

2011

**DOMAINE
DE CHAUMONT-SUR-LOIRE
ARTS AND NATURE CENTRE**

Photo : © Sarkis



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VAL DE LOIRE
PATRIMOINE MONDIAL



Domaine de Chaumont-sur-Loire

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

from 08 April to 03 November 2011

Following on from an initial commission awarded to Jannis Kounellis in 2008, it is now the turn of **Sarkis** to offer the Château de Chaumont-sur-Loire some exceptional work, with financing from the Centre Region. This will happen in two stages: 40 panes of stained glass designed and installed in 2011 and 32 in 2012. So, 72 creative works in all that will light up and transform some of the Château's apartments, which have been long abandoned, but which are to be specially opened up to visitors.

Just like an **imaginative museum of the artist**, these panes of stained-glass reveal **fundamental images** of life and death, love and architecture, "mental windows" which are both fascinating and unusual, playing with the memory of the place itself, the world's memory and the artist's own memory. A wide variety of scenes are represented, such as a cherry tree in blossom in a Japanese garden, an abandoned palace beside a lake in Ahmedabad (India), a sunset at Nordland (Norway), a white Carrara marble mountainside (Italy), the face of an Indian dancing girl in the rain, the resurrection of a person from the dead, the emotion and light of an Armenian religious ceremony... These sublime or tragic images will be on exhibition for three years, until 31 December 2014.

The Grounds of the Domaine are also hosting another **commission awarded to Tadashi Kawamata**. His project is based around a walkway suspended above the landscape and the river, enchanted huts amongst the foliage and unusual pathways on huge sheets of decking floating between the century-old trees.

As for the Dutch artist **Herman de Vries**, he has chosen the Stables Riding Ring as a setting to roll out a scented carpet of real lavender.

Close by, under the Stables Canopy, **Dominique Bailly** gives a nod to the architecture of the place itself with 5 orange-coloured spheres made of redwood, cedar and oak which mirror the colours of the bricks around them. She also invites visitors to explore the far reaches of the Grounds with an installation of woven branches near to the Water Tower.

Finally, **Gerda Steiner and Jörg Lenzlinger**, a Swiss artistic couple who are very aware of the issues of ecology and biodiversity, invent an ever-changing, surrealist soup in the Dining Room of the Princesse de Broglie, who was the last owner of the Château between 1875 and 1938. It is made up of coloured urea crystals and gradually flows out over the edges of the bowls, invading the whole table!

Alongside these installations, four **major contemporary photographers** are exhibiting their worlds, both natural and phantasmagoric:

- **Gilbert Fastenaekens** from Belgium, with the quasi-mystical **Noces [Nuptials]** amidst fascinating winter undergrowth,
- **Helene Schmitz** from Sweden, with huge and mysterious abandoned **butterfly houses**,
- **Manfred Menz** from Germany, with his **Invisible project**, strange photomontages of landscapes emptied of their architecture,
- **Shin Ichi Kubota** from Japan, with sublime cloud landscapes.

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Domaine de
Chaumont-sur-Loire

I Contemporary Art



Domaine de Chaumont-sur-Loire

Sarkis

From 08 April 2011 to 31 December 2014
“**ailleurs
ici**”
South Wing of the Château



Creation of 72 **panes** of stained glass for the Château de Chaumont-sur-Loire
The work on display at Chaumont is a special commission from the Centre Region

Artistic project

Sarkis's work has a profound humanism and comprises representations composed of objects, sculptures, water colours, photographs and films, all created by the artist himself, which are nourished by references to history, philosophy, religions, the arts and geopolitics. They continually endeavour to build a bridge between works from the past and the contemporary world. Whether this involves works of art, architectural works or urban areas, they are complete places, which he invests with his work under ever-changing conditions (materials, light and colours).

The 72 panes of stained-glass, which have been specially created for the Château de Chaumont-sur-Loire by Sarkis, establish a dialogue with those that are already there in the building.

Sarkis conceives this journey of light as an initiatory mental pathway through which visitors create their own story. He places his stained-glass in front of each window on the first and second floor of the Château's south wing. This stained glass, revealing images of life and death, love and architecture, fix past histories and future visions in the present moment. Sarkis confronts images of ancient techniques, for instance a photograph of a mosaic, with an image of everyday life.

Sarkis is creating this new work in two stages. In 2011, around forty panes of stained glass are being designed and installed in front of the windows of the south wing. In 2012, a second stained-glass series will be set up in the Château's kitchens and basements.

The Château is the artistic space for the work, which uses light to glorify its life and history. This is why Sarkis wants to keep the rooms of the Château as they are, using the objects that are stored there as witnesses to the history of the place itself. The artist will use the 19th century lantern, by placing red-coloured glass next to the existing stained glass. A lantern hanging in front of the window will filter the light into multifaceted colours.



Sarkis's Vision

"Rooms almost in ruins in a marvellous Château: this is the contrast which struck me on my first visit.

It had been snowing. There were hardly any visitors. There was a certain melancholy feel in almost all the rooms, both those open to the public and those that were closed to them.

We had started the tour of the Château with the rooms that are well fitted out and open to the public. Then, we had gone on through rooms almost in ruins and closed to visitors, where abandoned objects awaited us. The walls breathed time, the past. The rooms had not been heated for decades – I remember going up to a small window and looking out; the snowy landscape seemed as if it had been fixed for a really long time under a changing light. Fixed images which would change with the light, these later transformed, giving birth to the idea of stained glass.

A scenario was about to take shape. I would invite people to take a walk to the abandoned rooms, I would only change or touch very few things, sometimes I wouldn't even let the visitors go in, keeping them on the threshold looking at the interior of the room like a stage set... Suddenly, you would catch sight of a pane of stained glass hanging in front of a window, like an actor in counterpoint. New stained glass, with its ancient technique and its contemporary image, evoking the vast richness of our culture, of all times, of all

places, of here and elsewhere: a cherry tree in blossom in a Japanese garden, an abandoned palace beside a lake in Ahmedabad, a sunset at Nordland, the section of the Carrara white marble mountain, the face of an Indian dancing girl in the rain, Liebeskind's architecture of the Jewish Museum in Berlin, a well amidst greenery in Tuscany, the resurrection of a person from the dead in a film by Dreyer, 12 candles in an old church in Armenia, the birth of a new architecture on the borders of an old district in England, the dance of a Shaman tribe, the face of a man looking at us in huge close-up, the snowy landscape seen from a small window in the Château de Chaumont...

Each of the windows in the rooms, amidst a state of abandon, would have its suspended stained glass, lit by natural daylight and another, artificial light. Both light sources would give birth to other lights. An acutely rich image, fixed in the stained-glass technique, but also moving thanks to the light sources.

In the first year, at the time of the opening in April 2011, 40 panes of stained glass will be hung in place, including 10 which will be made on site. 32 panes of stained glass will be designed in the second year.

The panes of stained-glass do not tell a story, they are open to the history of our world, to thousands upon thousands of images." **Sarkis**



Biography (selection)

Born in 1938 in Istanbul, has lived in Paris since 1964.

1960 : **Sehir Galerisi, Istanbul**

1962-1963 : **Alman Kultur Merkezi, Istanbul, Ankara**

1969 :
« **Quand les Attitudes deviennent Formes** », Kunsthalle Bern (22 mars - 27 avril), Museum Haus Lange, Krefeld, I.C.A, Londres
Biennale de Paris.

1970 : **Mekkano + Goudron**, Galerie Sonnabend, Paris, (solo)
« **ARC** », Musée d'Art Moderne de la Ville de Paris, octobre

1972 : « **Opération Organe** », Kunsthalle, Düsseldorf, (solo)

1974
« **La Drama of the Tempest** » - Musée d'Art et d'Industrie de Saint - Etienne, (solo)
« **Gun Metal** », Galerie Sonnabend, Paris, (solo)
« **La Drama of the Tempest** », Gallerie La Salita, Roma, (solo)
« **Signori, tutto ciò che avete detto è stato registrato. Vi farò ascoltare la registrazione. L'affare non è stato archiviato, signori** », Modern Art Agency Lucio Amelio, Napoli, (solo)

1975 : « **BLACKOUT BLACKIN** », Galerie Skulima, Berlin, (solo)

1977 : « **DOCUMENTA VI** », Kassel

1978 : « **KRIEGSSCHATZ KLASSENKRIEG** », Westfälischer Kunstverein Münster, (solo)

1979
« **Réserves Accessibles** », MNAM, Centre Georges Pompidou, Paris, (solo)
« **DER BLACKOUT IST VOLLER SCHWARZER BLAUER ROTER GOLDENER FARBE SO WIE DER ANSTREICHER** », Neue Galerie, Sammlung Ludwig, Stadt Aachen, (solo)

1980 : « **Für Augen und Ohren** », Kunst Akademie, Berlin

1982 :
Biennale de Sydney, Art Gallery of New South Wales
« **DOCUMENTA VII** », Kassel

1984
« **La Fin des Siècles, Le Début des Siècles** », ARC, Musée d'Art Moderne de la Ville de Paris, (solo)
« **Der Anfang der Jahrhunderte** », DAAD Galerie, Berlin, (solo)

1985
« **Ma Mémoire est ma Patrie** », Kunsthalle Bern, (solo)
Trio avec Piano Kriegsschatz, Viola d'Amour, Flûte de Guatemala devant le Décor des 3 Expositions de Sarkis au Centre d'Art Contemporain, Centre d'Art Contemporain de Genève, (solo)
« **Les Trésors du Capt. Sarkis** », Le Nouveau Musée, Villeurbanne (solo)
Biennale de Sao Paulo, septembre

1986
« **CAYLAK SOKAK** », Maçka Sanat Galerisi, Istanbul, (solo)
« **EUROPALIA** », Ospedale degli Innocenti, Firenze

1987: **Biennale d'Istanbul**

1989
« **Ma Chambre de la Rue Krutenau en Satellite** » et « **103 Aquarelles** », L'Ancienne Douane, Strasbourg, (solo)
« **Les Magiciens de la Terre** », Centre Georges Pompidou et La Grande Halle de la Villette, Paris

1990
« **The Readymade Boomerang** », **8th Biennale of Sydney**
« **Ma Chambre de la Rue Krutenau à San Lazzaro** », (La 2ème Interprétation), San Lazzaro dei Armeni, Biennale de Venise (solo)
« **Les territoires de l'Art** », Musée Russe, Leningrad
« **Re-Writing History** », Kettle's Yard Gallery, Cambridge, Anthony Reynolds Gallery London

1991 : « **Scènes de nuit - Scènes de jour** », Magasin, Centre National d'Art Contemporain, Grenoble, (solo)

1992
« **Scènes de nuit, de jours** », Centraal Museum, Utrecht, (solo)
« **Territorium Artis** », Kunst und Ausstellungshalle, Bonn

1993
« **Trésors de voyage** », San Lazzaro, Biennale de Venise
« **Le décalage entre la lumière de l'éclair et le bruit du tonnerre** », Centre Georges Pompidou, (solo)

1994
Eighth Triennale-India, New Dehli
« **Les 7 Trésors de Guerre de La Réunion** », Musée Léon Diernx, Saint-Denis de La Réunion, (solo)
« **Zone** », Kitakanto Museum of Fine Arts, Maebashi, (solo) (catalogue)

1995
« **Das Licht des Blitzes, Der Lärm des Donners** », Museum Moderner Kunst Stiftung Ludwig Wien, Palais Lichtenstein, (solo) (catalogue)
« **26. 9. 19380** », Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, (solo) (catalogue)
Biennale d'Istanbul, (Orient-ation)

1996 : « **3 Zones + One** », Capp Street Project, San Francisco, (solo) (livret)

1997 : « **AU COMMENCEMENT, LE SON DE LA LUMIERE, A L'ARRIVEE** », Musée des Beaux-Arts, Nantes, 8 mars-19 mai, (solo)

1998 : « **PREMISES (Invested Spaces in Visual Arts, Architecture and Design from France, 1958-1998** », Solomon R. Guggenheim Museum SoHo, New York

1999
« **KRONOS & KAIROS** », Museum Fridericianum, Kassel, (catalogue)
« **El mundo no es legible, pero mi corazon si !** », Centro de Arte Contemporáneo Wifredo Lam, La Habana (solo)

2000
« **SARKIS 21.01.2000 - 09.04.2000** », CAPC Musée Bordeaux, (solo) (catalogue)
Shanghai Biennale, Shanghai Art Museum (catalogue)

2001 : « **Les Vitraux de l'Abbaye Silvacane + Les 109 Ikônes** », Abbaye Silvacane, (solo)

2002
« **Le monde est illisible, mon cœur si.** », Musée d'Art Contemporain, Lyon (solo) (catalogue)
1ère scène : « **La Brûlure** », du 1.2 au 2.3.
2ème scène: « **L'Espace de musique** », du 5.3 au 7.4.
3ème scène: « **L'Ouverture** », du 17.4 au 18.5.
« **Der Besuch. Das Gespräch. Die Erwartung** », Hessisches Landesmuseum Darmstadt, (solo) (catalogue)

2003 : « **2600 ans après 10 minutes 44 secondes** », Galerie de l'UQAM, Montréal, (solo)

2004
« **le reflet et le sublime** », Musée Serguei Paradjanov, Erevan, (solo)
« **avant et après le silence** », Chapelle des Brigittines, Bruxelles (solo)
« **L'homme qui essayait d'attraper la lumière** », Château des Adhémar, (solo)
« **148 IKONAS** », Museum Kunst Palast, Düsseldorf, (solo)

2005
« **Encounters with Munch** », Henie Onstad Kunstsenter, Hovikodden, Norway, (catalogue)
« **Urban Realitäten : Fokus Istanbul** », Martin-Gropius-Bau, Berlin, (catalogue)
« **Au commencement le toucher** », Le Musée Unterlinden, Colmar, (solo), puis La Chapelle Saint Quirin, Sélestat, (solo) et Le FRAC d'Alsace, Sélestat, (solo)
« **LICHTKUNST** », ZKM Karlsruhe

2006 : « **Alive and after** », San Francisco Art Institute (solo)

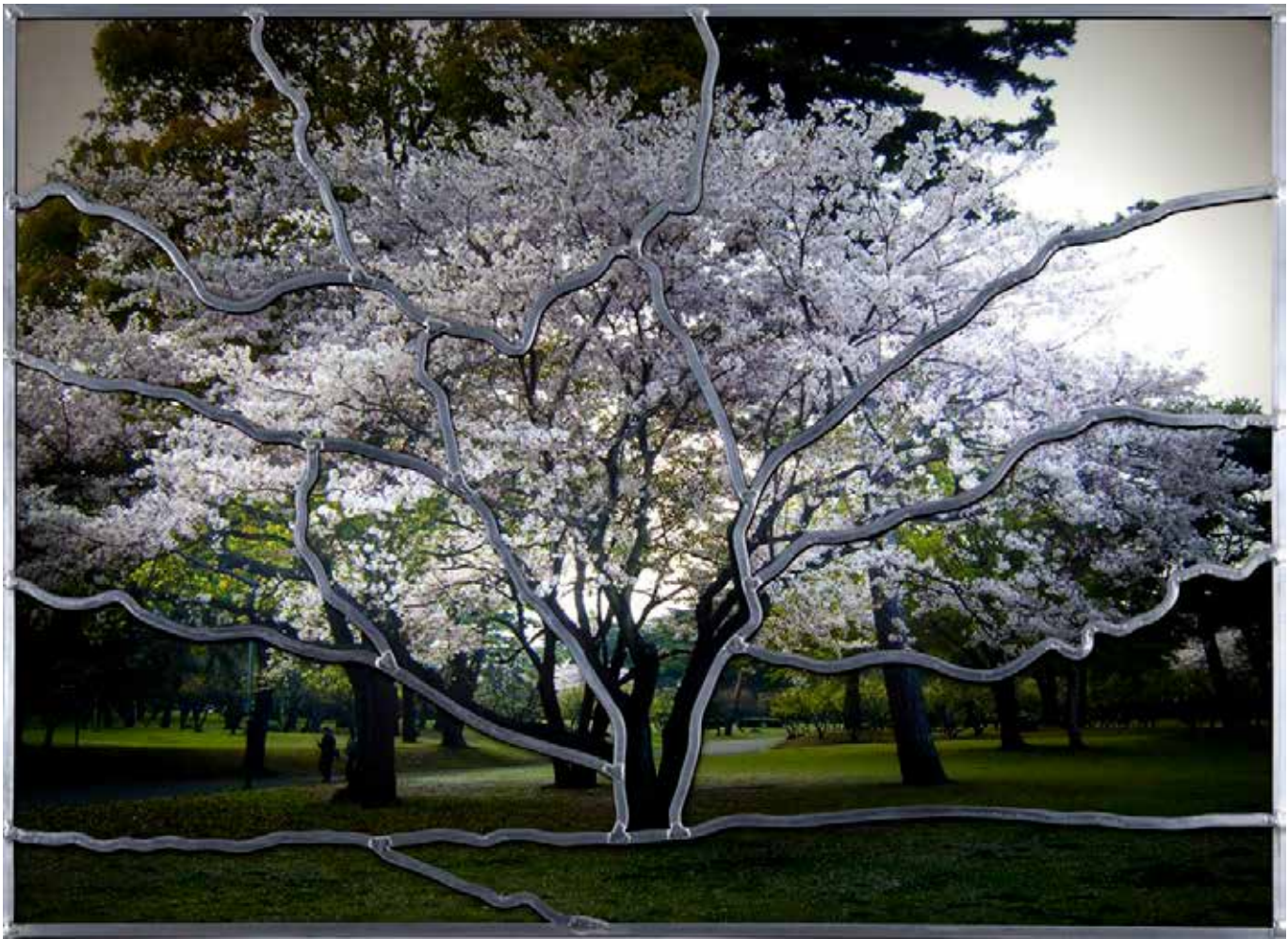
2007
« **Inclinaison** », Musée Bourdelle, Paris (solo)
« **Rencontre Ucello, Grünewald, Munch, Beuys** », Musée du Louvre, (solo)
« **IKONEN** », Bode Museum Berlin, (solo)

2008 : « **Landscape Forever** », Museum Boijmans van Beuningen, Rotterdam, 16.2.-25.5 (solo)

2009
« **SITE** » Istanbul Modern, Istanbul, 10.09.09-10.01.2010 (solo)
Biennale de Lyon , 15.09
« **Litanies** », Nuit Blanche, La Grande Mosquée de Paris, 3.10

2010
« **PASSAGES** », Centre Georges Pompidou Paris, 9.2-21.6 (solo) (catalogue)
« **A Cage Roaratorio** », IRCAM, Paris, 7.06 (solo)
« **La Tragédie du roi Richard II** », La scénographie, Festival d'Avignon, 20.07 – 27.07

2011
« **HOTEL SARKIS** », Musée d'Art Contemporain Genève, 15.02-15.05 (solo)
« **OPUS 2** », Galerie Nathalie Obadia, Paris, 11.03 - (solo)



Domaine de Chaumont-sur-Loire

Tadashi Kawamata

From 08 April to 03 November 2011

“Cabanes dans les arbres” [Tree Huts],
“Promenade sous les arbres” [Connecting
terrace] and “Promontoire sur la Loire”
[Wooden walkway], Château Grounds



Artistic projects

Tadashi Kawamata is determining the nature of his projects little by little on the basis of a careful discovery, both physical and mental, of history, landscape and architecture, along with the ways of life they give rise to. Often it is a walkway – a link between past and present, between one population and another – which he designs in wood, his favourite material.

Tadashi Kawamata is installing three tree huts in the Grounds of the Château de Chaumont-sur-Loire. The design of each of these small shelters is different, depending on the tree it is perched in. With “Promenade sous les arbres” [Connecting terrace], the artist invites visitors to walk “from tree to tree”. He constructs wooden walkways, pathways beneath the trees in the grounds, giving another dimension to the perception of the natural surrounding space.

The “Promontoire sur la Loire” [Wooden walkway] installation is a suspended walkway made of wood, offering a spectacular and unusual view of the River Loire and its banks, which are classified as a Unesco world heritage site. Each of these installations offers visitors the experience of really immersing themselves in nature and the landscape.



Biographical details

Tadashi Kawamata is a Japanese visual artist who was born in 1953 on the island of Hokkaido. Nowadays, he lives and works in Tokyo and Paris.

He very quickly made a name for himself on both the Japanese and international artistic scene. Already, at the age of 28, as a young graduate of the Tokyo Fine Arts University, he was invited to the Japanese Pavilion at the 1982 Venice Biennale. From then on, he has been involved in work all over the world, creating architectural projects, which always fit in perfectly with the site they adorn.

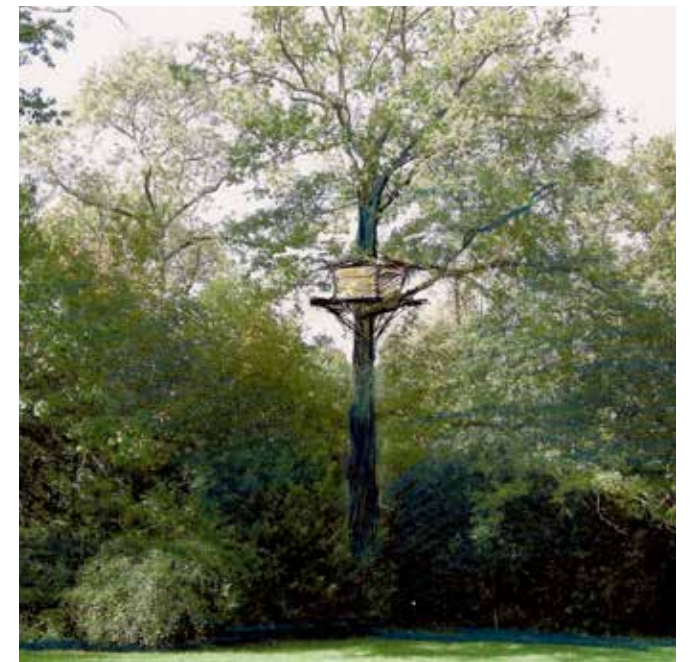
His work provides a reflection on social context and human relations. When he installed shelters made of recycled materials (wood, cardboard) on the outskirts of the cities of Montreal, New York or Tokyo, he was making references to shantytowns and the homeless. In Alkmaar, it was people with social problems who were associated with a walkway project, linking the community reintegration centre to the city. In all his projects, the artist surrounds himself with students, local inhabitants and groups who get involved in setting up and creating the work.

... / ...

Urban planning issues are the basis of his work. Building or demolition sites, intermediate areas that survive in the urban space are taken over by the artist who uses the materials already on the site for his constructions, by “recycling” them (chairs, boats, scaffolding). Thus, in Kassel, it was a ruined church, destroyed by the Second World War and neglected when the city was rebuilt, which he gave back to the citizens at the time of Documenta VIII in 1987. Time, as an indicator of the greatness or decline of a building or a site, is a key element in his work.

His interventions recreate bridges between past and present, revealing the emotional side of things which cannot be seen, but also their material reality. Sharing work and reflecting on the living community, which brings life to each of his projects and is their foundation, encourage the awakening of this memory. In the Saint-Louis Chapel of the Salpêtrière Hospital in 1997, “Le passage des chaises” [The Passage of chairs] comprised a mound of chairs and church pews rising up in a spiral towards the dome of the chapel. In Barcelona in 1996, a walkway linked the Contemporary Art Museum to the old quarter. In Évreux in 2000, pedestrians were invited to walk around the town hall square using an elevated walkway, allowing them to change their viewpoint. In Saint-Thélo, in the Côtes-d’Armor area, he took over some old weavers’ cottages which were condemned to be demolished for three summers (from 2004 to 2006).

He was a lecturer at the Tokyo Fine Arts University from 1999 to 2005 and he currently teaches at the Ecole Nationale des Beaux-Arts [National Fine Arts School] in Paris. In 2005, he was appointed artistic director of the second Yokohama Triennale in Japan. His recent projects have brought him to France to take part in the Nantes < > Saint-Nazaire ESTUARY artistic route and the first Bordeaux Biennale, evento 2009, and to Japan for a personal retrospective exhibition at the Museum of Contemporary Art in Tokyo.



Domaine de Chaumont-sur-Loire

Dominique Bailly

From 08 April to 03 November 2011

“Sphères de séquoia” , [Redwood spheres],
Stable Canopy
“Sans titre” [Untitled], Water Tower
“Promenade de Diane”, Château Grounds



Artistic projects

“Since 1984, Dominique Bailly has been using wood as her raw material, working it with a chainsaw, grinder and pumice, until she achieves a surface which is extremely fine and sensitive to the touch, until the threads forming the nervous system of the tree’s skin appear: joints of a branch, knots, rings which “mark” the passing of the years, lightning burns, splits, accidents. History, book of internal memory, natural atlas that you pore over to work out some kind of mysterious code, which you are invited to by a repertoire of deliberately simple forms. Spheres, hanging strips, truncated cones whose precise treatment places them where images which have journeyed from afar in space and time come together. In the same way as her work on wood “reveals” a pictoriality, a drawing embedded in the material, her landscape sculptures have a stripped down, bared appearance: reading a place, understanding the lines which govern its natural organisation and the laying out elements, often of an imitative nature, which give it feeling. Here again we are going back to really ancient attitudes to nature, which seem to find a special echo in today’s sensitivities.”

(Dominique Blanc, extract from “Paysages du dedans” [Interior landscapes]).

Under the Stable Canopy, Dominique Bailly has placed five wooden spheres with diameters of between 80 and 120 cm. Three of the spheres are redwood, one is oak and one is cedar, three species of tree which are to be found in the Grounds of the Château. The volume of these works helps change our perception of the place, they give it another spatial dimension and, with their orange-coloured tone, they blend in with the bricks that constitute its architecture.

She also invites visitors to explore the far reaches of the Grounds with an installation of woven branches near to the Water Tower. Playing on the contrasts between the internal and the external, the full and the empty, this “plant wave”, thought up by Dominique Bailly, seems to follow the shape of the arches of the Water Tower.



Biographical details

Dominique Bailly is a sculptor. She lives and works in Paris and the Touraine area. Since the middle of the seventies, her work has shown a contemplative relationship with the natural sites she has chosen as places to live (the Breton and Limousin forests, the Vendée coast, the banks of the Loire).

Her artistic approach, which is essentially based on the relationship with the landscape, follows two paths: making sculptures in the studio or direct intervention in the landscape.

In the studio, she gives priority to working intimately with the material and researching form. Her creative work is full of round oak sections, elliptical shapes in beech and redwood spheres one meter in diameter. For these works, she often turns to series production. This is the case for the volcanic bombs, “Les Larmes de la Terre” [The tears of the earth], for the “spheres” or “strips”, which she then organises for presentation in the form of installations. Some are simply laid on the ground, isolated or an integral part of precise alignment work; others are suspended and spread around, depending on the place where she is exhibiting them. The artist lays out her works in order to suggest a journey, while leaving onlookers entirely free to wander as they please. Drawing has always gone along with her research into form, in her sculpture work.

She intervenes directly in the natural environment, creating plant architectures, events and installations which sculpt the space.

In moving from the studio to working directly in the landscape, she follows the same principle, revealing a shape, a meaning and a hidden history. The work she does, which has elements of gardening and archaeological excavation, brings to light the most significant elements discovered during the survey of the place and tends to glorify its spirit. These works call on walkers to move around, to get physically involved, guide them through a gradual discovery of the landscape and include them as participants in the place, as they explore its rhythms and topography. It is the concept of a “sculpture walk” which the artist has created within the familiarity of megalithic alignments.

For works directly linked to an architectural project, she endeavours to create a dialectic between the work, the landscape and the architecture, taking into account the place and its environment in their historical, spatial and functional dimensions. In this context, the work is not “an object to be seen” but rather “a space to be lived in”, constructed on a specific site. The aim is to create spaces and structures which are not just formal, but which are capable of arousing a sensitive experience of the place, requiring time and space to reflect and wander.

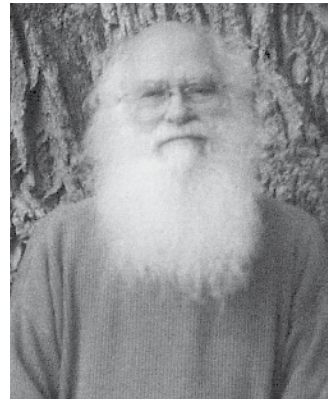


Domaine de Chaumont-sur-Loire

Herman de Vries

From 08 April to 03 November 2011

“Tapis de lavande” [Lavender carpet],
Stables Riding Ring



Artistic project

Herman de Vries chose the Stables Riding Ring to roll out a natural scented lavender carpet.

Herman de Vries refuses to do any work on the landscape, as he considers it to be unnecessary to transform it or add anything artificial to it. This is why he “presents” extracts from nature, being content to show what we no longer look at, what seems to be of no interest.



Biographical details

Herman de Vries was born in 1931 in the Netherlands. He trained as a botanist and began working as an artist at the end of the fifties by creating some abstract artwork. He then became interested in collages and, from the sixties onwards, created works which resembled geometric abstraction: “random objectivations”. He also created sanctuaries, photographs,... In order to decompartmentalise the world and its representations, the artist combined science, philosophy, art and nature.

His “tableaux-herbiers” [herbarium artwork] always has a light pine frame, which is very simple. Only the size of the frame varies, depending on the size of the plant. Indeed, he has a real passion for plants, which are for him “the basis of life on earth” because “they provide us with food, beauty, healing and spiritual experiences”. He strives to “reveal” the beauty of nature in the most neutral way possible.

“Normally, I don’t do any art in nature, because nature is all it takes. However, sometimes people need signs to become aware of things, people are part of nature.”

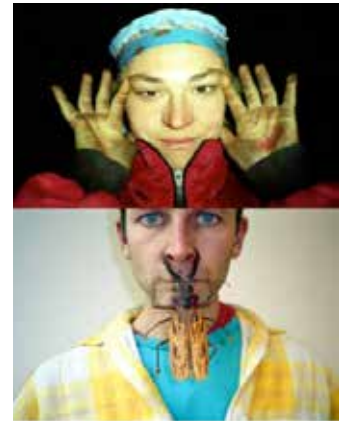


Domaine de Chaumont-sur-Loire

Gerda Steiner et Jörg Lenzlinger

From 08 April to 03 November 2011

“Sans titre” [Untitled], Château Dining Room



Artistic project

Inspired by the splendour of the Château’s dining room, Gerda Steiner and Jörg Lenzlinger lay a table worthy of a dinner given by the Princesse de Broglie, the owner of the Domaine from 1875 to 1938.

Behind the colourful magic and the profusion of these unusual dishes, the artistic couple are responding to the theme of biodiversity which is being developed by the 2011 Garden Festival and are asking questions about the future of food in the world.

The artists are very aware of the major ecological issues of our time and present worlds that are poetic, sometimes cynical, but always full of humour.

For their projects, which fluctuate between the natural and the artificial, the Swiss artistic duo transcends nature and gives birth to strange hybrid sculptures. Together, they ask questions about the relationship between human activity and the environment, and rely on the aestheticism of nature to create installations which seem to come out of an enchanted world.

The work they have created at Chaumont will be a changing one and the green-coloured dishes filling the bowls will spread out, like a surrealist soup, well beyond the china.



Soup : Day 2

Biographical details

Gerda Steiner and Jörg Lenzlinger form an artistic couple, born in 1967 and 1964. They live in Uster/Zurich. Since 1997, they have been working on joint projects. They grow artificial plants and crystalline vegetation, fill walls with playful frescos and approach their peers with a disarming charm.

Gerda Steiner owes her fame to huge murals, which are reminiscent of the psychedelic patterns of the sixties with their curved lines and vigorous colours.

Jörg Lenzlinger has specialised in experimenting with industrially produced urea. He uses it to make concretions of multicoloured stalactites and crystal landscapes. Together, they develop huge installations broken up into many parts, small wonderlands, telling their stories with a playful charm and an ironic wink.



Soup : Day 3

Domaine de
Chaumont-sur-Loire

II Photography



Domaine de Chaumont-sur-Loire

Gilbert Fastenaekens

From 08 April to 03 November 2011

“Noces” [Nuptials], Princess’s Bedroom



Artistic project

“Noces” [Nuptials] is a close echo of an area of landscape [Gilbert Fastenaekens’s favourite theme], a defined portion of a forest in the Champagne-Ardenne region, photographed in the finest detail between 1988 and 1996. The black and white baryta prints have a medium format. The very concept of the landscape already finds itself reinvented in this series. Nature is photographed there in close-up in its finest detail. The undergrowth in it resembles thick foliage. The essentially graphic depiction of these black and white images reinforces the almost analytical effect of the vision. Nature is revealed in them in its most banal dimension, in its aspects that are the most neglected and most abandoned by our eyes.

In this study that is close to reality, the strangeness of the design is fascinating, disorientating and destabilising for the most practised eye, to the point where it no longer sees what it knows.

In “Noces” [Nuptials], Gilbert Fastenaekens deals with nature. A nature that is at once dense, austere and delicate, a powerful and dishevelled vegetation which comes to life again on land which was tormented by the First World War. In a tiny space in this forest which he chose himself, the author came back time and again to put himself to the test, until he suffered a kind of double exhaustion, both of his eyes and of the design, giving way to a very private experience.

“After a certain time, when I was no longer expecting anything, when I had forgotten the reasons why I was there, when any idea of flight or urgency had disappeared, rare moments arose unexpectedly, strong and serene feelings, which allowed me to feel fully in the present moment of the things around me. I felt myself becoming the tree, the stone, the landscape, accepting the present time for what it was, revealing its meaning by this very process. I went along with its flow and humbly felt that the symbolic passing from the temporal to the spatial was dissipating the ephemeral to indicate only the present moment in space.”
Extract from the text “Noces” [Nuptials] by Gilbert Fastenaekens.



Biographical details

Gilbert Fastenaekens was born in Brussels in 1955 and still lives there today. He quickly earned recognition for his photographic work on nocturnal urban landscapes and he was involved in the DATAR [Inter-Ministerial Delegation for National Development and Regional Appeal] photographic assignment in France in 1984. The work from this period was collected together in the books “Nocturne” [Nocturnal] and “Essai pour une archéologie imaginaire” [Test for an imaginary archaeology]. He was awarded the Kodak Prize for critical photography in France in 1986.

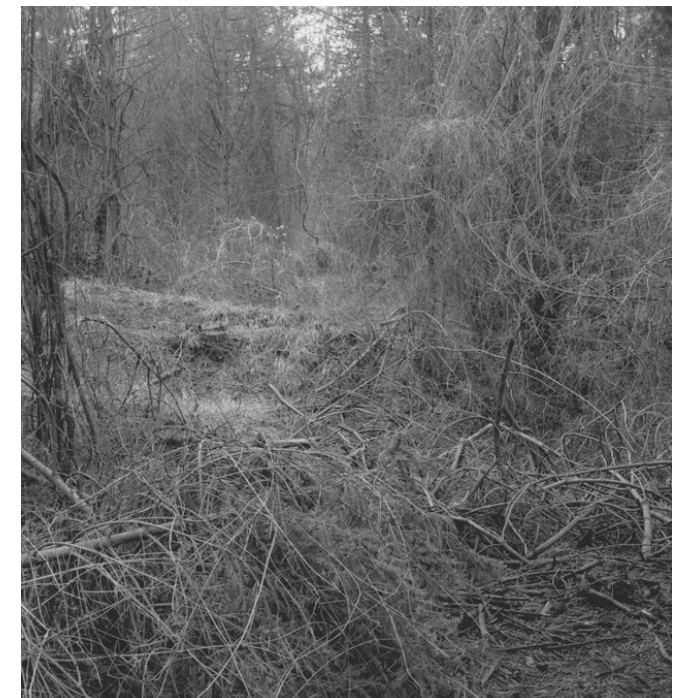
In 1987, when on a photography assignment in the Belfort region [“Les quatre saisons du territoire” [The region’s four seasons]], he combined all the force of an intensely private experience with the concept of landscape, limited to a small area. This experience came to full fruition in 1988, within the defined area of a forest in the Champagne-Ardenne region, under the title “Noces” [Nuptials].

At the same time, between 1990 and 1996, Gilbert Fastenaekens continued with a work on Brussels, published under the title “Site” [ARP Editions, 1996], leading us to question the deep meaning of the city and its development, along with its foundation and the logic which is accepted there.

All his recent photographic work mainly presents elements of urban landscape, which gradually draws the onlooker in, from a rather sculptural treatment of architecture to a vision of the city which is ever more open, poetic and indeed theatrical.

Based on a huge corpus of photographic work, arising from a deep reflection on the architecture and urban space of Brussels – blind walls, curtain walls, building sites and patches of urban waste ground, etc. – which has been ongoing for fifteen or so years, the artist selected images with a great formal density. These colour photographs, which were digitally printed and were presented in formats of up to 2 m x 2.5 m, confront the onlooker with the banality of the contemporary lived environment in an almost physical way.

Since 1993, with Joël Vanaudenhæge, a graphic designer, he has been working as a specialist publisher in the field of contemporary landscape photography (ARP Editions).



Domaine de Chaumont-sur-Loire

Helene Schmitz

From 08 April to 03 November 2011

“Jardins engloutis” [Sunken gardens]
and “Carnivores”, Château Gallery



Artistic project

A whole section of western art and literature attributes a “kind innocence” to nature. Thus, when nature takes the form of a garden, it is often the metaphor for Paradise Lost. In the “Jardins engloutis” [Sunken gardens] and “Carnivores” series, Helene Schmitz places symbolic structure at the heart of her way of working, which is a long way from this idyllic vision. She is interested in the rather obscure side of nature, all that is insatiable, threatening and sometimes cruel about it, and deals with the way we represent it to ourselves, the projections we associate with it.

With the poetry of “Jardins engloutis” [Sunken gardens] and the realist beauty of “Carnivores”, the artist questions these fascinating spaces where nature and culture embrace and intertwine. She takes us off to secret and captivating worlds, awakening a feeling which is a combination of attraction and anxiety. The ambiguity emanating from her photographs is shown in the formal approach, via the coexistence of great asceticism and glorification through colour and light.

The “Jardins engloutis” [Sunken gardens] project first came into being during a journey made by Helene Schmitz in the jungle of Surinam, following in the footsteps of an 18th century Swedish naturalist. Rare traces giving any hint of human presence are dominated, or indeed absorbed, by wild nature. In her photographs, we contemplate places partially covered by vegetation, where we have the feeling of being witnesses to something which has been.

Helene Schmitz worked on the “Carnivores” project for two years. The artist was fascinated by these predatory plants which go against our preconceived ideas of plants being beautiful, peaceful and passive: on the contrary, they attract, catch and devour their victims. With the aim of a better understanding of these special features, the artist chose to take the carnivores out of their natural element, so that she could photograph them under artificial studio light.



Biographical details

Helene Schmitz was born in Sweden in 1960 and she now lives and works in Stockholm.

She graduated in history of art and cinema and taught photography, then focused on her own creative work in the 1990s. Since then, she has regularly exhibited her work, mainly in Scandinavia.

In France, her photos have already been the subject of several exhibitions: within the framework of ‘Mois de la Photo’ [Photo Month] (1996) the Swedish Cultural Centre showed the very moving “Livingrooms” series, about her childhood home devastated by a fire. In 2007, the Jardin des Plantes hosted an open-air exhibition of her works in Paris.

In spring 2010, for ‘Transphotographiques’, the Palais Rameau in Lille exhibited her series “Blow Up” – a portrait of flowers in huge close-up, where the personality of each specimen seems to be revealed.

She has also had exhibitions in the United States, South America and Japan.

In addition, she has published many books. Her book “A Passion for Systems” (System och passion - Linné och drömmen om Naturens Ordning, 2007) won an award from the Swedish Royal Library and the Swedish Publishing Prize.



Domaine de Chaumont-sur-Loire

Manfred Menz

From 08 April to 03 November 2011

“Invisible project”, Donkey Stables



Artistic project

Manfred Menz uses a digital camera to photograph famous landmarks in Europe, Asia and the United States. He then reworks them, removing the architecture of the places. So, the all you can then see of these architectural landmarks are the well-maintained gardens and the carefully aligned rows of trees and topiaries, which are their decorative elements. The buildings have been replaced by the bright white of photographic paper, thus creating an interesting turn around in terms of positive and negative space. The points of reference of a traditional representation are turned upside down. The landmark is no longer the main subject, it disappears in favour of the natural surroundings. By placing nature in the foreground, Manfred Menz obliges the onlooker to contemplate its reality, playing on the confusion between the natural and the artificial.

Manfred Menz presents the landscape not so much as an aesthetic exercise, but rather as a philosophy which has an active role in building social reality.



Biographical details

He was born in Essen in Germany and lives and works in Los Angeles in the United States.

He has been exhibiting his photographs since 1978, mainly in California. In 2006, he was involved in the collective exhibition “Art Healing” at the Tan Tock Feng Hospital in Singapore. In 2007, he presented his series of photographs “Invisible Project” at the Seomi and Tuus Gallery in Seoul, South Korea.

He is represented by the Andrew Shire Gallery (Los Angeles and Singapore).



Domaine de Chaumont-sur-Loire

Shin-Ichi Kubota

From 08 April to 03 November 2011

“Atmosphère” [Qualial atmosphere],
Porcupine Gallery



Artistic project

Le travail de l'artiste sur les nuages fait preuve d'une rigueur et d'une exigence exceptionnelles aboutissant à un univers d'une poésie extraordinaire.

L'exposition de Chaumont est la première présentation du travail de Shin-Ichi Kubota en France.

Biographical details

Shin-Ichi Kubota was born in 1968 in Osaka, Japan. While still very young, he started working on photography, which he taught himself, travelling all over Japan.

From 1984 to 1986, he studied wooden architectural structures in Osaka, then from 1987 to 1988, he studied video, cinema and photography at Kyoto College of Art.

In 1993, he spent some time in Paris studying art and photography. When he got back to Japan, he designed and built his studio in the traditional Japanese style of wooden houses. From 1996 to 2008, he continued his own personal work, while at the same time he taught at the School of Art and the University of Art and Design in Kyoto.

During the summers of 2002 to 2004, he did photography courses at Mount Fuji.

Since 2004, he has been regularly going to the island of Shikoku in Japan to enrich his photographic project in this landscape which fascinates him.

He has exclusively exhibited in Japan, and particularly at the DOT Gallery in Kyoto. He has been involved in collective exhibitions at the Kyoto Municipal Museum of Art and at the Nara City Museum of Photography, as well as at Gallery 16.



Domaine de
Chaumont-sur-Loire

III The Domaine de Chaumont-sur-Loire



Domaine de Chaumont-sur-Loire

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 Gardens**" label and will be awarded the "**Outstanding Trees**" label in 2011 for the exceptional cedars which grace the grounds of the Domaine.



Domaine de Chaumont-sur-Loire

2011 Cultural programming

CONTEMPORARY ART

from 08 April 2011 to 31 December 2014

Installation of 72 panes of stained-glass by Sarkis - An exceptional commission by the Centre Region - Château

from 08 April au 03 November 2011

“Cabanes dans les arbres” [Tree Huts] - Installation by Tadashi Kawamata – Château Grounds
“Promenade sous les arbres” [Connecting terrace] - Installation by Tadashi Kawamata – Château Grounds
“Promontoire sur la Loire” [Wooden walkway] - Installation by Tadashi Kawamata – Château Grounds
“Tapis de lavande” [Lavender carpet] - Installation by Herman de Vries – Stable Riding Rin
“Sphères de séquoia” [Redwood spheres] - Installation by Dominique Bailly – Stable Canopy
“Sans titre” [Untitled] - Installation by Dominique Bailly – Water Tower
“Promenade de Diane” - Installation by Dominique Bailly – Château Grounds
“Sans titre” [Untitled] - Installation by Gerda Steiner and Jörg Lenzlinger – Château Dining Room

PHOTOGRAPHY

from 08 April au 03 November 2011

“Jardins engloutis” [Sunken gardens] and “Carnivores” - Exhibition by Helene Schmitz – Château Gallery
“Noces” [Nuptials] - Exhibition by Gilbert Fastenaekens – Princess’s Bedroom, Château
“Invisible Project” - Exhibition by Manfred Menz – Donkey Stables
“Atmosphère” [Qualial atmosphere] - Exhibition by Shin-Ichi Kubota – Porcupine Gallery

PERMANENT INSTALLATIONS

“Capella in the Clearing” - Installation by Anne and Patrick Poirier – Copse
Installation II/10 - “Reflections by Bob Verschueren – Farmyard Footbath
Installation V/10 - “The Plant Kingdom” by Bob Verschueren – Bee Barn
“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

THE GARDEN FESTIVAL

from 22 April to 16 October 2011

The 20th International Garden Festival on the theme of “Gardens of the Future or the art of happy biodiversity” is open

DEBATES

Friday 20 and 27 May, 03 and 10 June : *“Conversations beneath a Tree”, debates led by Philippe Lefait on key subjects of ecology with environmental experts*

NOCTURNAL EVENTS

from 01 July to 31 August 2011

Every evening, except Friday, from 10 pm to midnight “Gardens of Light”: a truly original illumination of the Festival Gardens
Every Friday “Magical Nights”: “Fireflies by Erik Samakh and the Château illuminations, over 2500 candles

MEETING

Autumn half-term holiday

“Autumn Splendours”: workshops, exhibitions and meetings on the theme of taste

SPECIAL EVENTS

Throughout the season, the Domaine de Chaumont-sur-Loire is associated with the Festival of Music (21 June 2011), with “Rendez-vous au jardin” [Rendez-vous in the Garden] (from 03 to 05 June 2011) and with the National Heritage Days (17 and 18 September 2011).

Domaine de
Chaumont-sur-Loire



Visuels Disponibles
Pour la presse

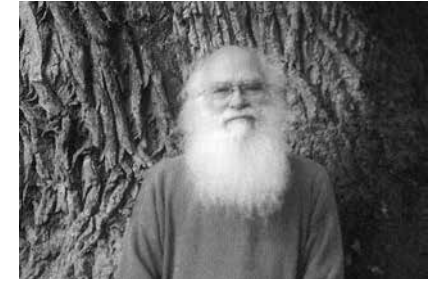
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© Tadashi Kawamata



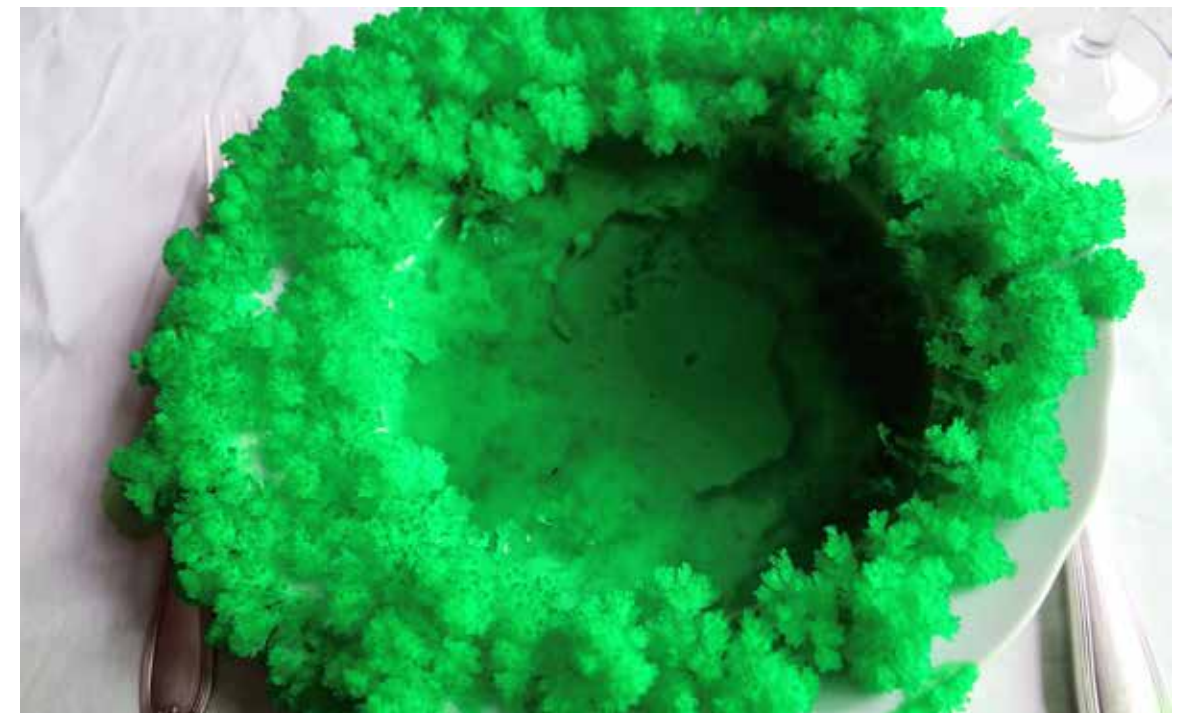
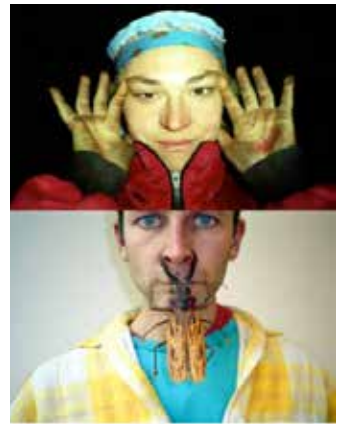
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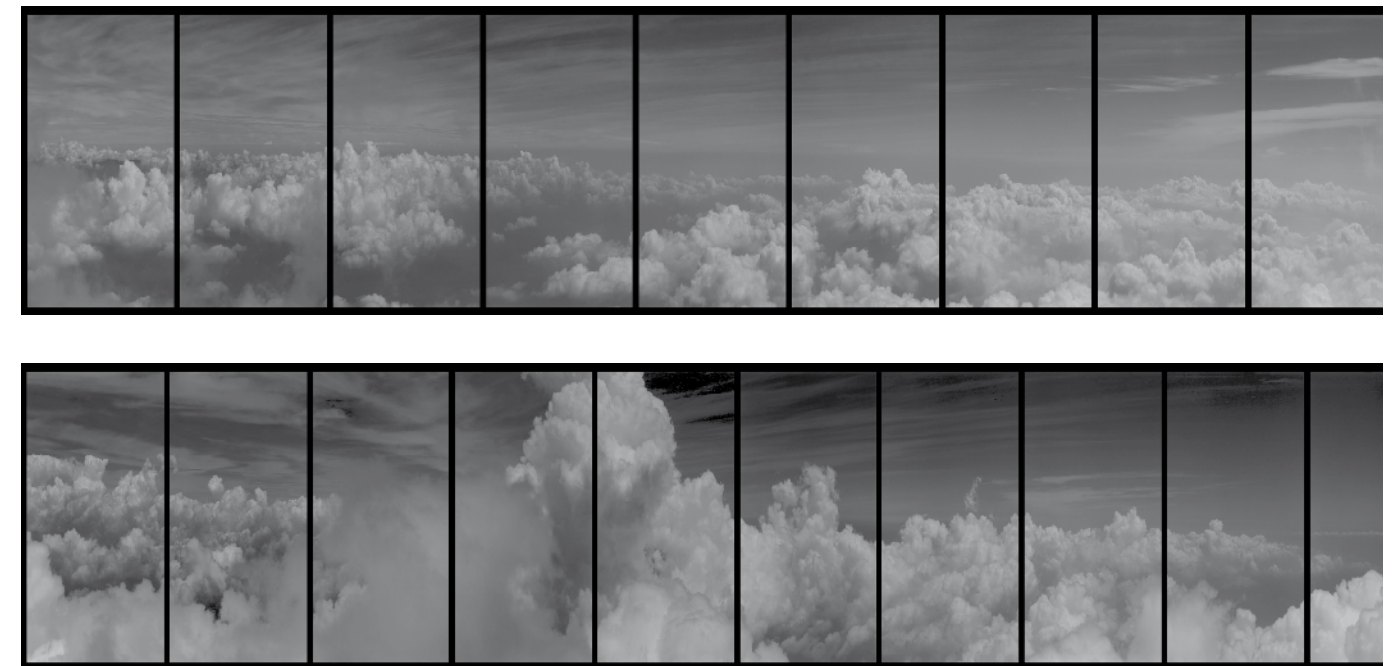
Helene Schmitz
© Courtesy Galerie Maria Lund



© Manfred Menz



© Shin-Ichi Kubota



Domaine de Chaumont-sur-Loire

Practical information

Domaine de Chaumont-sur-Loire

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Opening hours and prices

- The International Garden Festival is open every day from 22 April au 16 October 2011, from 10.00 am to 8.00 pm .
A guided visit of a selection of gardens takes around 1¼ hours. An unguided visit takes 2 hours.
Garden Festival & Grounds, Adult price : 10,00 euros / Children's prices : 7,50 euros (12-18 years old) and 4,50 euros (6-11 years old).
- The Château is open all year round, the contemporary art exhibitions from 08 April to 03 November 2011.
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 : 9,50 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 : 15,50 euros / Children's prices : 11,00 euros (12-18 years old) and 5,50 euros (6-11 years old).

Access

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.

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Domaine de Chaumont-sur-Loire

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





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