

The Domaine de Chaumont-sur-Loire, Centre d'Arts et de Nature [Arts and Nature Centre], welcomes twelve new artists, visual artists and photographers

from 03 April to 03 November 2010

Echoing the 2010 Garden Festival on the theme of "body and soul", the French artists, Anne and Patrick Poirier, are offering eight poetic installations that link nature and memory closely together. Using a very wide variety of materials and media, such as marble and granite, light and sound, they will be presenting their work in the Stables, as well as in the Château itself and the Grounds of the Domaine. The Stables Riding Ring will thus be transformed into an elegant "Aviary", a small chapel "Capella in the Clearing" will come to life in one of the copses in the Grounds and a 3-tonne monumental eye made of marble, "The Eye of Forgetfulness", will be placed at the bottom of a natural ice-house, a cave open to the skies in the Valley of Mist. Five more works are being created in the Domaine's artistic spaces that are both unexpected and really refined.

Trees, symbols of fertility and life that are often under threat, will also be at the heart of the Domaine's 2010 programming with the installations of Bob Verschueren, Côme Mosta Heirt, Benoît Mangin and Marion Laval-Jeantet.

Three spectacular plant installations by the Belgian artist, Bob Verschueren, "Reflections", "The Plant Kingdom" and "Opposite To" will be presented in the Farm: trees laid one on top of the other in an amazing way in the footbath, a giant throne looking the visitor up and down in the Bee Barn, a meditation on man's destructive passion in the Hayloft Gallery.

As for the visual artist, Côme Mosta Heirt, he will fill the Domaine's Greenhouse with strange, subtly painted wooden branches that spill out right into the Farmyard, where they transform into bronze posts, thus forming an original "Greenhouse Scene".

Still on the theme of trees, the duo Benoît Mangin and Marion Laval-Jeantet, author of many poetic works with a strong environmental link, will offer "Unrooted Trees" under the Stable Canopy, a tree engraved with strange words and decorated with bicycle wheels, recreated out of branches from Cameroon that were left behind by forestry workers.

At the same time, two young artists, playing with nature, will take the visitor off into their own universe that is both fanciful and surreal. With "The Landscape Hand", Marie Denis will create landscapes of braided hay and lucerne, while Karine Bonneval will make unusual extensions of plants, with feathers, pearls and buttons. These "Philloplasties" will be laid out in a humorous way in the Château's exhibition rooms.

This spring, in the field of photography, the Château's Galleries will welcome the "Landscapes of Syria" by Thibaut Cuisset, winner of the 2009 Fine Arts Academy Prize for photography, the photographs of trees and glaciers by Marc Deneyer and the black and white photos by Toshio Shimamura, "Spirit of Flowers". Special homage will be paid to Marc Riboud, the great traveller, from September onwards and we will be able to enjoy the delights of his mountains of China, the ruins of Angkor and many other unusual or sublime landscapes.

Finally, it should be noted that, until November 2011, the Château will be hosting the work of Jannis Kounellis, a major figure in the world of "Arte Povera", in an area of almost 600 square metres, within the context of a unique commission from the Centre Region for the Domaine de Chaumont-sur-Loire.

Domaine de Chaumont-sur-Loire

Contents

I Contemporary Art

Anne and Patrick Poirier
Bob Verschueren
Côme Mosta Heirt
Marie Denis
Benoît Mangin and Marion Laval-Jeantet
Karine Bonneval

II Photography

Thibaut Cuisset
Toshio Shimamura
Marc Deneyer
Marc Riboud
Marie-Jésus Diaz
François Trézin

III And as always

Jannis Kounellis
Nils-Udo
François Méchain
Erik Samakh
Rainer Gross
Patrick Blanc
Luzia Simons
Victoria Klotz

IV The Domaine de Chaumont-sur-Loire

“Centre d'Arts et de Nature” [Arts and Nature Centre]
Cultural programming
The International Garden Festival
The Château de Chaumont-sur-Loire
Socialite World and Artistic Milieux in the Belle Epoque”
The Domaine's key players
The Committees

Visual materials available for the press

Practical information

Domaine de Chaumont-sur-Loire

Anne and Patrick Poirier

Artistic project

Anne and Patrick Poirier are refined architects and archaeologists of memory who will provide a series of subtle installations and signs, dotted all around the Domaine. In the Château, the Stables and the Grounds, 8 installations will form a poetic journey evoking the soul, nature and the fragility of the world:

- "The Aviary", Stables Riding Ring:

An elegant, ephemeral aviary will be a home for doves in the Stables Riding Ring

- "Capella in the Clearing", Copse:

the artists will create a small, white marble chapel, open to the skies and to nature, hidden amongst the trees, a place of spirituality and contemplation.

- "The Eye of Memory", in white marble, will be set up in the meadow, close to the marble chapel

- "The Eye of Forgetfulness", Ice-House in the Valley of Mist: a monumental eye made of marble, weighing almost 3 tonnes, will take its place at the bottom of a cave made of stone, which was formerly used to keep ice and which is now open to the skies

- "Place of Dreams", Loire Esplanade: a seat made of black granite, engraved with an enigmatic golden graphic design, becomes a space for dreaming and contemplating the landscape

- A sound installation will resonate around the Château's Chapel

- a monumental photograph, a plant imprint, will surprise visitors as they come out of the Château's Chapel



"2235 After Christus", like archaeology of the future, a model evoking a ruined urban landscape, taken over again by nature, in a secret place in the Château, inaccessible to the public until now, (the red room next to Diane's Bedroom)

Domaine de Chaumont-sur-Loire

Anne and Patrick Poirier

Biographical details

Anne Poirier was born on 31 March 1941 in Marseilles and Patrick Poirier on 5 May 1942 in Nantes. They now live at Lourmarin in Vaucluse.

After studying at the Paris Decorative Arts School, they were resident artists at the Villa Médicis from 1967 to 1972. Right from the start of their time there, they decided to work together and to pool their ideas and sensitivities.

Anne and Patrick Poirier are true travellers through memory, which they consider to be the basis of all intelligence between human beings and societies. They explore sites and remains from ancient Greek, Roman, Mayan and Indian civilisations and bring them back to life through models and reduced scale reconstitutions. They are sculptors, architects and archaeologists, all at the same time. They are interested in the psyche and continuously strive to understand its structures through a variety of metaphors.

Their installations of models of ruined archaeological sites, the gigantic collapsed sculptures, the herbariums and prints, and the photographs establish paradoxical fictions, which have won these artists international recognition since the start of the 1970s. In 1984, they carried out a public commission for the Suchères service area on the Clermont-Ferrand - Saint-Etienne motorway, "The Great Black Column". This monumental column, collapsed on the ground (100 metres long by 15 metres high) is in fact an anti-monument, a vast Vanity, which denounces the derisive nature of powers and the fragility of empires. This was followed by numerous anti-monuments spread all over the world, in the form of proud monuments reduced to a ruined state: in 1992, another broken column in Toronto, Canada, "Memory of the Future", in Prato, Italy, a dislocated column was frozen as it fell: in 1996, they were invited by the Research Institute of the Jean-Paul Getty Museum in Los Angeles to organise an exhibition which they called "The Shadow of Grady", where they blended their personal creations with the Museum's collections, an exhibition where they highlighted their interest in archaeology as a metaphor of psychoanalysis. In 2007, they exhibited "Reflections of the Soul" at the Alice Pauli Gallery in Lausanne, Switzerland.



Using mythological tales as an inspiration and by exploring real or imaginary cities, the work they create together is a metaphor for time and memory. Past and future are closely intertwined, giving us a picture of the fragility of cultures and human beings.

Domaine de Chaumont-sur-Loire

Anne and Patrick Poirier

REPORT ON THE LATEST ARCHAEOLOGICAL DIGS CARRIED OUT AT THE DOMAINE DE CHAUMONT SUR LOIRE IN AUTUMN 2009 AND WINTER 2010

After studying numerous documents from the archives, which were often of a poetic nature, regarding the Grounds and Château de Chaumont-sur-Loire, some historians deduced that there was a link between the design of the Domaine and the book, "A Thousand and One Nights".

Some precise soundings thus led to a certain number of places being identified and meticulous digs on the 8 chosen sites yielded some material traces and some troubling clues, which allow us to reconsider the hypothesis of the connections between the poetic nature of the Domaine de Chaumont and that of the famous Persian tale.

REPORT

Château Sites

1) On 7 January 2010, hidden behind a large tapestry and a huge chest, archaeologists discovered the access to a small angular room with an irregular shape, which was quite different from the regular geometry of the Château. This dark room, whose walls are painted dark red, had some light shed on it in a muted way by a radiant and enigmatic phrase: A WORLD THAT IS BLOWING ITSELF UP DOES NOT ALLOW ITS PORTRAIT TO BE PAINTED. Spread all over the floor were the remains of a large model of a city, completely black, with a rather futuristic appearance, seeming to have been destroyed by some forgotten disaster, or one still to come. This whole thing, which had remained hidden, perhaps for centuries, in this concealed room, will soon be open to the public.

2) In the chapel, or rather in the tiny room next to it, the archaeologists discovered fragments of two black metronomes made of lacquered wood, along with two large boxes that belong to a sound technology that is already past. After reconstituting and restoring these finds, they noticed that the metronomes were adjusted according to rhythms that corresponded to the frequency of the heartbeats of two different people, sometimes beating in unison, then moving apart, before coming together again. As for the sound boxes, they allow a pre-recorded music to escape, a sort of long complaint, sometimes broken by the (heart?) beats of the metronomes. Did this involve, as is often the case in artistic and religious themes, a Vanitas of a new kind, denouncing the irreversible passing of Time and the fragility of everything?

3) On the way out of the chapel, thanks to the low-angled light coming through from the entrance into the courtyard, the archaeologists made out an almost invisible rectangular shape inlaid in the wall. After taking a sounding as a precaution, they managed to reveal the large image of a (pink? peony?) petal, in perfect condition, inlaid, like a tattoo, with a single large enigmatic word: SILENZIO [SILENCE].

4) By searching around in the library's archives, the archaeologists discovered a very old text with coloured graphics and complicated drawings describing a wonderful aviary, which had a circular shape intended to evoke both the geometrical perfection of the universe and the internal sphere of the human psyche. This admirable aviary, which was home to a collection of birds of all kinds, said this document, was organised into a certain number of sectors, corresponding to the various functions of the psyche, determined by coloured words and connected together by a huge number of links. These brilliantly coloured links created an aerial network in space, with the birds flying around in the middle of it, like thoughts or states of mind. An adjoining apartment enabled the collector to go inside the aviary at balcony level and to spend time amongst the flutterings of wings and the birdsongs. By comparing this description to the area of the "Pony Riding Ring" which has the same architectural characteristics,

Domaine de Chaumont-sur-Loire

the archaeologists thought that this architecture had been diverted away from what was originally dreamed of. They attempted to recreate the aviary by following the instructions in the ancient document.

5) *During their reading, the archaeologists' attention had been attracted by a site in the Grounds a long way from the Château, where they concentrated their search: a small clearing in the middle of wild lime trees in an area of the Domaine that was half abandoned. It is true that, if you went into the shapeless undergrowth, you could make out large fragments of white stone (marble?) that had fallen onto the ground, as if ripped apart, torn down according to a precise design. This corresponded to an allusion that was made in the archives to the presence of a small building (chapel? oratory? hermitage?) that nobody had been able to find until then. Excavation work was undertaken in spite of the harsh and misty winter of 2010, and 8 large steles, 3 metres high by 1 metre 40 wide by 20 cm thick, were freed from the earth and ivy, which were keeping them almost entirely hidden away. On the cleaned visible surface you could read a series of words, which when taken end-to-end seemed to form a phrase. The archaeologists decided to stand the steles back up according to the position where they had fallen down, which made a sort of small construction (gazebo) referred to in the texts by the name CAPELLA. Ten or so metres away, covered by creepers and moss, buried under ivy, they uncovered a huge, marble monolithic block. An inscription that was barely legible, in tall antique letters, said: OCVLVS HISTORIAE. Once the block had been cleaned up, they were surprised to discover a gigantic eye looking at them, a look defying time, abandoned there, near to this "Capella", the remains of a cult, a culture, an invincible memory, a secret, a hidden soul, there...*

6) *When sounding out the site of the former village church that has now disappeared, on that steep slope that looks out over the grandiose landscape of the Loire, the archaeologists discovered, deep down, a block of black stone, of polished black granite. They took some time to uncover this heavy, angular voluminous shape. Was it the base of an ancient statue dating back to before the construction of the church? After completely uncovering this object, they realised that it was in fact a seat, a sort of throne, the back of which was engraved with an elliptical shape, which made them think of the symbolic shape of a brain, or even the architectural plan of a maze. The archaeologists, with the agreement of the Domaine's management, installed this seat in situ opposite the great landscape of dreams, a heavenly vision...*

7) *...And it was by uncovering that hollow building called the "Ice-House", that the archaeologists discovered the other gigantic eye in white marble, an "arabescato" marble, lying at the bottom of the huge funnel-shaped hole, as if thrown down from the sky. An eye looking at space, sky, time, an eye of memory, capable of seeing the infinity of the sky, the infinity of time, the infinity of space... You can imagine the amazement in the spring, when the snow piled up at the bottom of the cone began to melt, slowly uncovering this white look fixed on the sky, fixed on the walker, this eye of memory and forgetfulness, eye of History, of the violence of History, hurled down there with unheard of violence...*

8) *In the rich archives on the subject of the Grounds, the researchers had found several documents which vouched for the presence of a MAZE on a site overlooking the Loire. The soundings they undertook were complicated by the fact that numerous ornamental gardens had regularly been created in this area of the Grounds, and by the ephemeral and fragile nature of the plants. But, by carefully uncovering the various layers of earth during core sampling carried out at various points in a plot numbered "No. 9", the archaeologists identified the maze. Its plan was like the geometrical convolutions of a brain, inside which the walker could wander and lose himself... The management of the Domaine decided to recreate the Brain-Maze for visitors to the Grounds on its former site.*

The researchers are now sure that there is a link, a guiding thread, which they still need to find amidst these discoveries. They are still looking at the clues and the elements the various sites have in common, and have undertaken to publish their conclusions in the near future.

Domaine de Chaumont-sur-Loire

Bob Verschueren

Installation II/10 - "Reflections" - Farmyard Footbath

Installation III/10 - "The Path and Constraint" - Hayloft Gallery

Installation IV/10 - "The Challenge" - Hayloft Gallery

Installation V/10 - "The Plant Kingdom" - 'Bee Barn'

Artistic project

Bob Verschueren is the creator of numerous plant installations and uses elements of nature as a means of expression. Using plant elements of the Domaine de Chaumont-sur-Loire, he transforms trees and branches into spectacular sculptures, evoking both the splendour and decay of objects.

Two uprooted trees are laid one on top of the other in the Footbath, whilst a giant throne made of wood and leaves finds a place in the Bee Barn and an installation in the Hayloft Gallery invites us to meditate on man's destructive passion.

"My installations do not contain any messages. They are far more evocations of my questionings about the contradictory relationships between life and death, creation and destruction, about the man's place in nature and relations between the ethical and the aesthetic." Bob Verschueren

Biographical details

Bob Verschueren is a self-taught visual artist who was born in Etterbeek, Belgium, in 1945. He started his artistic career at the end of the 1960s in the field of painting. In 1978, he moved in the direction of land art by creating "Wind Paintings", natural pigments spread by the wind in the landscape and "Light Paintings", a reflection on nature confronted by light. As from the 1980s, he only used natural materials, and in particular plants, to create his works of art. Since then, he has created more than 250 installations in Europe and elsewhere. In 2009, his "Improbable Gardens" took over the Grounds of the Château de Seneffe in Belgium, with ten or so different works. His "Destinies" exhibition, which he presented until November 2009 at the Lucien Schwitzer Art Gallery in Luxembourg, followed on from another presentation of his work in Finland.

For each of his works, Bob Verschueren makes sure that the architecture of the place, nature and the materials chosen suit each other perfectly. Removed from their natural environment, the elements harvested to build the installations are doomed to decompose. In this way he constantly examines the steadfast link that exists between life and death. He also explores other areas, such as sound ("Plant Catalogue"), engraving ("Phytogravures"), photography... For him, a vague terrain, a forest, an exhibition area all become spaces for experimentation. Only two of his works are ones that will last. They are presented in Brussels at the Erasmus House and at the Garden of the Visitandines and both constitute a kind of meditation bubble inside the city.



Domaine de Chaumont-sur-Loire

Côme Mosta Heirt

"Greenhouse Scene" Farm Greenhouse

Artistic project

Côme Mosta Heirt defines his work less as sculpture than as painting in space, coming out of the canvas frame and into real space. He provides the Farm Greenhouse space with a series of "Posts" in painted wood. This new type of army of headless bodies spills out from the Greenhouse space. Once outside, they metamorphose into another material: bronze. The artist thus invites us to reflect on the use of internal and external space and on the way our minds work, pushing us to see the image of a body in movement in these creations.

Biographical details

Côme Mosta Heirt was born in Le Havre in 1946 and now lives and works in Paris and Etretat. After studying at the Fine Arts School, the Sorbonne and the Louvre School, he created his first exhibition in 1970 on the premises of his friend, Jacques Bonnefoux, an antique dealer in Paris. His meeting with François Matey, curator at the Decorative Arts Museum, was crucial. He entrusted him with a series of lectures on contemporary art and encouraged him to become an artist.

At the same time as taking on numerous trips to New York, where he met artists such as Robert Rauschenberg, Richard Serra and Daniel Buren, he has regularly exhibited at the Eric Fabre Gallery in Paris since 1974. He also did exhibitions for the Modern Art Museum in Paris (1977), the Modern Art Gallery in Vienna (1979), the National Museum of Modern Art at the Pompidou Centre (1981), the International Centre of Art and Landscape in Vassivière, Limousin (1994) and the Stuttgart Art Society in Germany (2001).



Domaine de Chaumont-sur-Loire

Marie Denis

"The Landscape Hand" The Bee Barn

Artistic project

For her project "The Landscape Hand", Marie Denis has chosen the Bee Barn. She has set up a "laboratory" there, where the traditional weaving of wicker, sedge and lucerne will make all kinds of unusual shapes. With really large round or square bundles of lucerne, she will offer a brand new landscape, worthy of Alice in Wonderland.

Revisited, simplified, unified or very architectural, braids, pots, domes, animals, figures, borders, containers, primitive ornamental helmets, capillary plant follies, "cascading" bundles of sedge, bundles of braided and adorned straw, these will all have references to topiaries, to garden stylisation, to mosaiculture and to primitivism.

Biographical details

Marie Denis was born in 1972 in Bourg-Saint-Andéol, Ardèche. She lives in Paris and works everywhere. After studying at the "Ecole Nationale des Beaux-Arts" [National Fine Arts School] in Lyons, she was a resident artist at the Villa Médicis in 1999.

She works on everyday and universal objects or places. By bending rules, reference points and know-how, she enables us to see them differently, with a poetic imprint.

"The work I do is inspired by all the stimulations, the vivid, irrational and concrete impressions of life, which are for me how the oyster makes its pearl: an accident which produces something enchanting." Marie Denis



Domaine de Chaumont-sur-Loire

Benoît Mangin
and Marion Laval-Jeantet

"Unrooted Trees" Stable Canopy

Artistic project

While staying in a forested area in Cameroon, which was worked by a certified company, the artists were struck when they noticed that only the trunks of the species of trees that were felled were taken out of the forest to be worked. The branched parts of the tree were left in the place where they were felled, awaiting their fate in the natural cycle of decomposition. They therefore decided to bring back these branches and patiently reassembled them to reconstitute a tree, but a tree without roots, imitating those scientific representations of the origins of life in its most elementary forms (bacteria, cells and microorganisms).

The "Unrooted Trees" installation, which is presented in the Stable Canopy, continues this process. On the branches the artists have carved the names of the phylogenetic tree (according to a classification system of living beings based on the evolution of species), from the simplest to the most highly evolved life form. At the ends of some of its branches, the tree also bears bicycle wheels between forks sculpted in the wood. On the spokes of each of these wheels, a small engraved plate shows one of the 360 degrees of the "La Volasfera", a very ancient astrological and divinatory system inherited from India. This involves a symbolic phrase in poetic form, which the magus or wise man must interpret according to an entire system. This tree thus links the infinitely small of the origins of life to the infinitely large of a divinatory system based on astrology; it is on a human scale, between the micro- and macroscopic. This installation thus examines what scientists have called the butterfly effect, which claims that all the elements of the world are linked together, from the smallest to the largest. Picking a flower means you are disturbing a star.

Biographical details

Benoît Mangin and Marion Laval-Jeantet have formed the "Art Orienté objet" duo since 1991. They live and work in Montreuil-sous-Bois (France) and Douala (Cameroon).

Using different media (installation, object, video or photography), they develop a poetic reflection on the relationships between art and science and reveal our behaviours, when faced with existence and the environment.

They have been involved in numerous international exhibitions: "Images of the Future" in Montreal (Canada) in 1991; Sonsbeek in Arnhem (Netherlands) in 1993; Nicaï in Yokohama (Japan) in 1995; Copenhagen '96 (Denmark) in 1996; Aids Worlds in Geneva (Switzerland) in 1998; Melbourne Biennial (Australia) in 1999; Lyons Biennial in 2000... In 2006, the 'Palais de Tokyo' devoted a personal exhibition to them called "Le Pensador" [The Thinker].



Domaine de Chaumont-sur-Loire

Karine Bonneval

"Philloplasties" Château

Artistic project

The "Philloplasties" project presented in the Château de Chaumont-sur-Loire arose out of a reflection on botanical greenhouses, which are, for the artist, the incarnation of our desire to lay hands on nature. The plants that were discovered in the primary forests by the great explorers of the 18th century were brought back to France and preserved in artificial glass microcosms. You could almost imagine that it is still these plants or their descendants that are today the specimens that are preciously preserved as the evidence, soon to disappear, of the ancient virgin lands. It is the image of this nature rendered artificial that was the starting point for the film "Acclimatisation" and for the series of transformed plants.

Displayed in the Salons, Library and Dining Room of the Princess of Broglie, "Philloplasties" by Karine Bonneval present extensions of plants that are, at the very least, unusual: buttons, feathers, pearls and various materials seem to grow on the plants.

Biographical details

Karine Bonneval was born in La Rochelle in 1970 and now lives in both the Paris and Cher areas.

She has been represented by the Martine et Thibault de la Châtre Gallery in Paris since 2001. She has also been creative assistant to Olga Berluti since 1996, a great name in luxury leather goods.

She is fascinated by the vernacular processes that have always enabled humans to express their relationship with the world around them, and is developing a vocabulary arising from the "handmade" to produce works on the theme of our contemporary social behaviours.

Artificial limbs, fetishes or films recreate a parallel universe, but one which is nonetheless never very far from our own: behind the sparkle, the know-how and the charm of the materials of her organic works, the animal energy of objects with grating tones takes shape.

"It was in La Rochelle that Karine Bonneval cultivated her desire to understand, to learn, to see. The Lafaille Museum's cabinet of curiosities has fed her imagination since childhood. After studying at the Fine Arts Institute in Angoulême and the Decorative Arts School in Strasbourg, between her micro-universe in Bagnolet and the capital, amidst the urban ocean, she has invented her own artistic cabinet of curiosities.

Her works reveal her ethnologist's way of looking at things applied to the human race. Each work captures fugitive states of introversion or extraversion. "Waiting Wardrobe", "Parade Clothes" and "Conversations" form an anatomical articulation of human behaviours. "let's hit the road!" points out our fetishist and obsessive relationship with the car as an object." (Dominique Truco, artistic director of the Melles Biennial of Contemporary Art)



Domaine de Chaumont-sur-Loire

Thibaut Cuisset

"Landscapes of Syria" Château Gallery

Artistic project

Thibaut Cuisset presents around thirty brand new images of sublime deserts, as well as of ruins.

As a landscape photographer and traveller, he generally devotes quite a long time to doing a series of shots in one particular country, in this case Syria.

"I first took up landscape photography in 1985 when I was on a trip to Morocco. Using heavy equipment (view camera with tripod) immediately became a necessity, so as to find the most appropriate distance possible with respect to the subject being presented. In what I was doing, there was already the concern of travelling to photograph. Not in the sense of sentimental or romantic travel. Rather, in the sense of travel as a method of seeking to be surprised by places and wondering about the sharpest possible representation of them, without projecting states of the soul." Thibaut Cuisset

Biographical details

Thibaut Cuisset was born in 1958 in Maubeuge and lives and works in Montreuil-sous-Bois.

He is a landscape photographer, but is a long way from a picturesque and pastoral landscape tradition. His interest in the "in-between", in places that are both shaped by man and strangely empty, fits in with his search for the "most appropriate distance possible", thus avoiding the pitfalls of lyricism along with those of clinical coldness. The photographer, always choosing to step back from his picture, gets his motivation much more from a desire for a "working drawing", which enables the revelation of the very essence of what is there to be seen. In fact, quoting "The Book of Intranquility" by the Portuguese writer Fernando Pessoa, Thibaut Cuisset rejects landscape as a reflection of a state of soul in favour of "the truth of the absolute external world".

His work is based on the conjunction of three parameters: the precise link between certain lights, certain colours, certain places. He rejects both aestheticisation and summary description. His documentary approach to the landscape passes through purification. He seeks to retain the essence of a place, by eliminating certain details. Using long lenses, he achieves a strict perspective. The shadows are softened, so as not to dramatise the subject, and the colour is also reduced to avoid anecdote.



Domaine de Chaumont-sur-Loire

Toshio Shimamura

Artistic project

Taking flowers as his raw materials, Toshio Shimamura works in series with long exposure times and a single source of natural light.

His photographs on a black background linked to the Japanese tradition focus, with extreme elegance and delicacy, on the exact moment when a flower is going to lose its splendour, with an indefinable sensuality.

"On a black background, caressed by the light, his close-ups of tulips are gentle, elegant and sensual. They have a dialogue with an idea of sculpture and some, with their leaning "neck" habit, evoke Brancusi's universe.

Still on a black background and with an equal subtlety of materials, his sunflowers, most of which are withered, become stronger, more dynamic, more aggressive, all at the same time. They may suggest a certain sadness and become almost dangerous. They are more like chains.

Finally, these series of photographs examine the very concept of "still life", as well as they inspire, with lightness, a feeling of movement in things that are naturally immobile.

Toshio Shimamura returns to the basics of photography by asking it, in the true meaning of the term, to reveal that which is being looked at, simply so that it fixes and enables us to see what the eye is incapable of perceiving. He makes a pact with a magic of the traditional photographic image, which has fascinated us for more than a century and a half."

Christian Caujolle, artistic director of the VU Agency

Biographical details

Toshio Shimamura was born in Kyoto, Japan. He studied industrial design at the National Institute for Industrial Creation (Les Ateliers) in Paris, starting in 1987. He then became assistant to the designer Gaetano Pesce for three years in New York. During his time there, he added photography to his modes of expression.

His first photographic exhibition took place in Kyoto in 2001. Exhibitions in Japan (2003, 2005, 2007), Spain (Saint-Sebastien, 2006), France (Les Ateliers and the Lina Davidov Gallery in 2007).



Domaine de Chaumont-sur-Loire

Marc Deneyer

Artistic project

Looking at the splendour of the century-old forests or the delicate and frozen architectures of Greenland's icebergs, Marc Deneyer releases a poetic and subtle vision that makes the real sublime and reveals something which seems to go beyond appearances.

Biographical details

Marc Deneyer was born in Brussels in 1945. He now lives and works in France, near to Poitiers. First of all, he was a musician and newspaper cartoonist and came late to photography. His work quickly focused in on landscape and nature. From his numerous journeys (to Greenland, Tuscany, Scotland, Morocco, Japan, etc.) he brought back images and texts that tell of his search for a pure light and age-old places.

Since 1984, he has been exhibiting all over Europe and beyond (French Institute in Naples, The Photographer's Gallery in London, the French Institute in Tokyo, etc.). In 1985, he published "Landscapes" with 'Editions FRAC Poitou Charente / La Différence'. In 1986, he was involved in the DATAR mission [Inter-Ministerial Delegation for National Development and Regional Appeal]. From 1987 to 1990, he was a member of the photographic mission "Les Quatre Saisons du Territoire" [The Four Seasons of the Area], who created a fund of images of the Belfort Area through the passing seasons and gave rise to several publications with the same title through 'Editions de l'Est'. With 'Editions Le Temps Qu'il Fait', he published "Ilulissat: travel journal" in 2001 and "Kujoyama, a Japan without a summer" in 2005. In 2007, he published "Coast / Shores of Charente" with the publisher 'Editions Filigranes'.



Domaine de Chaumont-sur-Loire

Marc Riboud

From September to December 2010

"Landscapes" and "Celestial Mountains of Huang Shang, Landscapes of Angkor..."

Artistic project

With the famous Huang Shang Mountains, views of Angkor or Tibet, this exhibition is a real invitation to go travelling. It also tells us a little about the life of Marc Riboud, an extraordinary globetrotter and a persistent observer of the beauty of human beings and objects.

"My obsession: photographing life at its most intense in the most intense way possible. It is a mania, a virus that is as powerful for me as the instinct for independence. And if the passion for life diminishes, the photos fade, because taking photographs is savouring life at 1/125 of a second." Marc Riboud

Biographical details

Marc Riboud was born in 1923 in Lyons. At the Paris Universal Exhibition in 1937, he took his first photographs with the small Vest Pocket camera that his father gave him on his 14th birthday. In 1944, he was involved in the fighting in Vercors. From 1945 to 1948, he studied engineering at the Central School in Lyons and worked in a factory. After spending a week's holiday photographing the Lyons Festival, he omitted to go back to the factory and decided to devote himself to photography.

In 1953, he got a photo of a painter of the Eiffel Tower published in Life Magazine. On the invitation of Henri Cartier-Bresson and Robert Capa, he started working for the Magnum Agency. Robert Capa sent him to London "to see the girls and learn English". He did not learn English, but he did have an intense period of taking photographs.

In 1955, via the Middle East and Afghanistan, he travelled overland to India, where he stayed for a year and from where he went on to China for his first stay in 1957. After a 3-month stay in the USSR in 1960, he covered independence in Algeria and black Africa. Between 1968 and 1969, he did reportages on South Vietnam, as well as on North Vietnam, where he was one of the few photographers to be able to get into the country.

Since the 1980s, he has been regularly returning to the East and the Far East and has exhibited in Paris, London, New York, Beijing, Hong Kong, Bilbao...

Marc Riboud has published numerous books, the best known of which are "The Three Banners of China", "Journal", "Huang Shan, The Celestial Mountains", "Angkor, Buddhist Serenity", "Forty Years of Photography in China", "Tomorrow Shanghai".



Domaine de Chaumont-sur-Loire

Marie-Jésus Diaz

"Hivert" 'Donkey Stables'

Artistic project

Marie-Jésus Diaz is fascinated by the beauty of trees in winter and by the architecture of branches stripped of their leaves, and she has got together images by playing with collages and double exposure. Somewhere between drawings and photos, these digital images made using a two-colour process take on a slightly green tone. The title of the exhibition, which is a form of neologism in French ("hiver" = winter and "vert" = green"), plays on the idea of the seasons and more especially on winter changing to green, the colour of spring.

Biographical details

Marie-Jésus Diaz was born in Spain in 1944 and lives in Vitry-sur-Seine in France.

After being a theatre photographer, doing reportages, working in broadcasting and teaching photography, she has devoted herself to personal research and photography for twenty years or so.

Her work has been part of public collections at the National Library in Paris, the Mac/Val Museum in Vitry-sur-Seine, the Elysée Museum in Lausanne (Switzerland), the European House of Photography in Paris...

In particular, she has exhibited at the French Cultural Centre in Malmö, Sweden (1986), at the French Cultural Centre in Stockholm, Sweden (1989), at the Elysée Museum in Fribourg, Switzerland (1991), at the 'Alliance Française' in Sendai, Japan (1994), at the French Institute in Kyoto, Japan and at the Royal Museum of Scotland, Edinburgh (1995). In 2000, she was involved in the Poznan Biennial, Poland. She also presented her work at the 'Biblioteca Tris' in Lugo, Italy (2003), at the Louis Moret Foundation in Martigny, Switzerland (2006) and was involved in the 2003 and 2005 editions of Paris-Photo.



Domaine de Chaumont-sur-Loire

François Trézin

Artistic project

François Trézin is devoted to the exploration of the plant universe. His very personal research is a blend of memories, the imaginary and elements of his everyday life. The series "Shanghai Parks" (November 2008) is a part of this line of work, where doubt and questionings arise. Identity, belonging and origin are at the heart of these images. At Chaumont-sur-Loire, he is presenting a series on the public gardens of Shanghai, with an imprint of mystery and nostalgia.

Biographical details

François Trézin was born in Varéas, Vaucluse in 1982. He grew up at the Château de Grignan, where his father was curator for more than ten years. At the age of nine, his father gave him a camera for his first trip abroad.

After studying graphic design at the Estienne School in Paris, he decided to further his photographic research at the Fine Arts Institute in Nantes and then at the Paris-Cergy Arts Institute.

During his studies, he made several trips to Japan, which were crucial in establishing his approach to photography and the concept of travel.

In 2007, he left Japan to travel to China. He immediately became fascinated by the energy emanating from the city of Shanghai. At first he was assistant to the fashion photographer Jean-Louis Wolff, and then went freelance in 2008.

He is a still life and interior photographer and works for numerous magazines like ELLE Decoration (China), Modern Weekly, The Outlook Magazine, and for local advertising agencies.

He is also represented by Mamma Team in Barcelona, Spain.

His personal work was exhibited in 2007 within the framework of the "366 Intrude project", Zendai MoMa, Shanghai, in 2008 at the TSI Gallery, Beijing (District 798) and at the beginning of 2010 at AM art space, Shanghai.

He currently lives and works in Shanghai, China.



Domaine de Chaumont-sur-Loire

Jannis Kounellis

*Commission from the Centre Region to Jannis Kounellis
Château de Chaumont-sur-Loire*

Artistic project



Jannis Kounellis responded to a one-off artistic commission for the Château de Chaumont-sur-Loire placed by the Centre Region, which will remain in place at Chaumont for 3 years. This major public commission adorns 9 of the Château's rooms, which were closed to visitors until now, on 3 different levels, covering almost 600 square metres: in the vaulted former kitchens in the basement, in a former apartment on the first floor of the south wing and in the Amboise Tower. At the artist's request, none of these spaces was restored: Jannis Kounellis wanted them left as they were. A maze of beams supporting the old walls, a forest of bells, stones roped together, knives hanging in space, all create a universe that is both strange and fascinating. 137 bronze

bells have been hung from 137 poplar beams, erected from the floor to the ceiling. Hidden under black sheets or piled one on top of the other, these bells do not ring, but they do have the power to awaken the Château. Jannis Kounellis offers Chaumont-sur-Loire a monumental work, with great evocative power.

Biographical details

Jannis Kounellis, who was born in Piraeus (Greece) in 1936 and has lived in Rome since the 1950s, is considered to be a major figure in contemporary art and one of the leading representatives of Arte Povera, alongside Mario Merz, Giovanni Anselmo, Michelangelo Pistoletto, Luciano Fabro and Giuseppe Penone.

Jannis Kounellis first came to the fore in the 1970s and has built up a huge portfolio of work which combines painting and sculpture, architecture and music, theatre, dance and opera, linking space and time, the installation, story and archetypes of a mythological memory and project. He is one of those rare European artists who radically changed art and its perception in the 1960s and continue to create inventive major work today.

Jannis Kounellis began his artistic career in the 1950s as a painter. In 1967, he started producing sculptures, installations and theatrical performances, which deliberately revealed the fragmentary and ephemeral nature of things. Nowadays, whilst he mainly uses source materials of industrial or organic origin (coal, fire, wool, stone, wood, coffee, etc.) to compose his monumental installations, he nevertheless still considers himself to be a painter whose work comes into being within the space of the picture.

2010 sees the publication of two works devoted to the creative work of Jannis Kounellis at Chaumont-sur-Loire: "Le rapport des forces" [The Power Struggle] by Catherine Strasser, published by 'Editions du Regard' and "Kounellis at Chaumont", published by 'Editions Baudouin Janninck'. A film by Bérangère Casanova (Production Equipage), on the genesis of the work created at Chaumont, will also be finished in April 2010.

Domaine de Chaumont-sur-Loire

Nils-Udo

Artistic project

Nils-Udo is a major artist of our time and brought nature to the centre of the artistic stage.

He is presenting a brand new installation in the Grounds of the Château de Chaumont-sur-Loire. This work, "Gulliver's Forest", plays on the infinitely large and the infinitely small. The artist has planted some tiny bushes at the foot of one of the cedars in the Grounds. A large quantity of earth and plants has been added and remodelled to enable visitors to take an unusual walk: at one and the same time, that of a giant walking amidst the bushes and a dwarf walking at the foot of the cedar. In the form of a poetic questioning, "Gulliver's Forest" engages the visitor on the issues of the splendours of our natural environment, but also the threats that hang over it.

Biographical details

Nils-Udo was born in Bavaria in 1937 and studied graphic arts in Nuremberg.

He gave up painting in 1972, believing it to be an artificial way of dealing with nature and began working, in his own words, "at the source itself".

He takes his materials from nature. Anything to do with plants or minerals is an excuse to be creative: snow, flowers, leaves, berries, forest, water, stones and desert. He rarely uses inanimate material, preferring living material, which is constantly developing and changing. Subject to the laws of nature, the work of art itself is alive. The artist asserts that he thus establishes a "dialogue of a spiritual and aesthetic character" with nature, his only point of contact.

The artist brings into being ephemeral works, installations that are on the surface of water or in the centre of the desert, which he immortalises by photographing them. His most famous montages are giant "Nests" into which he sometimes puts human bodies or "eggs".

Whether installation, sculpture or photography, the essential aspect of Nils-Udo's work lies in his interaction with nature, a land of experimentation, where man having an effect on his environment is aware that he is having an effect on himself.



Domaine de Chaumont-sur-Loire

François Méchain

"The Tree with Ladders" Château Grounds

Artistic project

A reference to the novel by Italo Calvino, "The Baron in the Trees", whose hero took refuge amongst the trees to escape from the stresses of everyday life, "The Tree with Ladders" by François Méchain is a poetic invitation to look at the world from another point of view, from further away, from higher up. In the Château Grounds, he rolls out a multitude of ladders on one single tree. Hanging a few metres above the ground, they swing gently in the wind and, with the tree, form a living structure that evolves with the passing seasons.

Biographical details

François Méchain is a sculptor and photographer, who was born in 1948 in Varaize, Charente, where he still lives and works today.

After studying at the "Ecole Nationale des Beaux-Arts" [National Fine Arts Institute] in Bourges, he taught photography at the Fine Arts Institute in Saint-Etienne. He has links with the Michèle Chomette Gallery.

François Méchain works right at the heart of nature in the tradition of land art. He creates ephemeral sculptures in situ by continuing to be attentive to the history of the place, to the photographic viewpoint, to the interpretation of the installation and to what it will become. Through his lens he fixes the moments in time of his landscape sculptures, which are born of his passion for things to do with the land he travels through, criss-crosses and examines during his many journeys.

"My work is a core sample taken from the depths of the world. The difficulty of my work really involves getting the right distance. Remember that my sculptures are also made for my camera's viewfinder, so that it can see them. I've always wanted to cloud the issues. People have never known how to classify me: photographer, sculptor, sculptor for photography, photographer using his laboratory to remodel light as he would do with earth, I like this area of uncertainty. Extract from the collected work "François Méchain, l'Exercice des choses" 2002.



Domaine de Chaumont-sur-Loire

Erik Samakh

"Fireflies" and "Solar Flutes"
Château Grounds

Artistic project

Since 1 July 2008, the lighting installation by Erik Samakh has been in the Château Grounds. It comprises "Lighting Installations" and "Solar Flutes" hanging in the large trees in the Grounds. The latter emit intriguing sounds from dawn onwards, using the energy they have been able to capture, whereas the "Lighting Installations" or "Fireflies" are charged up by the sun and emit a sparkling, intermittent light at nightfall.

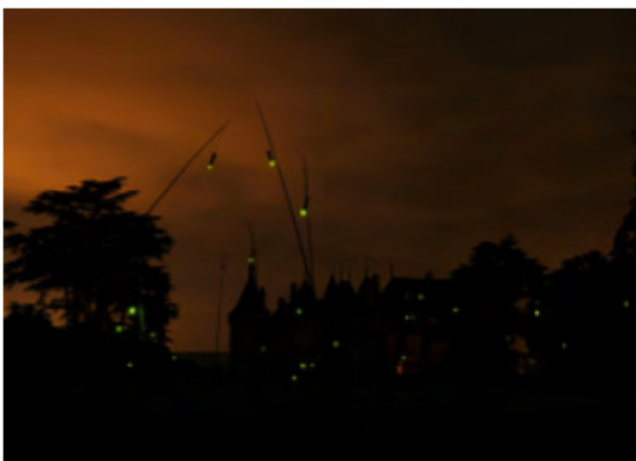
By playing with the spectator's perceptions in this way, Erik Samakh reveals the secret beauties and sounds of nature, while fully respecting the environment.

Biographical details

Erik Samakh was born in 1959 in Saint-Georges-de-Didonne and was a real pioneer when he began to use information technology and electronics in the 1980s to create installations that were sensitive to their surroundings and to the behaviour of the public. Influenced by artists such as John Cage, Joseph Beuys, Marcel Duchamp, Walter de Maria and Bill Viola, Erik Samakh explores the subtle interactions between the natural environment and elements that are foreign to it – technological devices, spectators, so as to transcend the beauty of nature and change the perception of it.

By combining discrete technological systems and natural phenomena from plant or animal sources, Erik Samakh, with a view to acoustic ecology as well as within a strictly artistic process, invites the spectator to be attentive to nature, to listen to it and communicate with it.

Whilst teaching at the Art School in Aix-en-Provence, Erik Samakh has been involved in art biennials (for example the one in Venice) and has exhibited in numerous international museums (including the Georges Pompidou Centre). His artistic approach also fits into natural spaces (The Regional Nature Park of Lorraine, the Riou Gorges in Hautes-Alpes, the Haute-Provence Geological Reserve, the Tijuca Forest in Brazil, the Centre national d'art et du paysage [National Centre for Art and Landscape] of Vassivière in Limousin). He has also designed numerous installations in the context of historical heritage: Maubuisson Abbey, Chambord Château, 'Moulin de la Recense' in the Bouches-du-Rhône.



Domaine de Chaumont-sur-Loire

Rainer Gross

"Toi(t) en perspective" and "Toi(t) à terre"
Château Grounds

Artistic project

Rainer Gross is presenting two sculptures in blackened wood, one vertical and the other horizontal, both inspired by the shape of the Château roofs at Chaumont-sur-Loire. One, hanging in the hundred-year-old trees in the Grounds, evokes the reverse image of the keep. The other lies under a cedar tree. The second sculpture is visible from the Loire and also offers a view of the river through one of its openings. The works are rooted in the landscape and use materials derived from it. Rainer Gross gives expression to the precariousness of man in the face of his natural surroundings, the paradox of being a product of nature, and at the same time being independent from it.

Biographical details

Rainer Gross, who was born in Berlin in 1953 and now lives in Belgium, began his artwork as a sculptor in stone, before devoting himself to wood from the middle of the 1990s.

By presenting living, changing and ephemeral processes, Rainer Gross produces installations with fluid shapes, which are sometimes graphic and sometimes organic. Whereas his earlier works were mainly designed as in situ installations, which blended in with the shapes of their environment, his recent creations are more object installations, which are detached from their surroundings, whilst at the same time echoing them.

His constructions, both light and imposing, aerial and rooted, look like spaces within space. Like worlds that are both closed in on themselves and open to a new reality, they invite the spectator to have a new perception of their environment, of space, of scales and volumes.



Domaine de Chaumont-sur-Loire

Patrick Blanc

"Plant Spiral" Stable Yard

Artistic project

On the very edge of both art and botany, Patrick Blanc offers a brand new creation at Chaumont-sur-Loire. In inventing a new structure, a giant leaf rolling up into itself until it forms a secret cave, open to the sky, the botanist wanted to develop different biotopes, via a set of folds, leading to different light exposures. Creating different environments, from the darkest to the lightest, from the simplest to the most complex, favouring the presence and coexistence of many plant species, Patrick Blanc surprises us with the tremendous novelty of this visual gesture.

Biographical details



Patrick Blanc is the inventor of plant walls, which enable the introduction of biodiversity onto the concrete walls of our towns. This ingenious concept breaks down the traditional opposition of town and nature. The plant wall was born out of the observation of plants in their natural state and requires great botanical knowledge. It is plain to see that the result has no limit in terms of surface area or height and, whilst being a real feast for the eyes, the plant wall also contributes to cleaning up air pollution.

Patrick Blanc presented this invention at the Chaumont-sur-Loire Garden Festival in 1994, which constituted the first lasting creation. These plant walls are still present on the site, in the experimental garden. Another wall would see the light of day at the Cartier Foundation in Paris in 1998. His creations can also be admired on the façade of the "Quai Branly Museum" in Paris, in India, Japan, the

United States, Thailand and in many other countries.

In 2007, Patrick Blanc developed his plant wall concept further and undertook the creation of an astonishing plant ceiling, on exhibition at the "Espace Electra" in Paris. He gets his inspiration from examples observed in nature and, in particular, at the entrance of caves and along horizontal branches of large trees in tropical forests and offers a vault where plants grow from top to bottom, with their roots being anchored in crevices.

Patrick Blanc is a plant lover and combines nature with art and aesthetic pleasure with scientific knowledge.

Domaine de Chaumont-sur-Loire

Luzia Simons

"Stockage" [Storage] Château

Artistic project

Luzia Simons offers us a journey into colour via a series of large-format scanograms of depixelated and repixelated tulips. This does not involve scanning reproductions of tulips, but actually scanning the flowers themselves. The designs are fragmented, extremely accurate in terms of detail and blown up to unimaginable proportions.

The camera is in the image of the human eye. Its construction conforms to the natural laws of optics with its physical mechanisms: convex lens, focused rays of light, adjustment of focus to the distance of the object. It has an individual viewpoint equipped with a light-sensitive receiving surface, which creates a virtual image of reality. The missing dimension of depth is compensated for by the theorem of perspective.

Unlike a camera, a scanner does not have a viewpoint. The former observation post, previously stable, has started to move and transformed into a way of seeing things. The scanner does not have a lens or focal point, nor does it have any perspective or vanishing line. Just like a blind person, it apprehends reality by trial and error, storing the image pixels side by side with the highest level of accuracy and the greatest consistency. Everything in the foreground is clear and sharp for it, whilst the depth of field dissolves into a fuzzy darkness. It is as if the scanner were the appropriate technique for a globalisation that is fully on the move.

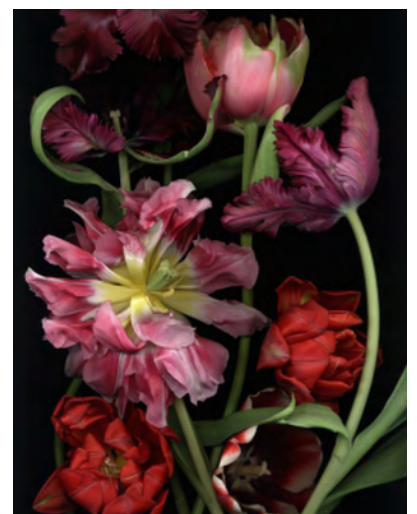
Biographical details

Luzia Simons was born in Quixadá, Ceará (Brazil) in 1953 and she lives and works in Berlin and Stuttgart (Germany).

She is represented by the Nara Roesler Gallery, São Paulo and the Andrieu Gallery, Berlin and exhibits regularly in Germany, France and Brazil.

Her works are shown in numerous collections, including: Graphic Collection of the City Gallery, Stuttgart; "Kupferstich-Kabinet der Staatlichen Kunstsammlungen" [Etching Cabinet of the State Art Collections], Dresden; "Fonds National d'Art Contemporain" [National Fund for Contemporary Art], Paris; "Fonds Régional d'Art Contemporain" [Regional Fund for Contemporary Art] in Basse-Normandie, Caen; "Graphotek" of the City Library, Stuttgart; Artoteque, Felbach, Germany; Artotheque in Caen; "Casa de las Americas", Havana, Cuba; Joaquim Paiva Photo Collection, Brasilia, Brazil; Pirelli Photo Collection, Art Museum of São Paulo, Brazil, etc.

She is a citizen of the world and the author of "Transit", a work in which she examines the concepts of identity, migration and the multiplicity of beings. You cannot help thinking that in "Transit" Luzia Simons gave concrete expression to her transportable Ellis Island museum, her box in a suitcase. The 32 pages of the artist's passport have been enlarged, mixed up, cut up, stuck back together, reconstituted, "falsified" in the legal sense, covering her tracks and at the same time offering up pieces of what she is, or what she was at various times in her life.



Domaine de Chaumont-sur-Loire

Victoria Klotz

"Miss Pundgi's Tomb" and "Flying Hunt"
Château Grounds

Artistic Project



Victoria Klotz wanted to bring back to life the whimsical spirit of the Princess of Broglie who lived at Chaumont from 1875 until the end of the 1930s, and who was particularly attached to her animals: dogs, monkeys, and even an elephant. In the dog cemetery at the Château de Chaumont-sur-Loire, the artist has created an additional tomb from scratch, that of the elephant given to the Princess of Broglie by the Maharajah of Kapurthala. There is a photograph of Miss Pundgi, the dead elephant, on the stele, which has been cleverly integrated into the historic cemetery. A funerary chapel made of aged wood is also there welcoming visitors as they go into the dog cemetery's small wood. There they can find the sound film "The Flying Hunt", showing a four-second revolution within Orion's nebula where a hunting

dog is floating around. Finally, a sound installation near the dog cemetery makes the sound of a pack of dogs.

Biographical details

Victoria Klotz was born in 1969 and now lives in the Central Pyrenees.

Since 1997 she has been doing visual arts work, based on her personal experience of the "wild" lands. Reworking predatory strategies, such as lying in wait, approaching, trapping and camouflage, she designs devices for guidance, observation, listening and reading for the spectator-listener. Her work takes the form of in-situ installations, event proposals, videos, audiotapes and photographs, as well as the written word.

Victoria Klotz examines the field of desire, by taking up a position in the area of animality and the wild. The ecological dimension tends towards fiction, landscapes end up looking at us, the animal shies away and entices us to move towards another world.

Her first individual exhibition, "In media res" was held at the "BBB" Gallery in Toulouse in 1997. In 1999, she benefited from a development grant from the Midi-Pyrénées DRAC (Regional Directorate for Cultural Affairs). She was involved in numerous residences and was in particular welcomed by the AFAA (French Association for Artistic Action) in Oslo (Norway) in 2001. In the same year, she exhibited at the F15 Gallery in Moss, also in Norway.

In 2002, she presented "Hospitalities" at the "BBB" Gallery, after another 6-month residency at the Joseph Ducuing Hospital in Toulouse. In 2006, the CNAP [National Visual Arts Centre] gave her a grant. She was also actively involved in numerous joint exhibitions, including the most recent, entitled "Show-off", which took place in Paris in 2007, with the "BBB" Gallery.

Domaine de Chaumont-sur-Loire

“Centre d’Arts et de nature” [Arts and Nature Centre]

Since 2008, the Domaine de Chaumont-sur-Loire has been owned by the Centre Region, which has created a new public body for cultural cooperation with the aim of implementing an ambitious artistic project. The Centre Region is one of the first regional authorities to apply to purchase a national Estate, with it being especially prestigious due to its past and its exceptional location on the banks of the Loire, a landscape classified as a UNESCO world heritage site.

The mission of this public body is, on the one hand, to ensure the protection and enhancement of all the fixed and movable assets that make up the Domaine, including the Château, Stables, outbuildings, Grounds and collections and, on the other hand, to develop a range of activities centred around contemporary artistic creativity, in the Château and in the Grounds, including the International Garden Festival, founded in 1992.

From the sumptuous décors that were Diane de Poitiers’s heart’s desire to the extravagances of the Princess of Broglie, from Nini’s medallions to Francis Poulenc’s recitals, from Nostradamus to Germaine de Staël, from the Henri Duchêne Grounds to the Garden Festival, Chaumont-sur-Loire has always been at the cutting edge of artistic creativity, elegance and fantasy. Remaining totally respectful of this rich artistic history, the Domaine de Chaumont-sur-Loire puts on a lively and diversified programme all about the link between art and nature, throughout the year, in the Château, in the Grounds and of course within the framework of the Garden Festival. With all the activities (installations, artistic works, photographic exhibitions, conferences, meetings, etc.) being linked to this theme, the Domaine de Chaumont-sur-Loire is seen as the leading “Centre d’Arts et de Nature” [Arts and Nature Centre], entirely dedicated to the relationship between nature, culture, artistic creation and innovative landscaping.

A Cultural Meeting Centre since October 2008, in the same way as the Royaumont Abbey and the Carthusian Monastery of Villeneuve-lez-Avignon, the Domaine de Chaumont-sur-Loire is now part of a European network of prestigious establishments, recognised by the Ministry of Culture and Communication, which all have the mission of safeguarding heritage, creating an innovative artistic project and providing firm roots for their cultural development.

The Grounds and the International Garden Festival of Chaumont-sur-Loire have just earned the “Outstanding Garden” label.



Domaine de Chaumont-sur-Loire

EXHIBITION

from 05 February to 15 May 2010

"Evening with the Princess of Broglie": socialite world and artistic milieux in the Belle Epoque – Château

CONTEMPORARY ART

from 03 April to 03 November 2010

"The Aviary" - Installation by Anne and Patrick Poirier – Stable Riding Ring

"Capella in the Clearing" - Installation by Anne and Patrick Poirier – Copse

"The Eye of Memory" - Installation by Anne and Patrick Poirier – Copse

"The Eye of Forgetfulness" - Installation by Anne and Patrick Poirier – Ice-House in the Valley of Mist

"Place of Dreams" - Installation by Anne and Patrick Poirier – Loire Esplanade

Sound installation – Chapel

"Silence" photography by Anne and Patrick Poirier – Château

Installation III/I O - "Reflections" by Bob Verschueren – Farmyard Footbath

Installation III/I O - "The Path and Constraint" by Bob Verschueren – Hayloft Gallery

Installation IV/I O - "The Challenge" by Bob Verschueren – Hayloft Gallery

Installation VI/I O - "The Plant Kingdom" by Bob Verschueren – "Bee Barn"

"Greenhouse Scene" - Sculptures by Côme Mosta Heirt – Greenhouse and Farmyard

"The Landscape Hand" - Installation by Marie Denis – "Bee Barn"

"Unrooted Trees" - Installation by Benoît Mangin and Marion Laval-Jeantet – Stable Canopy

"Philloplasties" - Installation by Karine Bonneval – Château

PHOTOGRAPHY

from 03 April to 31 August 2010

"Landscapes of Syria" exhibition by Thibaut Cuisset – Château Gallery and Library

"Flowers" exhibition by Toshio Shimamura – Princess's Salon

"Greenland" exhibition by Marc Deneyer – Porcupine Gallery

"Forest" exhibition by Marc Deneyer – New Stable Gallery

"Hivert" exhibition by Marie-Jésus Diaz – "Donkey Stables"

Domaine de Chaumont-sur-Loire

PERMANENT INSTALLATIONS

Commission placed with Jannis Kounellis – Château

"Gulliver's Forest" - Installation by Nils-Udo – Château Grounds

"The Tree with Ladders" - Installation by François Méchain – Château Grounds

"Solar flutes" and "Fireflies" - Installation by Erik Samakh – Château Grounds

"Toi(t) en perspective" and "Toi(t) à terre" - Installations by Rainer Gross – Château Grounds

"Plant Spiral" - Installation by Patrick Blanc – Stable Yard

"Stockage" [Storage] by Luzia Simons – Château

Installation by Victoria Klotz – Dog Cemetery, Château Grounds

from 29 April to 17 October 2010

The International Garden Festival on the theme of "Body and Soul Gardens" is open

from June to August 2010

"Conversations under the Tree", debates led by Philippe Lefait on key subjects of ecology with environmental experts

from 22 to 24 June 2010

"Encounters at Chaumont": symposium on "Naturalist gardens, a godsend for tomorrow"

in July and August 2010

Every evening, except Friday, from 10 pm to midnight "Gardens of Light": a truly original illumination of the Festival's plots

*Every Friday "Magical Nights": "Fireflies" by Erik Samakh and illumination of the Château by candlelight
Film Festival "Gardens of Images": open-air cinema every Wednesday evening between 14 July and 15 August*

from September to December 2010

Photographic exhibition - "LANDSCAPES": "Celestial Mountains of Huang Shang, Landscapes of Angkor"... by Marc Riboud – Château Galleries, Library, Porcupine Gallery, Princess's Salon.

Photographic exhibition - "Shanghai Parks" by François Trezin – Diane's Bedroom, Château

Autumn half-term holiday

"Autumn Splendours": workshops and meetings on the theme of taste

04-05 and 18-19 December 2010

"Winter Flavours": Two weekends for food lovers organised by François-Xavier Bogard, chef at the "Grand Velum", the Domaine's gourmet restaurant

Domaine de Chaumont-sur-Loire

2010 International Garden Festival “Body and Soul Gardens”

“I was born and bred in my younger years in the garden of France: that is Touraine.” RABELAIS, Pantagruel, IX

*19th International Garden Festival
From 29 April to 17 October 2010*

At the heart of the garden, body and soul rejoice. It is a place full of the well-being, of “the otium”, of the restfulness described by the people of antiquity, and above all “the place where you feel good”. It is a space that has an impact on all the senses and is the ideal place to find peace and serenity: a space that favours contemplation and stimulation of the imagination.

However, it is also the place that gives life to those plants that care for the body, and more generally medicinal herbs, aromatic plants, condiment plants... The garden creates drugs, but also ointments, perfumes, flavours...

Sometimes considered to be a place of redemption from our torments, it is also a place that restores and cares for the mind. “Touching the earth” has an impact on our internal equilibrium and it has been possible to measure the power of the garden on cerebral and neurological pathologies. Physical exercise, intellectual activity, friendliness, everything in the garden works together to encourage positive energies.

The garden also cares for injured landscapes, which it embellishes, restores and repairs; it even contributes to purifying nature when it has been poisoned by human beings (pesticides, various types of pollution, etc.) with depolluting and detoxifying plants.

The garden cares for the soul and the body, but it also arouses passions, “body and soul” commitments in the cause of beauty, happiness and well-being. Stendhal wrote that “beauty is a promise of happiness”. The garden knows how to keep this promise and give us the pleasure of contemplating it in all its invention and diversity.

Nobody can be unaware any longer of the way the garden takes care of us, deeply influences both body and mind and so helps “care” for us and heal us in various ways. Horticultural therapy, phytotherapy, hedonistic therapy are amongst the multitude of therapeutic practices engendered by the garden.

Jean-Pierre Changeux, the famous neurologist, has been appointed Chairman of the 2010 Jury. He is a trained biologist, is also the author of numerous publications on art, ethics and philosophy and in particular chairs the Inter-Ministerial Committee for the preservation of the national artistic heritage.

Around twenty gardens have been selected by the Jury from over 300 proposals that came in from all over the world. England, Germany, Italy, Japan and the Netherlands are represented this year.

A “free green hand” will also be given to the novelist Jean-Pierre Le Dantec, a garden expert, to the landscape architect Michel Racine, to the visual artist, Béatrice Saurel and to the artists Anne and Patrick Poirier.

With “Gardens of Light”, a truly original illumination of the Festival’s plots, the visitor will also be invited to go on a really novel nocturnal walk.

The 2010 gardens provide therapy for the soul as well as the body, and are an invitation into a world of serenity and harmony.



Domaine de Chaumont-sur-Loire



Château de Chaumont-sur-Loire

The Château de Chaumont-sur-Loire, which has been restored, refurnished, embellished and adorned with flowers, and which is blessed with an exceptional view of the wild Loire, is now ready to welcome visitors at any time of the year. Having undergone major internal renovation work, the Château once again has its tapestries, its antique furniture and the special atmosphere, echoing to the sound of grand parties from the time of the Princess of Broglie, with her dream of the Domaine's rich past and its outstanding characters: Catherine de Médicis and her astrologers, Ruggieri, Gauric, Nostradamus, but also Diane de Poitiers, Germaine de Staël...

Domaine de Chaumont-sur-Loire

The Domaine's Key Players



François Barré is Chairman of the Board of the Domaine de Chaumont-sur-Loire.

In 1969, with François Mathey, he founded the “Centre de création industrielle” [CCI – Centre for Industrial Creation] within the “Union centrale des arts décoratifs” [Central Union of Decorative Arts]. From 1981, he set the programme for the International Competition of the “Parc de la Villette” in Paris, launched it and was Director and President of the Main Hall. He was appointed as the delegate for visual arts at the Ministry of Culture in 1990, became Director of the Pompidou Centre in 1993, then ran the Architecture Directorate, which was soon to become the Ministry of Culture’s Architecture and Heritage Directorate. After leaving the Ministry in 2000, he devoted his time to artistic direction

for public contracts linked to the tram systems in Mulhouse and Nice and to consultancy on architectural and town planning projects with the towns of Boulogne-Billancourt, Nancy and Saint-Étienne.

François Barré was also Chairman of “Rencontres Internationales de la Photographie” [International Photographic Encounters] in Arles from 2001 to 2009.

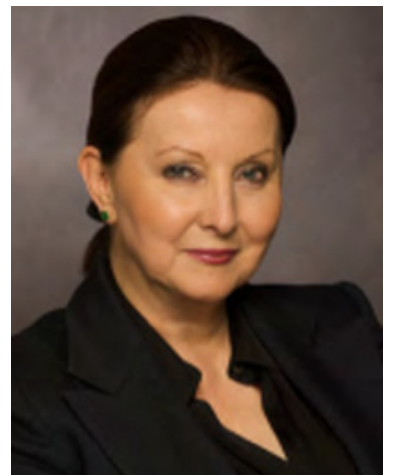
He is the Chairman of “Arc-en-rêve”, the architecture centre in Bordeaux and of the Ile de France “FRAC” [Regional Fund for Contemporary Art].

Chantal Colleu-Dumond

Director of the Domaine de Chaumont-sur-Loire and the Garden Festival.

Chantal Colleu-Dumond has the “agrégation” [a high-ranking teaching qualification] in classics, and has spent a large part of her career abroad. From 1982 to 1984, she was Director of the French Cultural Centre in Essen, Germany, Artistic Attaché in Bonn from 1984 to 1988, a Culture and Science Advisor in Bucharest, Romania, from 1988 to 1991; she also managed the Ministry of Culture’s International and European Affairs Department from 1991 to 1995, before taking up the position of Cultural Advisor in Rome from 1995 to 1999.

Thanks to her passion for heritage and gardens, she created the “Forgotten Capitals” collection and ran the Cultural Centre of the Royal Abbey of Fontevraud, where she developed a project on the image of heritage and designed several projects based around gardens. Chantal Colleu-Dumond was Cultural Advisor at the French Embassy in Berlin and Director of Berlin’s French Institute from 2003 to 2007, before taking on her role as Director of the Domaine de Chaumont-sur-Loire in September 2007, which brings together the International Garden Festival, the Château and a “Centre d’Arts et de Nature” [Arts and Nature Centre], where she is responsible for artistic programming.



Domaine de Chaumont-sur-Loire

The Committees

Chairman of the Board of Directors: François Barré
Director of the Domaine: Chantal Colleu-Dumond

Board of Directors

Representatives of the Centre Region

Jean-Claude Delanoue
Chairman of the "Economy and Employment" Commission of the Centre Region Council
Isabelle Gaudron
Vice-Chair of the Centre Region Council, with responsibility for Culture
Agnès Thibal
Vice-Chair of the Centre Region Council
Agnès Thibault
Centre Region Councillor
Bernard Valette
Vice-Chair of the Centre Region Council, with responsibility for International Affairs
Guy Vasseur
Member of the Permanent Commission of the Centre Region Council

Commune of Chaumont-sur-Loire

Jean-Pierre Lefebvre
Mayor of Chaumont-sur-Loire

Qualified people

Chilpéric de Boiscuillé
Director of the "Ecole Nationale Supérieure de la Nature et du Paysage" [National Higher Institute for Nature and Landscape] in Blois

Yves Dauge
Senator, Chairman of the Association of Cultural Encounter Centres
Claude Jeangirard
Former Chairman of the "Conservatoire International des Parcs et Jardins et du Paysage" [International Conservatory of Parks, Gardens and Landscape]
Jean-Pierre Le Dantec
Historian and writer, Director of the "Ecole Nationale Supérieure d'Architecture" [National Higher Institute for Architecture] in Paris La Villette until 2006

Scientific Committee

Chairman: Michel Sapin
Member of Parliament for Indre. Former Minister
Richard Edwards
Cultural Project Designer, Publisher, Teacher
Colette Garaud
General Inspector for Artistic Creation
Dominique Masson
DRAC Centre [Regional Directorate for Cultural Affairs for the Centre Region] Garden Consultant
Alain Roger
Philosopher
Jean-Louis Sureau
General Secretary of the Saint-Louis Foundation, Amboise Château
Gilles A. Tiberghien
Philosopher
Guy Tortosa
General Inspector for Artistic Creation

Domaine de Chaumont-sur-Loire

Practical information

Domaine de Chaumont-sur-Loire

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

41150 Chaumont-sur-Loire
tel.: +33 (0)254 209922
fax: +33 (0)254 209924
contact@domaine-chaumont.fr
www.domaine-chaumont.fr

- The International Garden Festival is open every day from 29 April to 17 October 2010, from 10.00 am to 8.00 pm. A guided visit of a selection of gardens takes around 1 hours. An unguided visit takes 2 hours. Garden Festival & Grounds, Adult price: 9.50 euros / Children's prices: 7.50 euros (12-18 years old) and 4.50 euros (6-11 years old).
- From April onwards, the Château is open from 10 am to 6 pm (times vary according to the seasons). Guided and unguided visits. Château & Grounds, Adult price: 9.00 euros / Children's prices: 6.00 euros (12-18 years old) and 3.50 euros (6-11 years old).
- Twin ticket for the Château, Grounds & Garden Festival, Adult price: 15.00 euros / Children's prices: 11.00 euros (12-18 years old) and 5.50 euros (6-11 years old).
- Chaumont-sur-Loire is located between Blois and Tours, 185 km from Paris. A10 and A85 Motorways, Blois or Amboise exit. Many direct trains every day on the Paris Austerlitz - Orléans - Tours line, get off at Onzain.

Domaine de Chaumont-sur-Loire Press Agency
Claudine Colin Communication / Sandrine Mahaut
28 rue de Sévigné
75004 Paris
sandrine@claudinecolin.com
Tel: +33 (0)142 726001

Domaine de Chaumont-sur-Loire

The Domaine Régional de Chaumont-sur-Loire
is owned by the Centre Region

Région



Centre