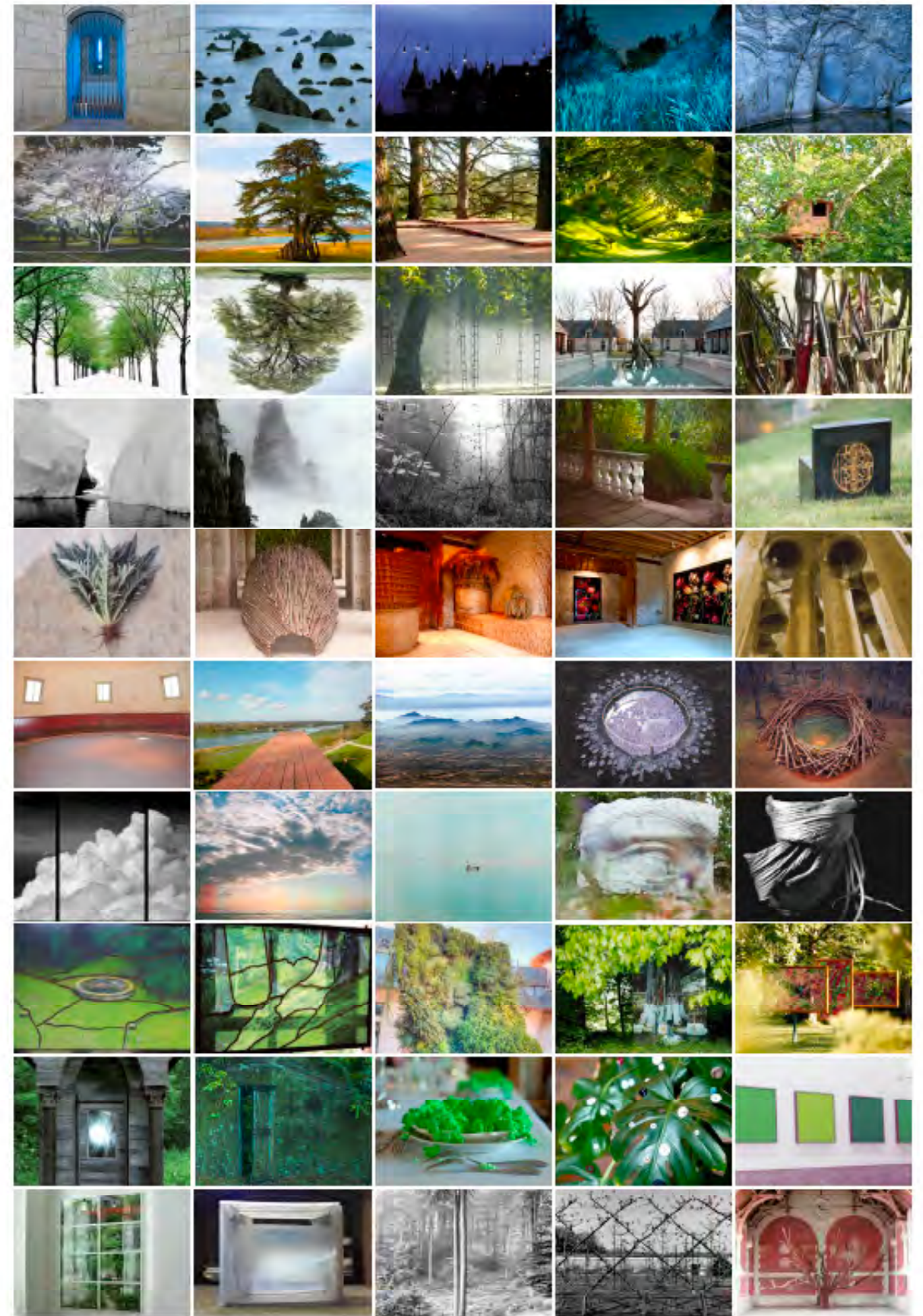
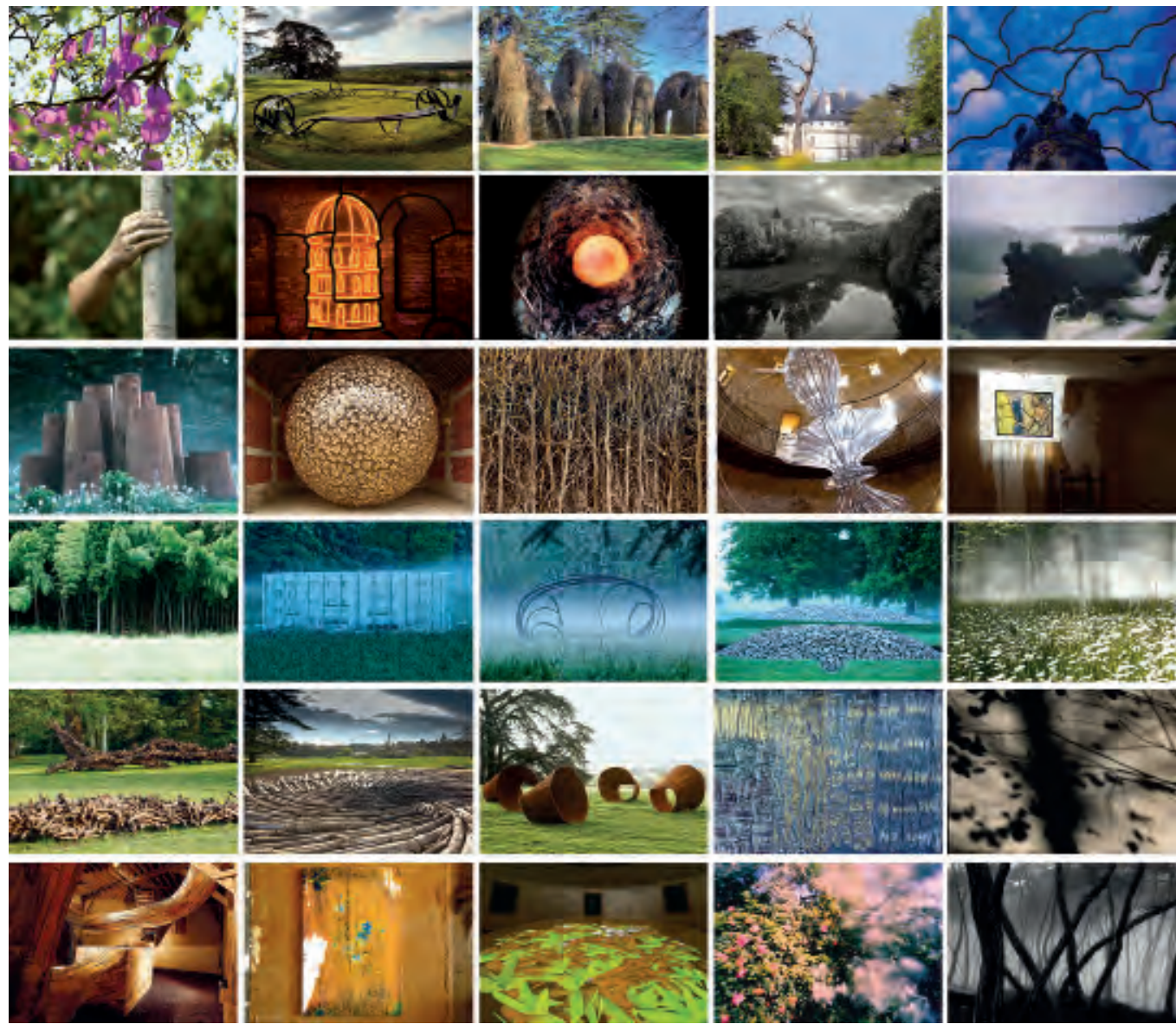
David Nash / Armin Schubert / Klaus Pinter / Eva Jospin / Andrea Branzi / Fujiko Nakaya / Michel Gérard / Sarkis / Claude Lefèvre / Nicolas Lenartowski / Jacques du Sordet / Jeffrey Blondès

In 2014

Henrique Oliveira / Chris Drury / Vincent Barré / Nikolay Polissky / Miguel Chevalier / Stéphane Erouane Dumas / Gilles Coudert / Bae Bien-U / Jocelyne Alloucherie / Hanns Zischler / Ralph Samuel Grossmann / Yan Pei-Ming



Pins de Gyeon Gu*, exposition de Bae Bien-U, Domaine de Chaumont-sur-Loire, 2014 - © Bae Bien-U



DOMAINE DE CHAUMONT-SUR-LOIRE

2015 CULTURAL PROGRAMMING

The Centre of Arts and Nature

Centre-Loire Valley Region special commission

Gabriel Orozco

Visual arts

Tunga
El Anatsui
Gerda Steiner et Jörg Lenzlinger
Antti Laitinen
Cornelia Konrads
Christian Lapie

Photography

Edward Burtynsky
Naoya Hatakeyama
Alex MacLean
Xavier Zimmermann
Jean-Christophe Ballot
Melik Ohanian
Gérard Rancinan

Lasting installations

Henrique Oliveira
Chris Drury
Vincent Barré
Jannis Kounellis
Giuseppe Penone
Sarkis
Tadashi Kawamata
Patrick Dougherty
Armin Schubert
Andrea Branzi
Pablo Reinoso
Dominique Bailly
Anne et Patrick Poirier
François Méchain
Erik Samakh
Rainer Gross
Patrick Blanc
Luzia Simons



Alber Elber #101 (detail, 2011, 2010) - © Naoya Hatakeyama / Courtesy of Iwan Allen Gallery, Tokyo



"Paysages ordinaires" - © X. Zimmermann



"Shuttering" - © M. Ohanian

International Garden Festival

from the 23rd of April to the 1st of November 2015

24th International Garden Festival on the theme "Extraordinary gardens, collectors' gardens": all collectors of artefacts, works or rare plants find themselves swept up/carried away by the momentum of their all-consuming passion. To collect is to gather things that other people don't have, to love what is precious, unique and original. It also involves seeking out the diverse, multiple and different, endlessly compiling treasures, finds and wonders. Come to the 2015 International Garden Festival, and you'll discover extraordinary gardens, collectors' gardens and cabinets of plant curiosities.

"Gardens of light" or experiencing the gardens at night
Thanks to the ongoing partnership with Philips and Citéos, for part of the summer the Chaumont Gardens can be visited in the evening, by the glow of light-emitting diodes, which will reveal new aspects and extraordinary, mysterious ambiances through their colours, their lights and their reflection.

Night reveals plants in an unusual way and the light, subtly proportioned, whether white or coloured, through the diversity of its radiating beams and its spectrums, completely changes the way the garden is perceived, by revealing shapes and silhouettes you would never dream of during the day.

Evening visits to the Garden Festival will be from 10.00 pm to midnight.

Every evening except Friday from 1st July to 31 August

"The Splendors of Autumn"

All Saint's weekend in France (1 November) is also a very popular time for the public to visit our Domaine and, on this occasion, the "Autumn Splendours" Festival will be showcasing the exceptional inventiveness of Cucurbitaceae (the gourd vegetable family) and other collections of rare vegetables, put on display for four days to the public who will also have the chance to exchange seeds, cuttings and secrets.

All Saints' weekend *(dates currently being programmed)*

"Winter Gardens"

Spurred on by its success in 2014, Domaine de Chaumont-sur-Loire will be presenting several "winter gardens" in 2015, from mid November to mid February.

By turning its greenhouses, vegetable patch, stables and the Farmyard into dreamlands despite the cold, blustery weather, the Domaine will demonstrate that gardens can capture our imaginations even in the winter.

Throughout the season

The Domaine de Chaumont-sur-Loire is associated
- with "Rendez-vous aux jardins" (from 05 to 07 June 2015)
- with the National Heritage Day (19 and 20 September 2015)



Phalaenopsis - © C. Kreidinger



"Jardins de Lumière", 2014 - © Neolight



"Splendeurs d'automne", 2014 - © E. Sander



"Jardin d'hiver", 2014 - © DR

DOMAINE DE CHAUMONT-SUR-LOIRE

V. USEFUL INFORMATION



Domaine de Chaumont-sur-Loire

Public Establishment for Cultural Cooperation created by the Centre-Loire Valley Region and the Commune of Chaumont-sur-Loire

41150 Chaumont-sur-Loire, France
Phone : +33 [0] 254 209 922
Fax : +33 [0] 254 209 924
contact@domaine-chaumont.fr
www.domaine-chaumont.fr

Press Agency

Claudine Colin Communication
Caroline Vaissou
caroline@claudinecolin.com
Tel : +33 [0] 142 726 001

1. Prices

	Entrance ticket	Reduced fee	Children between 6 and 11
“Domaine” ticket for 1 day ¹	17,00 €	11,00 €	5,50 €
“Domaine” ticket for 2 consecutive days ¹	25,00 €	15,00 €	8,00 €
Garden festival ticket ²	12,50 €	7,50 €	5,00 €
Château ticket ³	11,00 €	6,50 €	4,00 €

- Family ticket: for two full priced tickets, two free admissions are granted to children between the ages of 6 and 11
- Free entrance for under 6's

¹ Gives you access to the whole estate: International Garden Festival, Château, Stables and Grounds
² Gives you access to the International Garden Festival and Grounds but not to the Château or Stables
³ Gives you access to the Château, Stables and Grounds, but not to the International Garden Festival

2. Opening times

The **International Garden Festival** is open daily from the 23rd of April to the 1st of November 2015, 10 a.m. to 8 p.m. (opening hours vary depending on season).
Guided tours of a selection of gardens last about 1¼ hours. Unaccompanied visits require a good 2 hours.

The **Château and the Historic Grounds** are open all year round, exhibitions from the 4th of April to the 1st of November 2015.
As from April, the Château is open from 10 a.m. to 6 p.m. (opening hours vary depending on season).
Unaccompanied visits and guided tours.
Winter exhibitions and décor bring the Château to life all year round.

3. Getting here

Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris. A10 or A85 motorway, Blois or Amboise junctions.
There are several daily train services on the Paris Austerlitz – Orléans – Tours line, get off at **Onzain / Chaumont-sur-Loire**; or the Paris-St Pierre des Corps TGV (high-speed train) line then change onto the St Pierre des Corps-**Onzain / Chaumont-sur-Loire** line.



VI. SELECTION OF VISUALS AVAILABLE FOR THE PRESS



Gabriel Orozco, "Fleurs fantômes", 2014 - © E. Sander



Gabriel Orozco, "Fleurs fantômes", 2014 - © E. Sander



Gabriel Orozco, "Fleurs fantômes", 2015 - © E. Sander



Gabriel Orozco, "Fleurs fantômes", 2014 - © E. Sander



Gabriel Orozco, "Fleurs fantômes", 2015 - © E. Sander



Gabriel Orozco, "Fleurs fantômes", 2015 - © E. Sander



Gerda Steiner et Jörg Lenzlinger, "Les pierres et le printemps" - © E. Sander



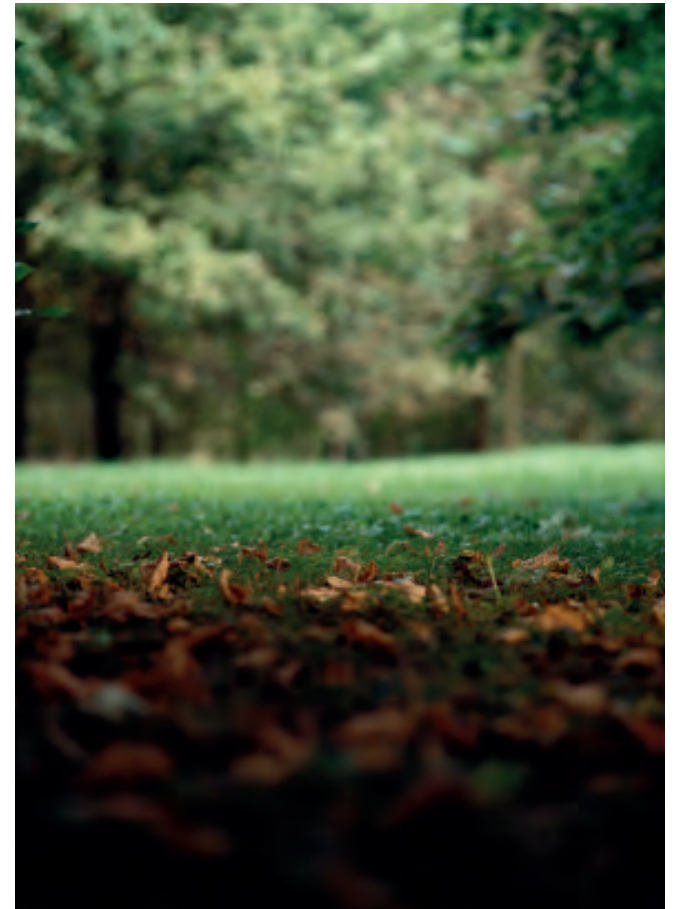
Christian Lapie, "La constellation du fleuve, 2015" - © DR



Cornélia Konrads, "Passage" - © E. Sander



Xavier Zimmermann, "Canopée" - © X. Zimmermann



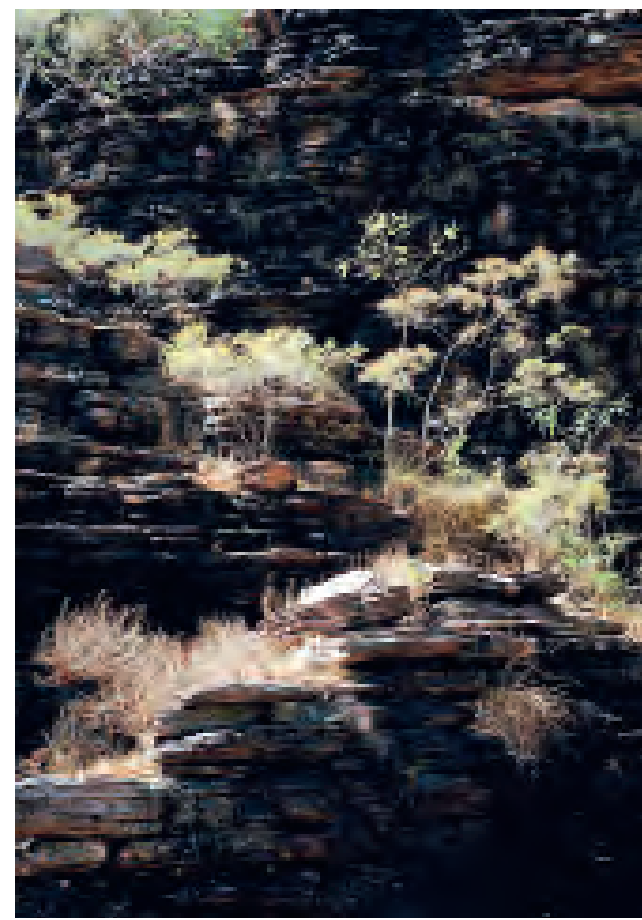
Xavier Zimmermann, "Paysages ordinaires" - © X. Zimmermann



Naoya Hatakeyama, "A Bird / Blast #130"[detail, 9 of 17], 2006 - © Naoya Hatakeyama / Courtesy of Taka Ishii Gallery, Tokyo



Melik Ohanian, "Stuttering" - © M. Ohanian



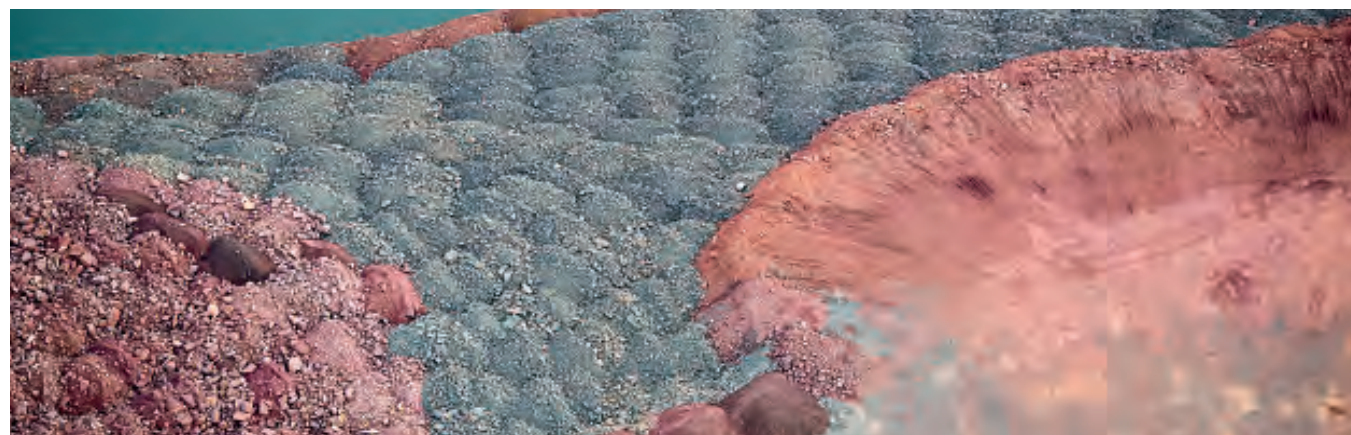
Jean-Christophe Ballot - © J.C. Ballot



Antti Laitinen, "L'arbre chevalier" - © E. Sander



Alex MacLean, Oil swirls on tailing pond, Alberta, Canada 2014 - © A. MacLean



Alex MacLean, Dumptruck spoil piles, Mountain iron, MN 2014 - © A. MacLean



Edward Burtynsky, Nickel Tailings N0. 30 Sudbury, Ontario 1996 38,5 X 60 inches 98x152 cm - © E. Burtynsky, Admira-Milan

For the visuals of Edward Burtynsky's exhibition, please contact
 Marcus Schubert - Director of Media, Publications & Exhibits : marcus@edwardburtynsky.com

Office of Edward Burtynsky
 80 Spadina Avenue, Suite 207
 Toronto . Ontario . Canada M5V 2J4
 tel. 416.703.1999 (272)
 fax 416.507.9840

DOMAINE
DE CHAUMONT-SUR-LOIRE

NOTES



The Domaine Régional de Chaumont-sur-Loire
is property of the Centre-Loire Valley Region



Domaine de Chaumont-sur-Loire
41150 Chaumont-sur-Loire, France
Phone : +33 [0] 254 209 922 - contact@domaine-chaumont.fr