

2012

DOMAINE DE CHAUMONT-SUR-LOIRE ARTS AND NATURE CENTRE

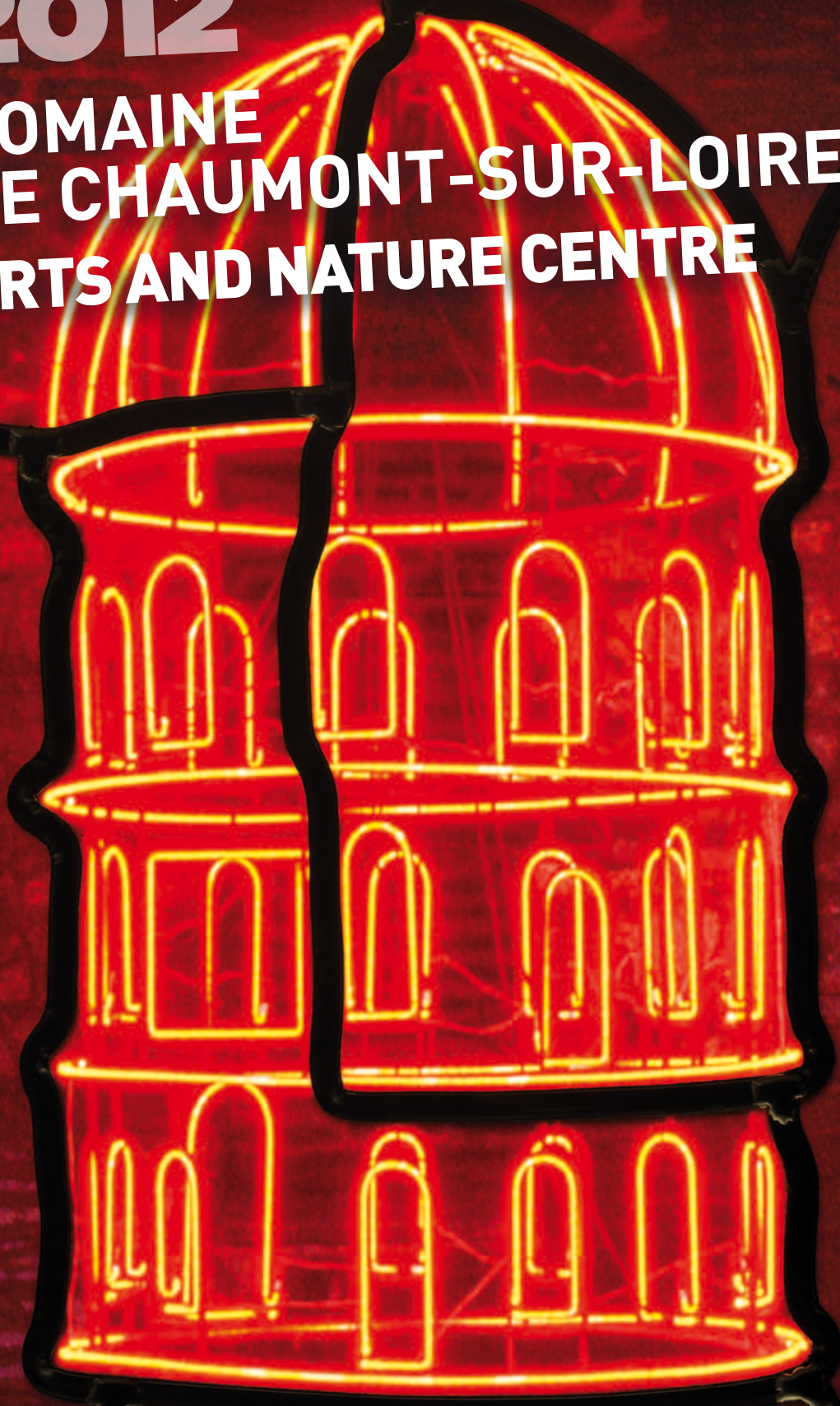


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Région



Centre



VAL DE LOIRE
PATRIMOINE MONDIAL



Domaine de Chaumont-sur-Loire

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Domaine de Chaumont-sur-Loire

This year once again, the Domaine de Chaumont-sur-Loire, the first arts centre devoted to the relationship between artistic creation and nature, has an ambitious programme of contemporary art in store for visitors. Sarkis' specially commissioned set of 72 stained-glass windows and Giuseppe Penone's subtle installation are the highpoints of the itinerary, where plastic arts are on display alongside photography.

As part of the Centre Region's special three-yearly commissions, Sarkis has created a work of remarkable power. In 2012, 40 new stained-glass windows have been added to the first series of 32 panes installed in the Château in 2011. Entitled Ailleurs, Ici, the ensemble makes up an imaginary museum in which the artist presents fundamental images of life and death, love and architecture, in a series of "mental windows" as fascinating as they are unexpected, playing with the memory of the place itself, the world's memory, and the artist's own memory. Exhibition on view until 31 December 2014, with a catalogue coming out in spring 2012.

Not far from the Château, in the Grounds, Giuseppe Penone leads us into a hidden copse in discovery of a work specially designed for the Domaine. Questioning the ties that bind humankind and nature so closely, the Italian artist, a leading light in the Arte Povera movement, has created an itinerary lined with a series of works. His installations interact with the vegetation, setting off processes where mineral and vegetable interweave, one enveloping the other, grappling with each other in a dialogue written over several years.

Nor are questions of process, of the mark left on nature by humankind and of memory absent from the works of four other plastic artists commissioned by the Domaine. Patrick Dougherty's works of plant architecture, Michel Blazy's foam flowers and sorghum brooms, Shigeo Hidakawa's "Tree of Photosynthesis" and Samuel Rousseau's eternal chestnut tree, L'Arbre et son Ombre (The Tree and its Shadow), are just a few of the poetic encounters featuring in this year's programming.

Photography is also in the spotlight in the Domaine's galleries, as the Château and the Farmyard are presenting Darren Almond, Alex MacLean, Eric Poitevin, Gilles Walusinski and Brigitte Olivier.

2012 is also the year in which the Domaine de Chaumont-sur-Loire is inaugurating new public areas. Besides the new rooms and 500 new square metres of exhibition galleries, the Domaine is also adding 10 hectares to its grounds, with their layout entrusted to the great landscape architect Louis Benech.

II. L'art contemporain

*The three-yearly commissions financed by the Centre Region shed contemporary light on our heritage, inviting the great names in contemporary art to Chaumont-sur-Loire. Following the Greek artist Jannis Kounellis, it is now **Sarkis**' turn to create and install an outstanding work in the Château's apartments. From April to November, there are also works by invited plastic artists awaiting your discovery in the Grounds. Whether monumental or subtle in approach, their installations are born of a dialogue between art and nature, and are so many poetic stop-offs along the route leading visitors from the rooms of the Château to the pathways of the Grounds. In 2012, **Giuseppe Penone, Patrick Dougherty, Michel Blazy, Shigeo Hidakawa** and **Samuel Rousseau** present unique creations specially designed for the Domaine de Chaumont-sur-Loire.*



Domaine de Chaumont-sur-Loire

Outstanding projects

SPECIAL COMMISSIONS BY THE CENTRE REGION

Introduced in 2008, the Centre Region's three-yearly commissions for the Domaine de Chaumont-sur-Loire foster dialogue between heritage and contemporary art. The resulting works enrich historical tours of the Château with discovery of overarching exhibitions designed by living artists of international renown. Works specially created for the Château mark out an itinerary for visitors, often taking them to new areas, little known to the public and only recently open to them.

SARKIS, AILLEURS, ICI

Each three-yearly commission is on display for a period of three years. Following Jannis Kounellis from 2008 to 2010, it is now **Sarkis**' turn to delight visitors from 2011 to 2014. Once selected, artists immerse themselves in the estate and its history before starting out on the creation of the new works to be exhibited there. On show throughout the year, such projects draw breath from the Château's history, providing a fresh, poetic interpretation to almost 500,000 visitors over three years.

A book on Sarkis and the creation of the Ailleurs, Ici exhibition is shortly to be published by Flammarion.



JANNIS KOUNELLIS

Jannis Kounellis was the artist entrusted with the first of the Centre Region's three-yearly commissions for the Domaine de Chaumont-sur-Loire. From 2008 to 2010, nine of the Château's rooms were transformed into a fascinating labyrinth. 137 bronze bells were hung from 137 poplar beams rising from floor to ceiling. Hidden under black drapes or piled one on top of another, the bells, which did not ring, made up a monumental work of extraordinary evocative power. A project still in existence through permanent installation of one of its components in the heart of the Château's kitchens, as well as through Catherine Strasser's catalogue *Le Rapport des Forces*, Kounellis à Chaumont sur Loire, Editions du Regard (2009).



Domaine de Chaumont-sur-Loire

Sarkis

From 08 April 2011 to 31 December 2014

**Ailleurs
ici**

South Wing of the Château
The office and the Château's kitchens



Creation of **40 new 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 is 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.

On the second floor, in front of each window of the small servants' bedrooms, stained glass will filter the light, making it shine on the various objects in the room.

These panes of stained glass are transformed with the ever-changing light. At night, they are lit by LEDs which take over from the natural light.



The vision of Sarkis

"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.

***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**



Éléments biographiques (sélection)

Né en 1938 à Istanbul, vit depuis 1964 à Paris.

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** », Galerie La Salita, Roma, (solo)

« **Signori, tutto ciò che avete detto è stato registrato. Vi farò ascoltare la registrazione. L'affaire 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 2^{ème} 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 Dierx, 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)

1^{ère} scène : « **La Brûlure** », du 1.2 au 2.3.

2^{ème} scène : « **L'Espace de musique** », du 5.3 au 7.4.

3^{ème} 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

Giuseppe Penone

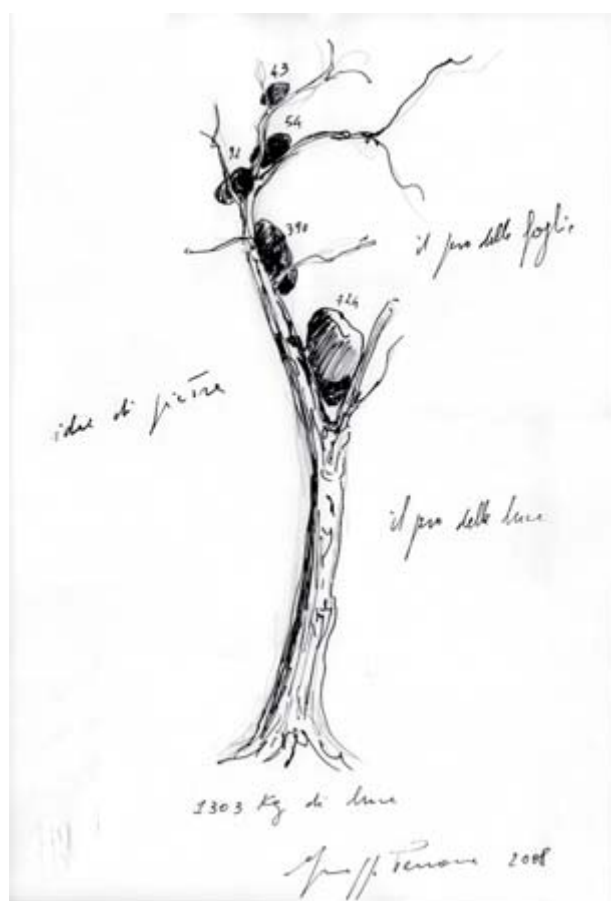
From 06 April to 07 November 2012

« **Arbre-chemin, 2011** » and
« **Idee di pietra, 1304 Kg di luce, 2010** »
Château Grounds



Artistic project

Along the pathways of the grounds, in the heart of a hidden copse, Giuseppe Penone weaves a subtle and poetic itinerary. Using small components, stone fragments and bronze sculptures, he "sows ideas, thoughts and works to come". These surprising finds – souvenirs abandoned in the trunk of a lime tree, in a copse, or on one of the Domaine's 'outstanding trees' – resemble "grafts" capable of transforming them, making the forest active, fecund, and giving it a voice. For "the forest speaks to us of the forest, but in speaking of the forest it speaks to us of humankind".



Croquis de l'installation à Chaumont-sur-Loire, 2012

The vision of Giuseppe Penone

"The garden begins the moment one sets foot in it and advances into its vegetable and mineral realm.

One's steps settle in the earth, and the minute realities encountered along the way bring the memory of one's presence.

The shrubs, pushed aside by a force which is not the wind's, the fallen leaves, the broken twigs, the grass crumpled and trampled underfoot, the animal life, miniscule and invisible, which one's steps have disturbed bear witness to the passage of humankind and are reminders of its journey.

The perception of all these innumerable little events, the reflection, observation and astonishment that accompany the walker on his way, eyes to the ground and thought suspended, impregnated by the sky, bring the senses into harmony...

From this moment, the memory of humankind is implanted in this place.

To carry out the systematic organisation of this memory, to provide it with structure, to wish to make a ritual of this journey, to make it repeat itself – this is what gives rise to the garden.

The garden recalls and reoffers this astonishment, these sensations provoked by the original action, the wonder of the colours, of the soil, of the sky reflected on the grass, of the shadow of branches cast on the ground, unveiling the moods of the earth and their unending flow.

When one lifts one's eyes, the sky projects images absorbed by the earth, and earthbound thoughts rest on a horizon written in trees and shrubs by the centuries-old work of humankind.

The infinite expanse of blades of grass in a meadow, the scent of moss, the dust of branches, leaves crushed underfoot, the all-encompassing light interrupted by the boughs of trees, by the flight of birds and by insects, are the carpet on which life itself rests.

The manner in which the plant community making up the garden is organised along the way reflects the culture, society and economy which created it.

The microcosm formed around a life spent entirely in

communion with a restricted space reflects the secrets, anxieties and hopes, as well as the resignation to the passage of time, or the acceptance of its passage, linked to the incessant changes of light on the ground.

The genesis of the garden resides in the mystery and order of the reality that surrounds us, in the magic of life and the astonishment which it arouses in revealing itself.

The garden's compass must be defined in order to mark the spot and give it its own identity.

Definition leads to exclusion, but it is through exclusion that the worth of the mysterious, the sacred and the enchanted is born.

It is by means of these limits that the idea of *genius loci* is concentrated, assembling secret forces that enable organisation of the living. From it arise the idea and concept of the sacred wood, the natural temple.

To move through the garden is always to make an initiatory journey, to experience a revelation which accentuates once more that atavistic loss of direction felt when one advances through the undergrowth, in the forest, the sense that one has lost track of all landmarks and that attention is concentrated on this or that detail, on sudden unexpected apparitions, on sounds, bursts of light, and on shadows.

Only someone who is prepared to experience osmosis with things, with the landscape, can perceive such an initiation.

When you enter the labyrinth of gardens, it is easy to lose yourself in shapes, colours and scents, in the sounds coming from its soils and its waters; the best thing to do is never find yourself again."

2002

Extract from "Respirer l'Ombre" by Giuseppe Penone
Ecrits d'Artistes, éd. Beaux-Arts de Paris, 2008



Biographical notes

Born in Garessio, in the Italian Piedmont, in 1947, Giuseppe Penone now lives and works in Turin and Paris, where he teaches at the Ecole Nationale Supérieure des Beaux-Arts. Nourished in childhood by luxuriant nature, he has kept the profound sensitivity apparent in the exhibitions devoted to his work since 1968. Examining the bond between humankind and nature, he rapidly asserted himself as one of the leading lights of the Arte Povera movement, launched in 1967 by the critic Germano Celant. From such avant-garde palaces as the Städtische Museum in Leverkusen to such temples of contemporary art as the MOMA in New York and the Georges Pompidou Centre in Paris, Giuseppe Penone rapidly cleared a path to recognition that extends well beyond borders. Whether intimate, monumental, fragile or permanent, his work takes on unique form at the Domaine de Chaumont-sur-Loire.

Benchmarks

1947 Born in Garessio (Italy) / **1968** First exhibition in the Espace Deposito d'Arte Presente in Turin / **1970** Mention of his work in Germano Celant's book on Arte Povera / **1972** Participation in "Documenta V" directed by Harald Szeemann / **1980** Exhibition at the Stedelijk Museum in Amsterdam / **1987** Participation in "Documenta VIII" / **2000** Installation of his *Arbre des Voyelles* (Tree of Vowels) in the Tuileries Garden / **2004** Retrospective at the Pompidou Centre in Paris / **2007** Italian representative at the Venice Biennale

Find out more about Giuseppe Penone

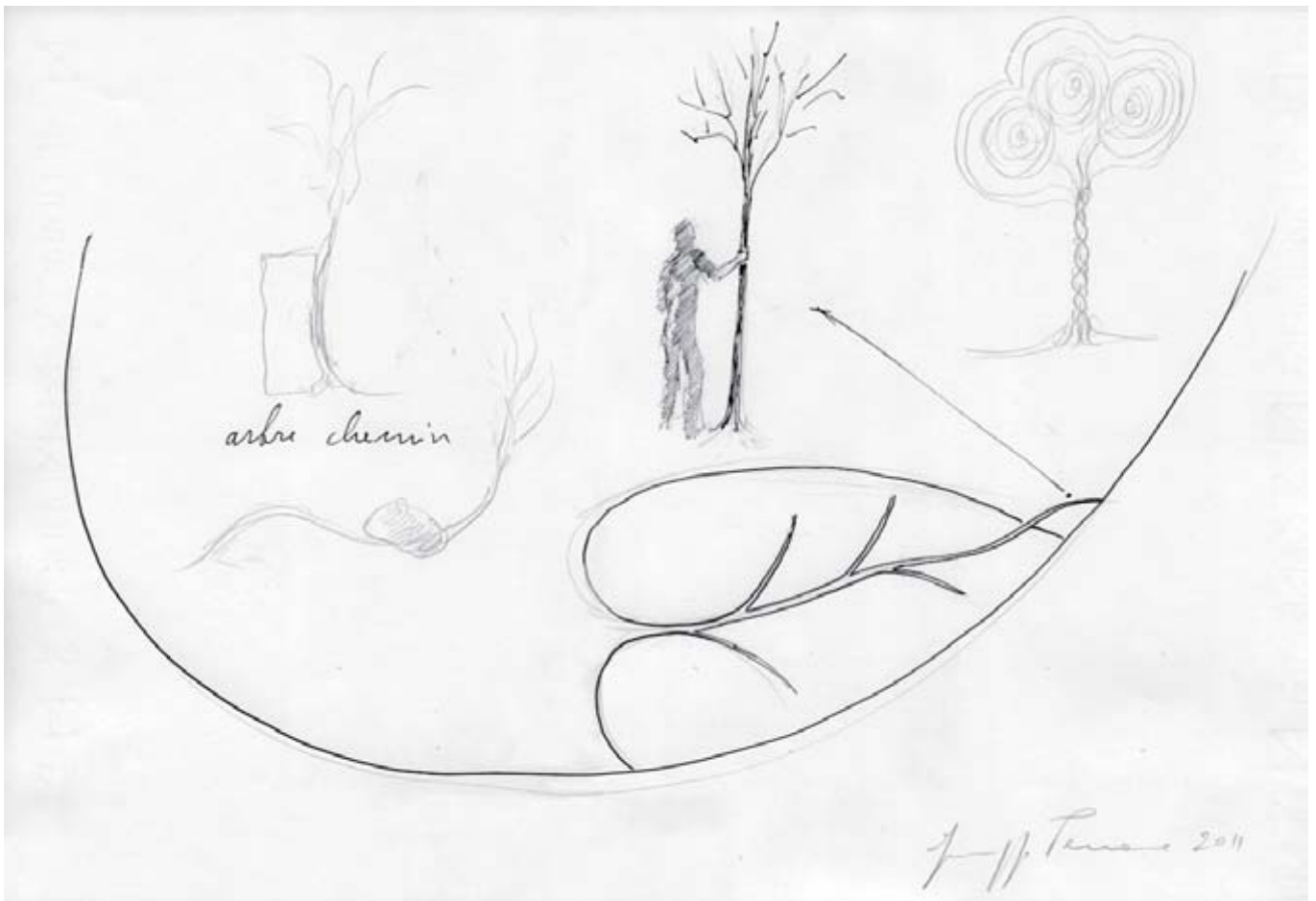
Des Veines à Ciel Ouvert, Exhibition Catalogue at MAC'S, Grand Hornu, Belgium, 2011

Respirer l'Ombre, Giuseppe Penone, éd. Beaux-Arts de Paris, Coll. Ecrits d'artistes, 2004

L'Arbre, Giuseppe Pénone, Sculpture et Dessins, Adrien Goetz, and Federico Nicolao, éd. Beaux-Arts de Paris, 2009

Giuseppe Penone, Catherine Grenier, éd. du Centre Pompidou, paperback, 2004

Etre Crâne. Lieu, Contact, Pensée, Sculpture, Georges Didi-Huberman, Editions de Minuit, 2000



Sketch of the installation at Chaumont-sur-Loire, 2012

Domaine de Chaumont-sur-Loire

Patrick Dougherty

From 06 April to 07 November 2012

Château Grounds



Artistic project

In the Grounds of Château de Chaumont-sur-Loire, Patrick Dougherty has created forms that are at once aerial and vegetable. Monumental and deeply inspired by their setting, they call out to visitors at the twists and turns of the copses, beckoning with their half-natural, half-architectural allure. Their curved partitions are fashioned from the delicate branches of plaited willows, creating a dreamlike, between-two-worlds atmosphere in the heart of nature. Without being in any way intrusive, his sculptures assert themselves upon the landscape while never failing to appeal to the imagination. They seem to have been constructed by flocks of birds, set up by ambitious rodents or carried by the wind. By a gesture at once discreet and wide-ranging, the artist involves the onlooker in a game, coaxing him to dream the world that surrounds him while reflecting on the nature which lives in it.

Biographical notes

Patrick Dougherty spent his childhood in the American state of North Carolina, whose natural landscapes, covered in young trees with supple, sculptural branches, forged his imagination. In 1982, as an adult armed with a degree in Fine Arts, he launched himself into the creation of works halfway between sculpture and architecture. Although some of these works resemble Land Art, the artist nevertheless seems uncategorisable: On show at such sites as the Frederik Meijer Gardens and Sculpture Park in Grand Rapids, or in the open air, his works are to be found all over the world. Plaiting slender branches, he creates monumental shapes several metres high to serve the dreamlike world of his exhibitions. Each project is imagined in relation to its particular site, embracing, diverting or “aggressing” the context in which it finds itself. His work process therefore begins with gathering detailed knowledge of the chosen space so as to determine the “physical and social qualities” that inspire his initial sketches. The dialogue thus opened is also expressed into the creation of the work, constructed cooperatively as he coerces participants into cutting, plaiting and binding fallen branches. Much attached to his native land, he lives and works in the house he built himself in Chapel Hill.

Benchmarks

1982 Graduated from the University of North Carolina, Chapel Hill / *2005* Installation at the Indianapolis Art Center / *2006* Installation at the Scottish Basketmakers' Circle, Dingwall, Scotland / *2007* Installation at the Desert Botanical Garden, Phoenix, USA / *2008* Installation at the Museum of Outdoor Art, Englewood, USA / *2009* San Francisco Art Commission, San Francisco / *2010* Installation at the Brooklyn Botanical Garden, Brooklyn, USA

Find out more about Patrick Dougherty

The artist's official website: <http://www.stickwork.net/>

Patrick Dougherty - Regard d'Artiste, Collective work, éd. Bernard Chauveau, 2011

Stickwork, Patrick Dougherty, Patrick Dougherty, Princeton University Press, 2010

Le Mouvement Intuitif, Patrick Dougherty and Adrian Maryniak, éd. Atelier 340, 2004

Art Nature Dialogues: Interviews with Environmental Artists, John Grand, Albany, NY: State University of New York Press, 2004





Domaine de Chaumont-sur-Loire

Michel Blazy

From 06 April to 07 November 2012

The Domaine Kitchen Garden



Artistic project

If that banal, everyday object, the broom, is the preserve of the witch, it is also that of the homemaker. Fashioned from wood and straw, is it not a fragment of nature snatched from the grasslands to end up in our kitchens? In the hands of Michel Blazy, this humble tool is returned to a hypothetical state of nature: at Chaumont-sur-Loire, hundreds of brooms planted in the ground appear to have taken root. Sorghum seeds sprout from their straw heads, developing and dialoguing with the gigantic artificial foam flowers growing in a shady pond nearby. A vegetable whirlpool alongside the shrubs of the surrounding kitchen garden. Given over to the natural process of germination, the work evolves, transforming itself throughout the exhibition in compliance with the "live and let live" principle so dear to Michel Blazy. As they grow, the shoots give new life to the brooms – and so sorghum becomes a garden once again.



Biographical notes

Born in Monaco in 1966, Michel Blazy graduated from the Ecole d'Art de la Villa Arson at the age of 22. He lives and works in Île Saint-Denis in the Paris suburbs. Perhaps indirectly influenced by his father, an amateur painter, he showed an interest in art at an early age. Both a sharp observer of the real and the living and a sharp critic of consumer society, Michel Blazy has developed an "organic" work. Made from perishable everyday materials, his sculptures and installations change throughout the duration of his exhibitions. Mould, putrefaction, drying-out and liquefaction are actors in the fascinating evolutions taking place before our eyes. Making use of the simplest materials (green vegetables, wallpaper paste, dog biscuits, etc.), the artist questions the world in which we live, caught between the natural and the artificial, by leaving his compositions to the mercy of change, as unavoidable as it is brilliantly uncontrollable.

Benchmarks

1966 Born in Monte Carlo (Monaco) / **1988** École d'art de la Villa Arson, Nice / **1992** First one-man show, L'Escargorium 1, Galerie Art Concept, Nice / **1997** Collective Exhibition La Vie des Choses (The Life of Things), Musée d'Art Moderne de la Ville de Paris / **2004** Representative of French creation at a Shanghai Festival / **2006** Collective Exhibition La Force de l'Art, Grand Palais, Paris / **2007** Post Patman II Exhibition, Palais de Tokyo, Paris / **2008** Nominated for the Marcel Duchamp Prize, awarded by the ADIAF (Association for the International Diffusion of French Art)

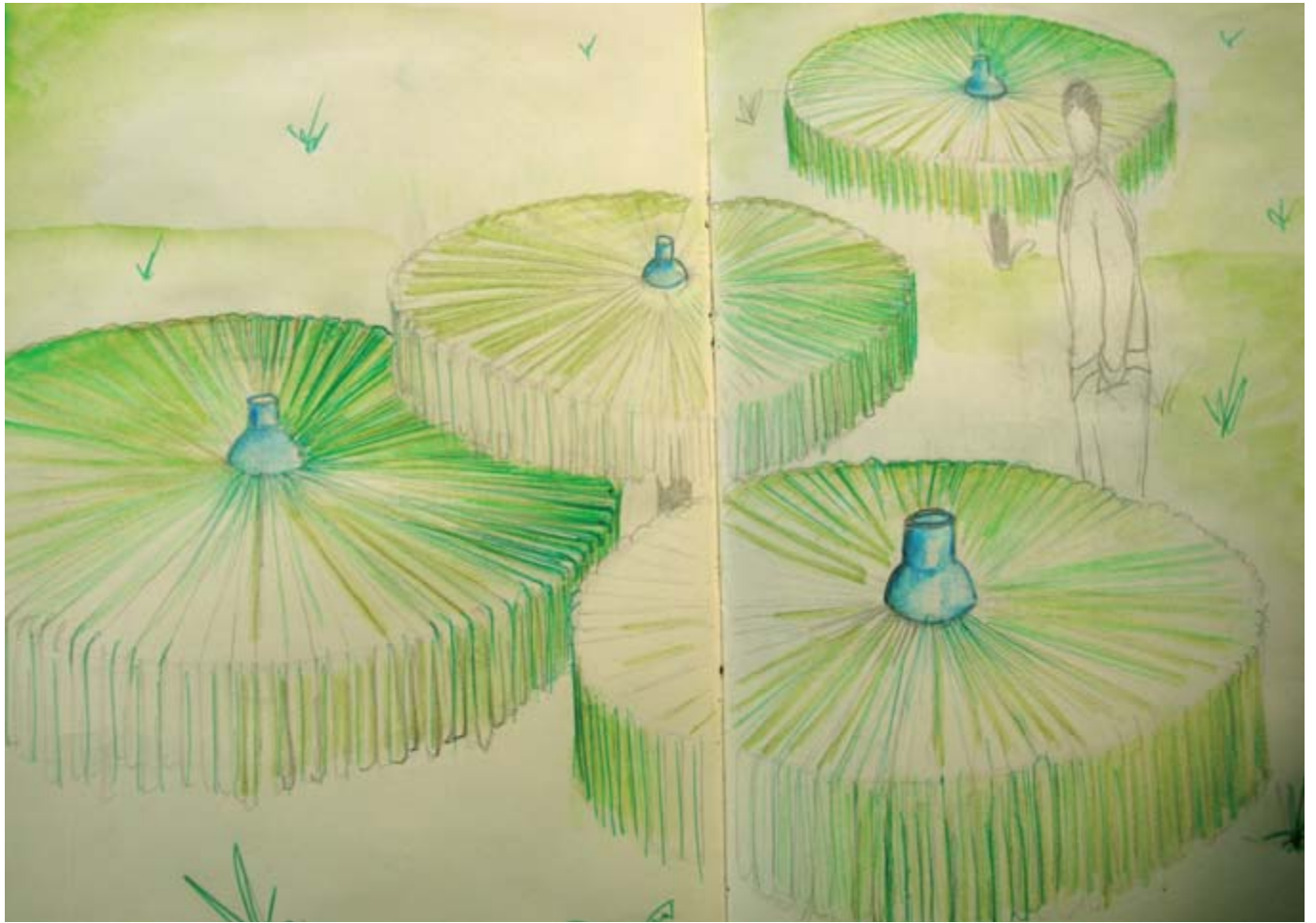
Find out more about Michel Blazy

Art Concept Gallery website: www.galerieartconcept.com

Le Prix Marcel Duchamp, Collective Work, éd. Un, deux... Quatre, 2008
Falling Garden, Michel Blazy, éd. Verlag für moderne Kunst
Nürnberg, 2007 (bilingual edition, German/English)

Michel Blazy, Artist's Catalogue, Co-published by Art Concept, Paris
Cimaise et Portique, Albi, Les Abattoirs, Toulouse and CCA Wattis
Institute San Francisco, 2003

Michel Blazy, Les Animaux, éd. Centres d'Art de l'Espace Jules Verne,
Bretigny sur Orge, 2000



Domaine de
Chaumont-sur-Loire

Shigeko Hirakawa

From 10 May to 07 November 2012

« L'arbre aux fruits célestes »

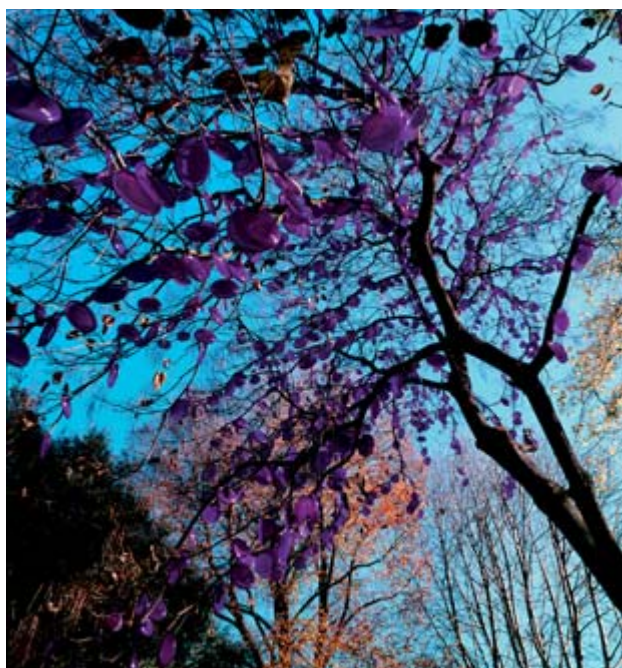
Arbre à photosynthèse

Prés du Gouloup



Artistic project

The Prés du Gouloup, 10 hectares of parkland newly landscaped by Louis Benech, has become a treasure chest of improbable plant life. Tree foliage turns from white to pink to violet and back to white again. These ethereal luminous fruits are actually artificial, the fruit of artist Shigeko Hirakawa's imagination. Installed in the trees, they contain a photochromatic pigment that turns violet when exposed to sunlight. At night, deprived of light, the artificial flowers and leaves lose their colour. The change is also perceptible as the seasons pass, with the intensity of light varying from one month to the next. Ecological considerations are at the origin of this creation, which is typical of the artist's work. A number of studies show that trees lose over 25% of their leaves due to the effects of pollution, and that the leaves of some specimens lose more than 10% of their colour. Even as their beauty fascinates, the works of Shigeko Hirakawa highlight the changes resulting from humankind's negative impact on a natural world that nevertheless inspires us to dream.



Biographical notes

A native of Japan, Shigeko Hirakawa has lived and worked in France since 1983. After graduating from Tokyo's Geijutsu Daigaku (Fine Arts and Music), she studied under Olivier Debré at the Ecole Nationale Supérieure des Beaux-Arts in Paris, and at first opted for a career in painting, which led to her being awarded the "Prix Adam" for young painters—Salon de la Jeune Peinture (Grand Palais). Putting the relationship between Man and Nature at the heart of her reflections, the artist soon began expressing herself in a different form much resembling Land Art. Her installations combine the natural and the artificial in a state of constant interaction – sunlight, water and air act to transform matter, which itself changes the landscape and the perceptions the public may have of it.

Benchmarks

1953 Born in Fukuyoka (Japan) / **1983-1986** Studied with Olivier Debré at the ENS des Beaux Arts in Paris / **1992** Public commission from the Île de France Region: Flotte Île (Floating Island) / **1995** Décoloration Torique (O-Ring Discoloration) exhibition, GEDOK, Freiburg, Germany) / **2005** Air, Poumon (Air, Lung) exhibition, Centre Minier de Lewarde / **2006** Espaces Poétiques (Poetic Spaces) exhibition, Château de Jehay, Belgium / **2010** Arc-en-Ciel de l'Humanité (Rainbow of Humanity) exhibition), Maison des Arts d'Antony

Find out more about Shigeko Hirakawa

The artist's website: www.shigeko-hirakawa.com

Arbre à Photosynthèse, Catalogue, published by the National Art Center, Tokyo, 2009

Eau Suivie, texts by Olivier Delavallade and Shigeko Hirakawa, Catalogue, éd. Maison des Arts de Malakoff, 2001

Selected Artworks 1993-1998, texts by Pierre Restany, Catalogue, éd. Choisy-le-Roi, 1998



Domaine de
Chaumont-sur-Loire

Samuel Rousseau

From 06 April to 07 November 2012

« **Arbre et son ombre** »
Château



Artistic project

Samuel Rousseau's video installation *Arbre et son Ombre* (The Tree and Its Shadow), celebrates the permanent renewal of nature, the strength and fragility of trees and the eternal return of vegetation. A work of real technical prowess, the composition combines the trunk of a chestnut tree with video. While the tree, deprived of sap, branches and leaves, takes pride of place in the room, only 13 minutes (the duration of the video loop) are needed for the surprised, even baffled, visitor to relive the cycle of the seasons. Designed with the utmost attention to detail, the branches and leaves are projected like cast shadows on the wall, gradually dressing the bare bark. From sprouting to autumnal fall, this "digital" foliage gives the tree back its life, making it immortal and fascinating to the visitor.



Biographical notes

A native of Marseilles now settled in Grenoble, the artist is proud to have escaped all categorisation. Fascinated by science and an expert in computer programming, he devises works which are both humorous and poetic. If the discarded object, scrap, is at the centre of his work, it is there as a medium for overall examination of our society and its methods of consumption, and also, one step further of the fragility of the individual, of malaise. Town-planning, architecture and popular culture are recurring subjects: "I am interested in people's souls, which is why, more and more, I use poetry and humour. Poetry transcends and humour enables serious social questions to be posed" (Excerpt from an interview with Elisa Fedeli, 2011). The extreme complexity—as much conceptual as technical—with which his works are designed is cunningly concealed, with only a sure lightness of touch apparent to further an artistic encounter.

Benchmarks

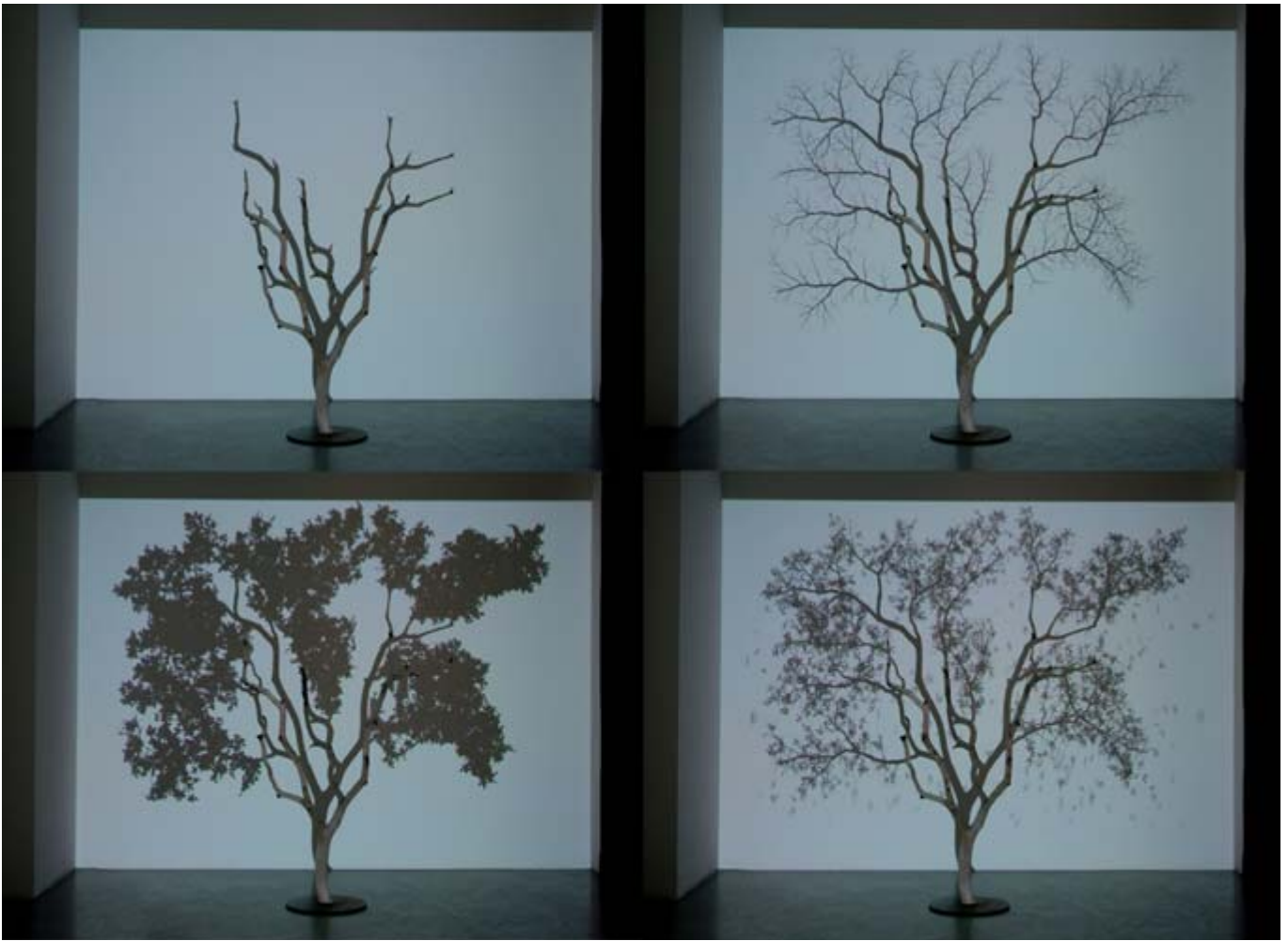
1971 Born in Marseilles / **1999** Collective Exhibition *Fractal Pacing Musik, Soirées Nomades* (Nomadic Evenings), Cartier Foundation, Paris / **2005** Collective Exhibition at the International Art Festival, Pyong Taek, Korea / **2007** *Jardins Nomades* (Nomadic Gardens) Installation, Rotonde 1, Luxembourg, European Capital of Culture / **2007** *Géant* (Giant) Video installation on the façade of the Gaité Lyrique, "Nuit Blanche", Paris / **2010** Personal Exhibition, Salomon Foundation / **2011** Nominated for the Marcel Duchamp Prize, ADIAF, Paris

Find out more about Samuel Rousseau

Artist's website: www.samuelrousseau.com

Nominés du Prix Marcel Duchamps, Catalogue, 2011

Samuel Rousseau, texts by Philippe Piguet, Monographic Exhibition Catalogue, éd. Fondation Salomon, 2010



III. Photography

*Devoted to the theme of "Landscape and Nature", each photographic exhibition held at the Domaine de Chaumont-sur-Loire explores the world of a known or up-and-coming artist. Presented both in the Château galleries and in the "Galerie du Fenil", five new collections of work await discovery, from the cameras of **Darren Almond, Alex MacLean, Eric Poitevin, Gilles Walusinski** and **Brigitte Olivier**. In 2012, the Domaine will also be taking part in the *Songe d'une Nuit d'Été* (Midsummer Night's Dream) project jointly organised by the Pays de la Loire, Centre and Poitou-Charentes regional contemporary art funds (FRACs), as a venue for exhibiting works by **Patrick Tosani, Tania Mouraud** and **Jean-Luc Moulène**.*



Domaine de Chaumont-sur-Loire

Darren Almond

From 06 April to 07 November 2012

« **Fullmoon** », Château Gallery and
« **Night+fog** », Porcupine Gallery



Artistic project

Out of the two major photographic series presented in the Château galleries, the British artist Darren Almond provides us with a reflection on the notions of time and continuance, and also of memory – individual and historical alike.

In “Fullmoon”, the artist uses landscape as his main subject. Punctuated by continual references to painting (Constable, Turner, Talbot, Friedrich, et al.), this series of photographs taken at the dead of night and exposed to moonlight for 15 minutes each, delivers a range of unexpected images, all of them astonishing in their luminosity and remarkable poetic power.

The “Night + Fog” series was taken on the icy plains of northern Siberia. The dozens of photographs which comprise it picture petrified forests, austere charred trees, their shapes standing out on snow-covered landscapes, apparently devoid of any trace of humanity.



Biographical notes

Although born in the United Kingdom in the early 1970s, David Almond finds his inspiration abroad. Using such diverse techniques as installations, sculpture and photography, the artist never ceases to examine our relationship with time and memory as he questions probes the possible materialisation of the phenomenon of continuance. Faraway regions, often no easy matter to get to, such as the source of the Nile or the Siberian plains, have enabled him to capture virgin landscapes, as if they existed beyond the reach of time. Since 1998, Darren Almond has also put together a series of photographs which are no less striking, “Fullmoon”, a number of which will be exhibited at the Domaine de Chaumont-sur-Loire in 2012.

Benchmarks

1971 Born in Wigan, England / 1995 KN120 Exhibition, Great Western Studios, London, England / 2001 Darren Almond Exhibition: “Night as Day”, Tate Britain, London, England / 1997 Institute of Contemporary Arts Exhibition, London, England / 2002 Exhibition A, National Theatre, London, England / 2003 Darren Almond Exhibition: “Fullmoon”, Sommer Contemporary Art, Tel Aviv, Israel / 2005 Nominated for the Turner Prize / 2010 “The Principle of Moments”, White Cube Mason’s Yard / 2011 One-Man Show “... “Between Here and the Surface of the Moon”, FRAC Auvergne

Find out more about Darren Almond

Darren Almond / ... Between Here and the Surface of the Moon, text by Jean-Charles Vergne and Véronique Souben, éd. FRAC Auvergne, 2011

Art Now, Volume 2, Collective Work, published by Taschen, 2008
Terminus, Kathleen Madden, Max Hetzler Gallery / White Cube / Holzwarth Publications, 2008

Darren Almond: 50 Moons at a Time, text by Julian Heynan, K21 Kunstsammlung Nordrhein-Westfalen, Verlag der Buchhandlung Walther König, Cologne, 2004



Domaine de Chaumont-sur-Loire

Alex MacLean

From 06 April to 07 November 2012

« **Sur les toits de New York** »
Donkey Stables



Artistic project

Alex MacLean's photographs present the vast potential of the rooftops and terraces of New York—the "fifth facade"—to the full, and the means employed to make cities more liveable in through the examples existing in Manhattan and in its four neighbouring boroughs. By showing lifestyles and setups unsuspected from the ground – which is probably the main reason why these areas, hidden away as they are from the eyes of passing pedestrians, remain under-exploited – his aerial views offer a new perspective that does much to enhance appreciation of this second life lived above the city. Even so, the wealth of examples he gives, from outdoor public and private landscaped areas to the first experimental forms of urban agriculture and the installation of green roofs to combat weather hazards, proves that life on the rooftops provides innumerable opportunities for rethinking life in the big city. Rooftops are not only privileged domains, but can also be laid out to increase awareness among city-dwellers – not just New Yorkers, but also those who live in other large cities – with regard to new, more cooperative and sustainable ways of life.



Biographical notes

A photographer and aeroplane pilot, Alex MacLean is the founder of Landslides, a photographic agency specialising in aerial photography that he set up in Boston, Massachusetts, in 1975 after being awarded a Master's degree in Architecture by Harvard University. Now well established as a documentarian of America's most renowned architects and landscape architects, MacLean is regularly in demand by cities themselves to provide his expert opinion before start-up of restoration projects for neighbourhoods or industrial wastelands, or for landscaping operations.

Benchmarks

2001 Arc en Rêve Exhibition at the Centre d'Architecture, Bordeaux / 2002 Les Rencontres d'Arles, Arles / 2003 BETC Euro RSCG (France's leading advertising agency) and the Ministry of Culture and Communication / 2006 Exhibition, Pompidou Centre, Paris / 2007 Italian Atlas Exhibition, Museum of Art for the 21st Century, Rome, Italy / 2008 Museum of Contemporary Photography, Chicago, USA / 2008 Domaine de Chaumont-sur-Loire / 2010 ERES Stiftung Gallery, Munich, Germany

Learn more about Alex MacLean

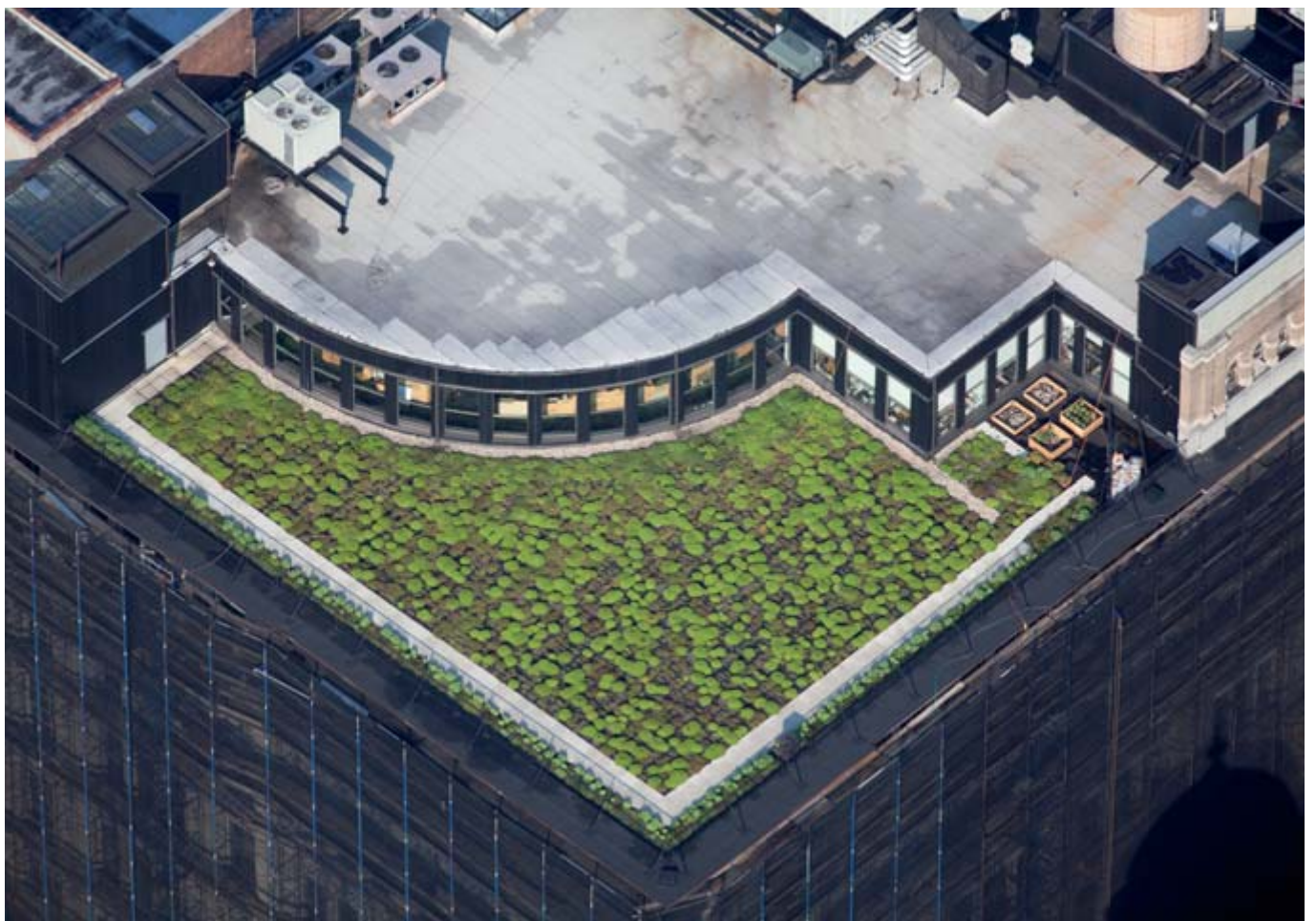
Book to be published in April 2012

Sur les Toits de New York, Espaces Multiples à Ciel Ouvert, edited by Dominique Carré / La Découverte

Artist's website: www.alexmaclean.com

Chroniques Aériennes: L'art d'Alex MacLean, éd. La Découverte, 2010
Las Vegas / Venice, éd. Schirmer/Mosel, 2010 (soon to be available in English)

Over, Vision Aériennes de l'American Way of Life: une absurdité écologique, edited by Dominique Carré, 2008



Domaine de Chaumont-sur-Loire

Eric Poitevin

From 06 April to 07 November 2012

The Princess's Bedchamber

Artistic project

"Time only exists through the experience of things...I would be tempted to think that it doesn't really exist at all. More than time, it is experience that exists. I believe that it changes constantly; we are receivers." ("Fragments d'un abécédaire"/"Fragments from a Primer", extract from an interview with Pascal Convert, 1997). Experience is what Eric Poitevin's photographs provide: experience of nature taken with care and precision to revealing its innermost essence. Undergrowth, watercourses, and vegetation dampened by rain or fog are recurrent subjects in the artist's work. Nature is omnipresent in the selection of photographs exhibited at Chaumont-sur-Loire, seemingly the scene of an imminent changeover, of an event to come. The outdoor images are the result of an expectation. The artist waits for just the right moment, then seizes upon it in order to reveal it to us in turn.



Biographical notes

Éric Poitevin was born in 1961. He lives in the sylvan setting of Mangiennes, much like the one he knew as a child, growing up in the undergrowth and forests and along riverbanks. Natural elements are recurrent themes in his work, taking centre-stage in a variety of forms: "deer carcasses" (1993), skulls "seen from behind" (1994), butterfly collection (1994), marshes (1987), undergrowth (1995), horses (1999-2000), trees (1999-2000), etc. The composition of his photographs is both meticulous and precise, sometimes involving several months of waiting and preparation. Choice of subject, framing, type of paper and manner of developing – each step counts. This rigorous approach gives rise to images in which the essence of things and of landscapes seems timeless, captured suddenly in its most intimate fragility. His works are to be found in numerous public and private collections, including the Pompidou Centre – Musée National d'Art Moderne (Paris), the Fonds National d'Art Contemporain (Paris), the MAMCS (Strasbourg), the MAMCO (Geneva), the MUDAM (Luxembourg) and La Fundação de Arte Moderna Contemporanea (Lisbon).

Benchmarks

1961 Born in Longuyon / **1989-1990** Artist in Residence at the Villa Médicis / **2004** Personal Exhibition, FRAC Île-de-France/Le Plateau, Paris / **2007** Personal Exhibition, Musée de la Chasse et de la Nature, Paris / **1998** Personal Exhibition, Centre National de la Photographie, Paris / **2006** Zoo, Collective Exhibition, Centrale Electrique, Brussels / **2005** Nützlich, Süb und Musca, das Fotografierte, Collective Exhibition, Museum Folkwang, Essen

Find out more about Éric Poitevin

Eric Poitevin, Eric Corne, éd. Lettre volée, 2005

Eric Poitevin, Collective Work, Centre National de la Photographie, 1998

Le Chemin des Hommes, Eric Poitevin and Denis Baumin, éd. Cenomane, 1989

Les Papillons, Eric Poitevin, éd. William Blake, 1998



Domaine de Chaumont-sur-Loire

Gilles Walusinski

From 06 April to 07 November 2012

« **Regard sur un patrimoine rural :
le Périgord en 1979** »
Château, High Galleries



Gilles Walusinski by André Kertész - 1982

Artistic project

1979: Heritage Year. To celebrate the event, the Ministry of Culture commissioned "Ten Photographers for Heritage". Gilles Ehrmann, Bernard Descamps and Willy Ronis were invited to participate, as was Gilles Walusinski, who chose to immerse himself in the Périgord for a month in order to grasp the essence of that "archetype of rural France". His black-and-white photographs, developed from negatives created in large format, depict the heartland of France in 13 x 18 cm and 10 x 12.5 cm formats... A window on a region and its history, where "the shutters of old ladies are half-open and look out over empty squares. The children are at school, the parents at the factory or in town, the old men at the café or in nursing homes, and the local worthies are eating duck confit." At Chaumont-sur-Loire, more than twenty years later, Gilles Walusinski presents his original prints of this inhabited nature. In places symbolic of a heritage still safeguarded from tourism, he takes us along country roads, into forests and villages, as far as Monpazier, where his photograph of the "general shop" recalls Willy Ronis' "Café de France" (L'Isle sur la Sorgue). Landscapes of great power of suggestion, existing beyond the reach of time.



Biographical notes

Born in Poitiers in 1945, Gilles Walusinski grew up in Paris. He was given his first camera at the age of 7, setting him off on a career entirely devoted to the art of photography. His scientific studies interested him little but provided him with an opportunity to work with André Lallemand at the Paris Observatory. At the side of this inventor of genius, Walusinski witnessed the genesis of the invention of the photomultiplier and the electronic camera. In 1967 he made his decision: it would be photography from then on. The adventure continued in 1968 when he met Roger Pic, Robert Doisneau, Jean Lattes and Henri Cartier Bresson, with whom he became friends. Two years later, he was apprenticed to Gilles Ehrmann, receiving his first contracts before becoming regularly employed by the Architecture Aujourd'hui magazine. This marked the beginning of a long series of architectural photo reports in which the artist demonstrated his taste for landscapes. Since then, Walusinski has cultivated his artistic activities and unfettered creativity, and is very much involved in defending the interests of photography in general and of France's photographic heritage in particular.

Benchmarks

1945 Born in Poitiers / **1979** "10 Photographers for Cultural Heritage", commissioned by the Ministry of Culture / **1982** Collaboration with Willy Ronis on the preparation of his donation / **1991** Dix Ans Après, les Libraires (Booksellers, Ten Years Later), commissioned by the Ministry of Culture, with preface by Jack Lang and text by Jean Rouaud / **2001** Appointed President of Patrimoine Photographique (Photographic Heritage) / **2004** Appointed Vice-President of the Galerie Nationale du Jeu de Paume / **2005** Study of UNESCO World Heritage sites for the Heritage Directorate / **2009** Inventory of the Alesia site, Côte d'Or County Council

Find out more about Gilles Walusinski

Latest news and viewpoints: <http://blogs.mediapart.fr/blog/gilles-walusinski>

Galerie Nationale du Jeu de Paume: <http://www.jeudepaume.org/>
Le Songe de Vaux, de Jean de La Fontaine, Illustrations by Gilles Walusinski, Preface by Wamg Boganda, éd. Datimbeti, 2007
10 Photographes pour le Patrimoine, éd. Fondation nationale de la photographie, 1980



Domaine de Chaumont-sur-Loire

Brigitte Olivier

From 06 April to 07 November 2012

« **Disparition** »
Château, High Galleries



Artistic project

Camera in hand, Brigitte Olivier paces up and down a patch of ground on the edge of the Atlantic coast. This stretch of coastline is part of an area regularly photographed by the artist in an attempt to provide new interpretations of a geography in retreat. She uncovers the stumps of pines cut down by human hand. Such "traces of a vanishing subject" are at the heart of her series *Disparition* (Disappearance).

For the artist, "this almost abstract, moving and violent figure re-emerges from the visible in the exact concentric repetition of the cuts of the axe, before dispersing into the void. It defines its essence and designs its shape without ever being identical to another. In a sense, this systematic approach constitutes a portrait. Portraits of trees, like readings of the soul or autopsies seeking signs between life and death. Decontextualised but located deep within the silence of the image, the pines are grouped together in series, condemned to exist anew in plastic representation." At the boundary of painting, Brigitte Olivier's accumulated images are visually fascinating, their texture evocative of Jean Fautrier's "impasto" works.



Biographical notes

Born in 1954 and a graduate of the Ecole des Beaux-Arts in Bordeaux, Brigitte Olivier lives and works in Romainville. From her father, an oyster farmer in the Arcachon Basin, she has inherited a sensitivity to Nature and its elements. The lands she places at the heart of her work are submitted to physical and sensory experimentation. The artist spends time in them, wandering in search of a memory – the memory of humankind's impact on its environment. The series that Brigitte Olivier presents us with are therefore as much portraits as they are itineraries. And although humankind may seem absent from her photographs, its portrait nonetheless emerges, an implicit and subtle sketch.

Benchmarks

1954 Born in Arcachon / **1999** Residence in Thouars and exhibition at the Joan of Arc Chapel / **2000** Participation in the 13th Rencontres de Solignac / **2007** Residence in Pays d'Orthe, Landes County Council / **2008** Collective Exhibition at the Musée de Marquèze, Landes Regional Nature Park / **2010** Exhibition, Arrêt sur l'Image Gallery, Bordeaux / **2011** Collective Exhibition, Autour de la baie/L'huitre dans tous ses états (Around the Bay/The Oyster in All Its Forms), Les Moyens du Bord, Carantec

Find out more about Brigitte Olivier

Artist's website: <http://brigitteolivier.com>



Domaine de Chaumont-sur-Loire

Tania Mouraud Jean-Luc Moulène Patrick Tosani

« Songeries végétales »

Mid-May to mid-September 2012

**Exhibition presented as part
of the FRAC initiative**

« Songe d'une nuit d'été »
Château, High Galleries

Artistic project

The Pays de la Loire, Poitou-Charentes and Centre regional contemporary art funds (FRACs) are organising a collective itinerary of exhibitions around the theme of dreams, to be held in a series of venues alongside the Loire. As a participant, the Domaine de Chaumont-sur-Loire has the pleasure of presenting a selection of photographs by Patrick Tosani, Tania Mouraud and Jean-Luc Moulène in the Château's princely apartments. "Songeries Végétales" (Vegetable Reveries) presents a variety of ways in which artists approach the great mystery of sleep, that state which calls forth phantasmagorical notions and visions that may fascinate or terrify. Sleep, whether it be natural or artificial (hypnosis or meditation), conjures up dreams and nightmares, providing a gateway to the unconscious and to the countless imaginary worlds it contains.

In line with the Domaine de Chaumont-sur-Loire's focus on "art and nature", the photographs selected relate to landscapes and natural phenomena.

Patrick Tosani's *La Pluie Seule* and *La Pluie Barrée* belong to the *Ecriture de Pluie* series. Rain becomes a photographic model in its own right. The downpour forms a curtain through which the onlooker can never pass. Playing with scale, Tosani includes the onlooker's body itself as a physical element of the picture, enabling him to perceive what he would be unable to see under normal circumstances.

Borderland is a series of photographs taken in the countryside by Tania Mouraud. Looking through the windows of a car, she fixes her attention on bales of hay wrapped in plastic, upon which the features of the surrounding landscape are reflected. "In close-up, as near as possible to the reflecting surfaces provided by each bale, she frames abstract "canvases". The

photographs record subtle variations in colour that depend on the creases in and stretch of the plastic – the white of the clouds extends into the blue of the sky, the green of the grasslands blends into the brown of the earth. Occasionally, entirely yellow or green swathes of plastic are transformed into bronze sculpture. In the material elements of painting – colour, touch and flat surfaces – her works find sufficient means to achieve their goal: the re-creation of light. The subject is nothing more than a pretext for producing effects in light."

Jean-Luc Moulène uses photography as a tool for studying natural and cultural phenomena as they have been redefined by the development of industry, the media, and trade. He highlights the gap between tool and imagination in order to produce real poetic alternatives.

The complete programme for the initiative is available on www.frac-centre.fr

Biographical notes

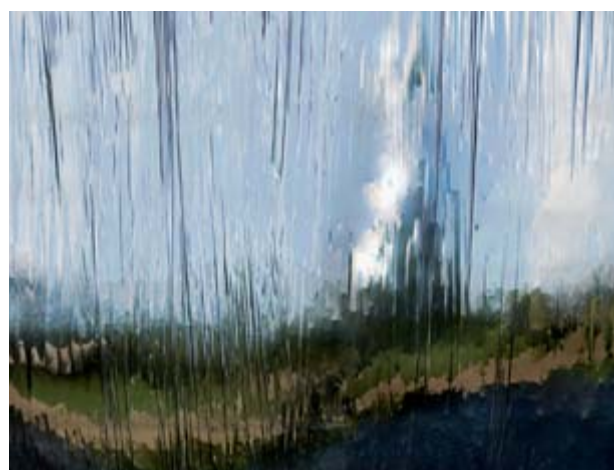
Jean-Luc Moulène has a degree in plastic arts and art sciences (University of the Sorbonne, 1979) and lives in Paris. His work has been exhibited in many French institutions, including Musée du Louvre, Jeu de Paume, Musée d'Art Moderne de la Ville de Paris/ARC and Carré d'Art-Musée d'Art Contemporain in Nîmes, as well as at the Culturgest in Lisbon, the C/O in Berlin, the Centre d'Art Contemporain in Geneva and the Center for Contemporary Art in Kitakyushu (Japan). In Paris, he is represented by the Chantal Crousel Gallery, and in London by the Thomas Dane Gallery. His latest catalogue was published by Walther König Verlag in autumn 2009.



Patrick Tosani : born in 1954, Patrick Tosani lives and works in Paris. After studying architecture, he developed his own style as a photographer, in which questions of scale and space are of central concern. The photographic process, its potential and its limits, and its relation to the real world are constantly called into question through series devoted to objects, to the body, to clothes, etc. He won the 1993 Kodak Critics Prize and the 1997 Niépce Prize, and has taught at the Ecole Nationale Supérieure des Beaux-Arts in Paris since 2004.



Tania Mouraud : born in Paris in 1942. Her work takes many very different forms while remaining founded upon genuine social commitment and ontological questioning, awakening onlookers' consciousness of themselves and of the world around them. She is self-taught and began her artistic career at a very early age, with her "Initiation Rooms", areas devoted to introspection. In the 1970s, she began mixing art with philosophy in work initially based on words, and developed her own photographic approach. She created her first videos in the late 1990s, before turning her attention to the world of sound. After performing live with the group Unité de Production, which she founded in 2002, she now performs solo. Her recent video installations, whose visual power is further enhanced by sound, mark a fresh turning-point in her career. Tania Mouraud was named Knight of the National Order of Merit in 2009.



IV. Permanent installations

*Monumental or intimate, but always subtly bound up with the surrounding landscape, the works created by contemporary artists invited to the Domaine de Chaumont-sur-Loire are on show for a full season, from April to November. Some, however, continue to mark out visitors' itineraries for longer periods, among them installations by **Anne and Patrick Poirier**, **Bob Verschueren**, **François Méchain**, **Erik Samakh**, **Rainer Gross**, **Patrick Blanc**, **Luzia Simons** and **Tadashi Kawamata**.*



Domaine de Chaumont-sur-Loire

Dominique Bailly

L'Abri (The Shelter), Water Tower

Sculptor Dominique Bailly was born in Paris in 1949, and lives and works in Paris and in Touraine. Active on the borderline between sculpture and landscaping, she is one of the small number of French artists focusing on a field more widely represented in the United States, England and Germany.



Patrick Blanc

Spirale végétale (Plant Spiral), Stable Yard

Botanist, CNRS researcher, Doctor of Science and graduate of the Academy of Sciences, Patrick Blanc has been at home in tropical forests since he was 19 years old. Inventor of plant walls, he has created a brand new installation for Chaumont-sur-Loire, in which art and botany join hands. By the invention of a new structure, a giant leaf rolling up into itself until it forms a secret cave open to the sky, he sought to develop a variety of biotopes through a set of folds resulting in a variety of light exposures.



Rainer Gross

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

Born in Berlin in 1953 and now living in Belgium, Rainer Gross began his artistic career as a sculptor in stone before turning his attention to wood in the mid-1990s. Presenting living, ever-changing and ephemeral processes, he creates installations of extraordinary fluidity, sometimes graphic, sometimes organic.



Erik Samakh

Lucioles (Fireflies), Château Grounds

Born in Saint-Georges-de-Didonne in 1959, Erik Samakh was a true pioneer in the use of computers and electronics in the 1980s to create installations that reacted to their surroundings and the behaviour of the public. One of his lighting installations has been on view in the Château Grounds since 1 July 2008. Composed of "éclaireuses" ('guiding lights'), hidden away in the great trees of the grounds, they are charged by the sun and give off sparkling pinpoints of light as night falls. Erik Samakh's fireflies were presented as part of a spectacular installation during "White Night" 2010.



Tadashi Kawamata

Promontoire sur la Loire (Wooden Walkway), Château Grounds

Born in 1953 on the Japanese island of Hokkaido, Tadashi Kawamata is a graduate of Tokyo's School of Fine Arts. His chosen medium is wood, from which he creates monumental installations throughout the world. His approach is a kind of collective experiment, a way of questioning human relationships and their social context. In 2011, he created the "Wooden Walkway" installation for Chaumont, a work that provides spectacular and unusual views of the UNESCO World Heritage listed river and its banks.



François Méchain

L'Arbre aux Echelles (The Tree with Ladders), Château Ground

Born in Varaize in 1948, sculptor and photographer François Méchain works in the tradition of Land Art, with nature as a medium. A reference to Italo Calvino's novel „The Baron in the Trees“, whose hero takes refuge in the trees to escape the stresses of everyday life, „The Tree with Ladders“ is a poetic invitation to look at the world from another point of view, from further away and from higher up. He unrolls a multitude of ladders from the branches of one and the same tree, which sway gently in the wind.



Anne and Patrick Poirier

Capella dans la Clairière (Capella in the Clearing), Copse / Lieu de Rêve (Place of Dreams), Loire Esplanade / L'œil de l'Oubli (The Forgetful Eye), Ice-house in the Valley of Mists

Anne Poirier was born in Marseilles on 31 March 1941 and Patrick Poirier in Nantes on 5 May 1942. Today, they live in Lourmarin in Vaucluse. Three of their works blend subtly into the landscape of the Château grounds. Sculpted or engraved granite blocks provide fictional representations of the results of archaeological digs, telling their own tale to passers-by, who come across them buried among the ivy and the bushes.



Luzia Simons

Stockage (Storage), Château

Luzia Simons was born in Quixadá, Ceará (Brazil) in 1953 and lives and works in Berlin and Stuttgart (Germany). The works she created for Chaumont provide a journey into colour through a series of large-format scanograms of depixelated and repixelated tulips. This does not involve scanning reproductions of tulips, but scanning the actual flowers themselves. Motifs are fragmented, ultra-detailed, and blown up to unimaginable proportions.



Bob Verschueren

Installation II/10 – Réflexion (Reflection), Farmyard Footbath

Bob Verschueren was born in Etterbeek in Belgium in 1945 and is a self-taught visual artist. Creator of a wide variety of plant installations, in Chaumont he used what came to hand on-site. Two uprooted trees lie atop one another in the Footbath, an invitation to meditate upon man's passion for destruction.



Domaine de Chaumont-sur-Loire

V. The Arts and Nature Centre

Property of the Centre Region since 2008, the Domaine de Chaumont-sur-Loire comprises the Château, the Grounds and the International Garden Festival. The art installations, photographic exhibitions, encounters and colloquia it hosts explore the connections between art and nature, making the Domaine the first Arts and Nature Centre entirely devoted to the relationship between artistic creation and landscape architecture.

The Domaine in figures

12 000 000 sq.m. of total surface area

32 hectares of Grounds

1 ten-hectare extension, landscaped by Louis Benech in 2012

Over **50 contemporary artists and photographers** invited between 2008 and 2012

11 exhibition galleries, making a total of almost 2000 sq.m

16 rooms open to the public for historical tours of the Château

5 restaurants, located in the Château, the Farmyard, and the International Garden Festival

80% increase in visitors between 2008 and 2010

365 000 visiteurs (to the Domaine overall) in 2010

20 000 children hosted for educational activities in 2010

1 owner : the Centre Region

Open **363 days** a year

70% self-financing



1. A multiple mission

Since 2008, the Domaine de Chaumont-sur-Loire has been **owned by the Centre Region**, which has created a new public establishment 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, and one of particular prestige due to its past history and its exceptional location on the banks of the Loire, **a landscape classified as a UNESCO World Heritage site**.

The public establishment's mission is firstly to ensure the protection and enhancement of all the Domaine's fixed and movable assets, comprising the Château, Stables, outbuildings, Grounds and collections, and secondly to develop a range of activities centred around contemporary artistic creation, in the Château and in the Grounds, including the International Garden Festival founded in 1992.

2. An ambitious cultural project

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

With full respect for its rich artistic history, the Domaine de Chaumont-sur-Loire has been presenting lively and varied programmes all year round since 2008, focusing on the **link between art and nature**, in the Château, in the Grounds and, of course, in the context of the International Garden Festival. All activities (installations, artistic works, photographic exhibitions, colloquia, encounters, etc.) are centred around this theme,

A **Cultural Meeting Centre** since October 2008, the Domaine de Chaumont-sur-Loire has followed in the footsteps of Royaumont Abbey and the Carthusian Monastery in Villeneuve-lez-Avignon, and is now part of a European network

of prestigious establishments recognised by the Ministry of Culture and Communication, all of which have the missions of safeguarding heritage, creating innovative artistic projects 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 were awarded the **"Outstanding Trees"** label in 2011, for the exceptional cedars which grace the estate's grounds.

3. The Grounds and the Domaine transformed

This year the Domaine's ongoing history will be marked by major new fixtures and extensions, open to the public as from the spring of 2012.

10 new hectares of grounds

Upon the wishes of the Centre Region, restoration and extension of the Domaine's historic grounds have been entrusted to the great landscape architect Louis Benech. Landscaping of the Prés du Gouloup, a new 10-hectare area bringing the Domaine's surface area up to a total of 32 hectares, lies at the heart of the project, which began to take shape in late 2011. It is headed up by a landscape architect of international renown whose contemporary touch remains elegantly and imaginatively respectful of the estate's rich heritage.

Four new exhibition galleries

New exhibition galleries are set to be opened in the Farmyard, a central area surrounded by former outhouses and located between the Château Grounds and the International Garden Festival, during the winter of 2011-2012.

And just a stone's throw away, in the west wing of the Château, the Prince and Princess's apartments are also to be given a winter makeover. Closed in part to the public for several years, they will be opening their doors once again in 2012, with 200 sq.m. of new space devoted to photography. On the floor above, the new stained-glass windows added to Sarkis' Ailleurs, Ici exhibition take up some 500 sq.m., in rooms not previously open to the public as well as in the Tour d'Amboise, the Office and the Kitchens.

4. The Domaine's key players

François Barré

Chairman of the Board of the Domaine de Chaumont-sur-Loire



In 1969, alongside 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 onwards, he set the programme for and launched the International Competition held at Parc de la Villette, where he was Director and President of the Great Hall. He was appointed as delegate for visual arts at the Ministry of Culture in 1990, became Director of the Pompidou Centre in 1993, and 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 directorship of public contracts linked to the tramway systems in Mulhouse and Nice, and to consultancy on architectural and town-planning projects in the towns of Boulogne-Billancourt, Nancy and Saint-Étienne.

François Barré was also Chairman of Arles' "Rencontres Internationales de la Photographie" [International Photographic Encounters] from 2001 to 2009, and has been Chairman of the "Arc-en-Rêve", architecture centre in Bordeaux and of the Ile de France FRAC [Regional Contemporary Art Fund].

Chantal Colleu-Dumond

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

Chantal Colleu-Dumond has an *agrégation* [higher diploma in education] in classics, and has spent much of her career abroad. She was Director of the French Cultural Centre in Essen in Germany from 1982 to 1984, Artistic Attaché in Bonn from 1984 to 1988, and Culture and Science Advisor in Bucharest in Romania from 1988 to 1991; she also managed the Ministry of Culture's International and European Affairs Department from 1991 to 1995 and was Cultural Advisor in Rome from 1995 to 1999.

With a lifelong love of heritage and gardens, she created the "Forgotten Capitals" collection and ran the Royal Abbey of Fontevraud Cultural Centre, where she developed a project on the image of heritage, and has designed a number of 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 over the directorship of the Domaine de Chaumont-sur-Loire in September 2007, an estate that comprises the International Garden Festival, the Château and an Arts and Nature Centre where she is responsible for artistic programming.



5. Major projects 2008 - 2011

The Arts and Nature Centre was founded in 2008 and celebrates its fifth birthday this year. Since its creation, numerous outstanding exhibitions have been held and innovative projects taken shape in the Domaine's 33 hectares.

Visual artists

In 2008

*Jannis Kounellis
Erik Samakh
Rainer Gross
Victoria Klotz*

In 2009

*Nils-Udo
François Méchain
Dimitri Xenakis et Maro Avrabou
Daniel Walravens
Vincent Péraro
Patrick Blanc*

In 2010

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

In 2011

*Sarkis
Tadashi Kawamata
herman de vries
Dominique Bailly
Gerda Steiner et Jörg Lenzlinger*

Photographers

In 2008

*Andreas Gursky
Alex MacLean
Jean Rault
Michel Séméniako*

In 2009

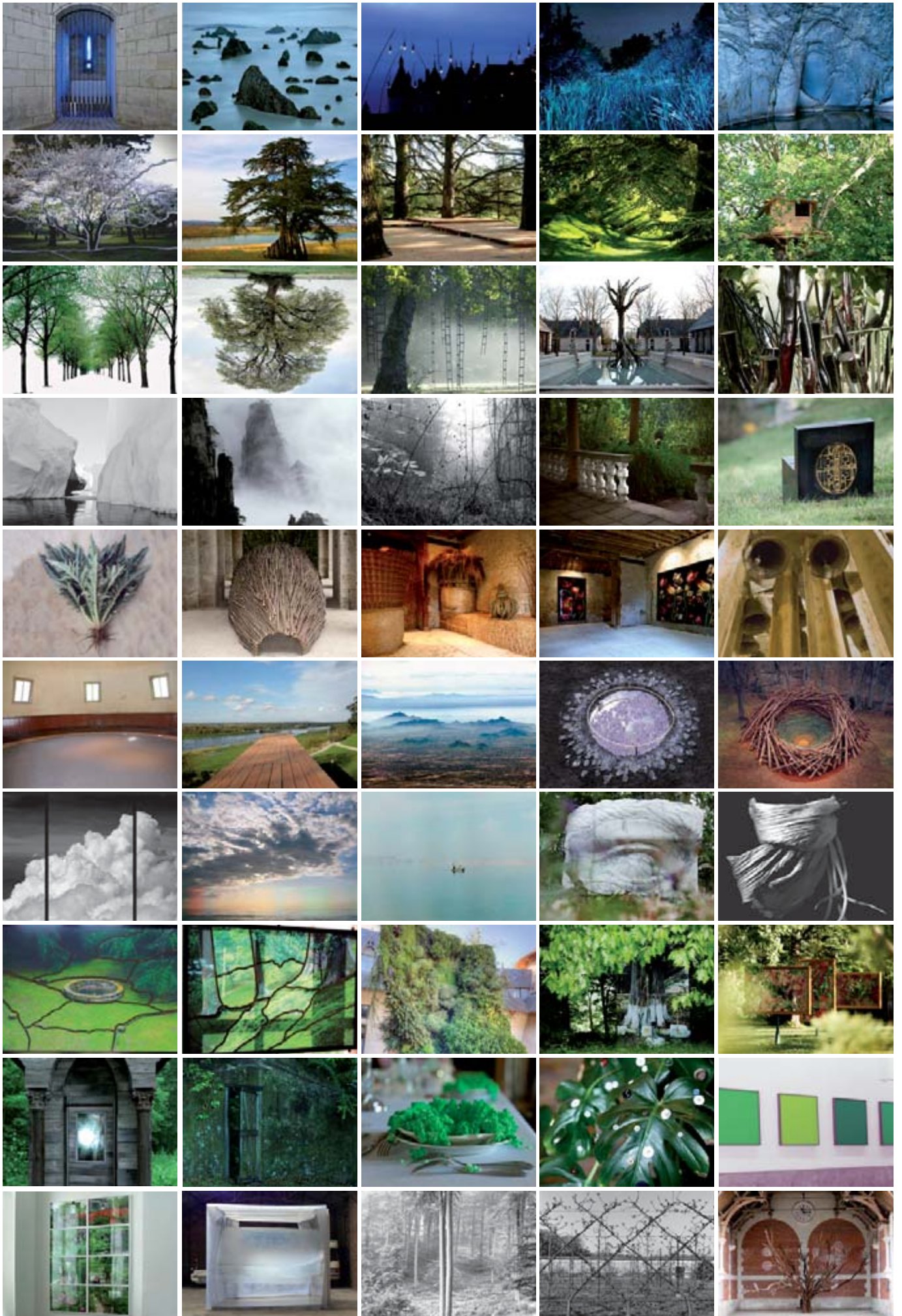
*Rodney Graham
Jacqueline Salmon
Guillaume Viaud
Deidi von Schaewen
Luzia Simons
Jean-Louis Elzéard*

In 2010

*Thibaut Cuisset
Toshio Shimamura
Marc Deneyer
Marie-Jésus Diaz
Marc Riboud
François Trézin
Ralph Samuel Grossmann*

In 2011

*Gilbert Fastenaekens
Helene Schmitz
Manfred Menz
Shin-Ichi Kubota*



Domaine de Chaumont-sur-Loire

2012 Cultural programming

THE ARTS AND NATURE CENTRE

Contemporary Art

April-november 2012

Giuseppe Penone

Patrick Dougherty

Michel Blazy

Shigeko Hirakawa (from 10 May)

Samuel Rousseau

Photography

April-november 2012

Darren Almond

Eric Poitevin

Alexandre MacLean

Gilles Walusinski

Brigitte Olivier

Permanent installations

Anne et Patrick Poirier

Bob Verschueren

François Méchain

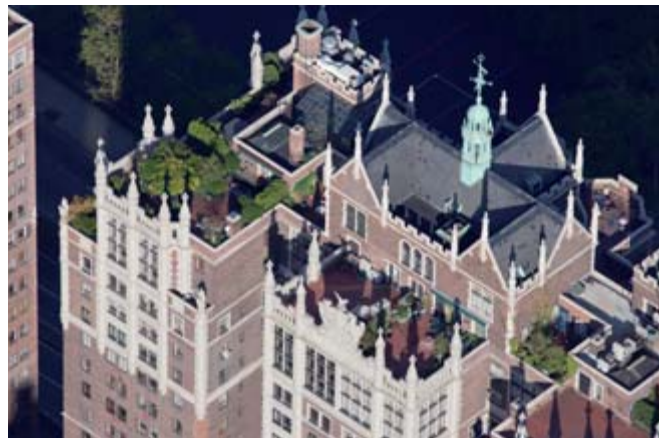
Erik Samakh

Rainer Gross

Patrick Blanc

Luzia Simons

Tadashi Kawamata



THE INTERNATIONAL GARDEN FESTIVAL from 25 April to 21 October 2012

The 21st International Garden Festival on the theme of
"Gardens of delight, gardens of delirium"

"Gardens of light" or experiencing the gardens at night

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

Night reveals plants in an unusual way and the light, subtly proportioned, whether white or coloured, through the diversity of its radiating beams and its spectrums, completely changes the way the garden is perceived, by revealing shapes and silhouettes you would never dream of during the day. Evening visitors to the Chaumont-sur-Loire Gardens in 2012 will be treated to this special spell-binding light show.

Respect for plants and the environment along with energy saving will form key aspects of this nocturnal lighting. The long service life and very low energy consumption of the light-emitting diodes do in fact represent a real technological revolution.

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

Every evening except Friday from 1st July to 31 August

Information are available on www.domaine-chaumont.fr

"Conversations beneath a Tree"

For the third consecutive year, the Domain of Chaumont-sur-Loire is to organize a series of debates and meetings based upon the theme of the environment and ecology, the "Conversations beneath a tree", showcase the knowledge of leading specialists. Animated by Philippe Lefait (presenter of the magazine "Des mots de minuit" on France 2).

Saturday 02 and Sunday 03 June 2012

« The Splendors of Autumn »

The weekend of All Saints, synonymous with family values, gives occasion to an event entitled, "The Splendors of Autumn", much appreciated by a regional and wider public this event highlights originality and creativity, cucurbitaceous and other collections of rare and unknown vegetables are presented over a three day period along with seed exchanges, cuttings, workshops, privileged access to information on the famous International Garden Festival along with many other original animations. (dates to be announced)

Throughout the season, the Domaine de Chaumont-sur-Loire is associated

- with the Festival of Music (21 June 2012),
- with "Songe d'une nuit d'été", exhibition presented as part of the FRAC initiative (mid-May to mid-September 2012)
- with "Rendez-vous au jardin" [Rendez-vous in the Garden] (02 and 03 June 2012),
- with the National Heritage Days (15 and 16 September 2012).



Domaine de Chaumont-sur-Loire

VI. Practical information

Domaine de Chaumont-sur-Loire

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

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Press Agency

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1. Entrance ticket	Entrance ticket	Children between 12 and 18	Children between 6 and 11
Domain ¹	15,50 €	11,00 €	5,50 €
International Garden Festival ²	11,00 €	7,50 €	5,00 €
Castle ³	10,00 €	6,00 €	4,00 €

Free entrance for under 6's

1 This entrance ticket enables access to the whole of the Domain : Garden Festival, Castle, Stables and the Landscaped Park

2 This entrance ticket enables access to the Garden Festival and the Landscaped Park, but does not include access to the Castle and Stables

3 This entrance ticket enables access to the Castle, Stables and Landscaped Park, but does not include access to the Garden Festival

2. Opening times

The International Garden Festival is open daily from 25 April to 21 October 2012, 10 a.m. to 8 p.m. (opening hours vary depending on season).

Guided tours of a selection of gardens last about 1¼ hours.
Unaccompanied visits require a good 2 hours.

The Château and the Grounds are open all year round, exhibitions from 6 April to 7 November 2012.

As from April, the Château is open from 10 a.m. to 6 p.m. (opening hours vary depending on season).

Unaccompanied visits and guided tours.

3. Getting here

Chaumont-sur-Loire is located between Blois and Tours, 115 miles from Paris. Motorways A10 and A85, Blois or Amboise junction.

Many trains daily on the Paris Austerlitz – Orleans – Tours line; alight at Onzain.



Domaine de
Chaumont-sur-Loire

VII. Visuals available to the press

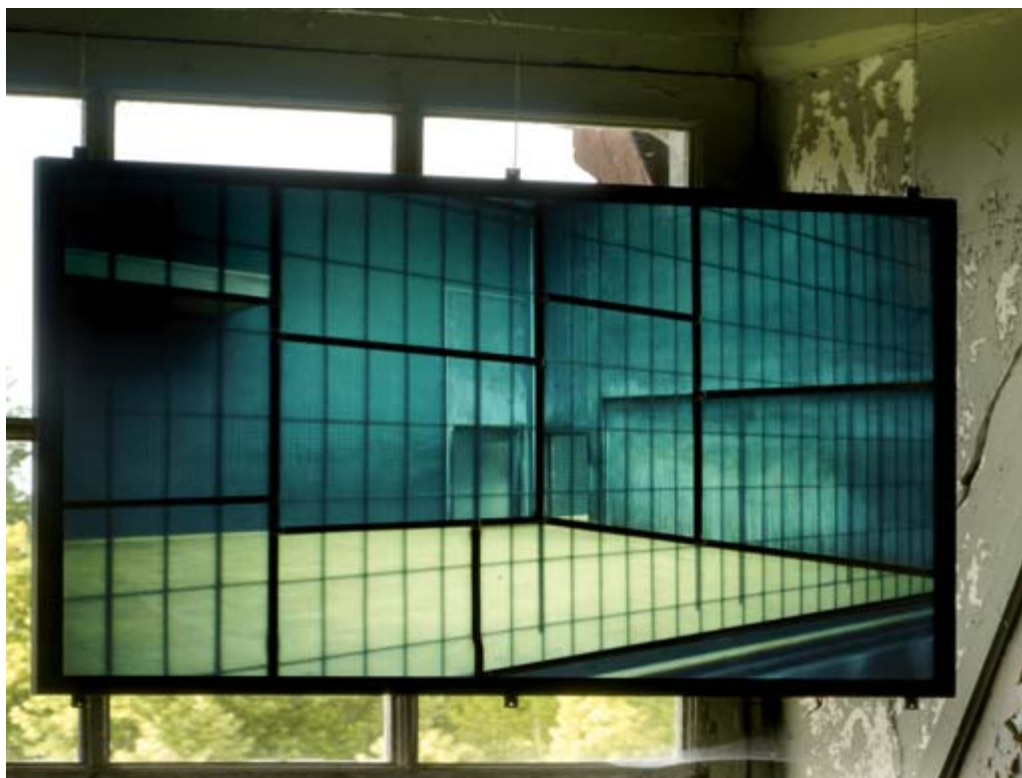
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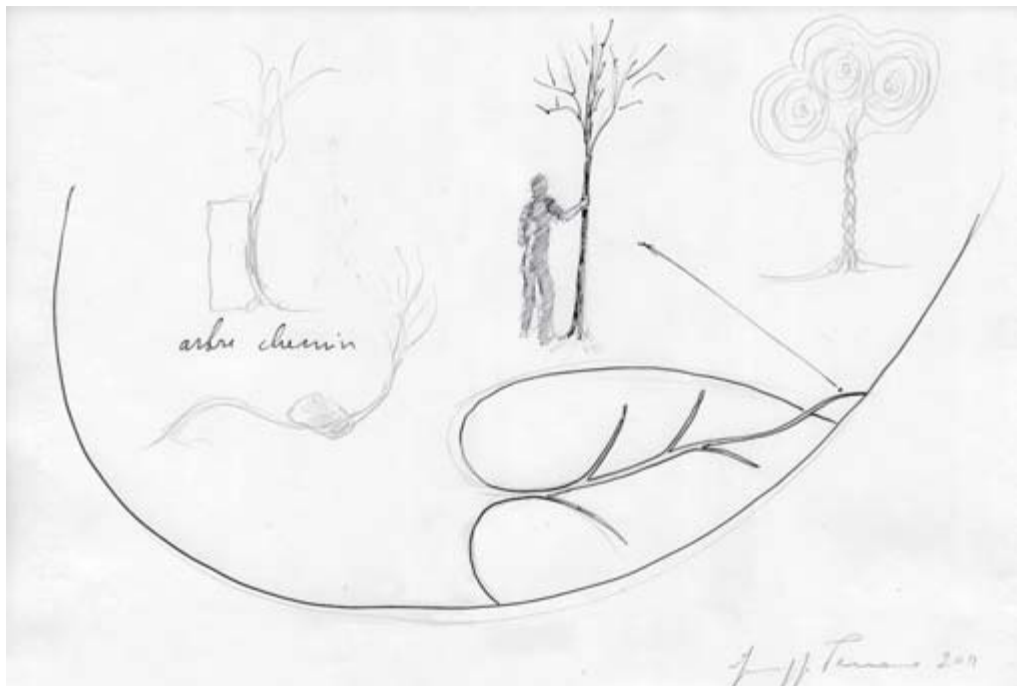




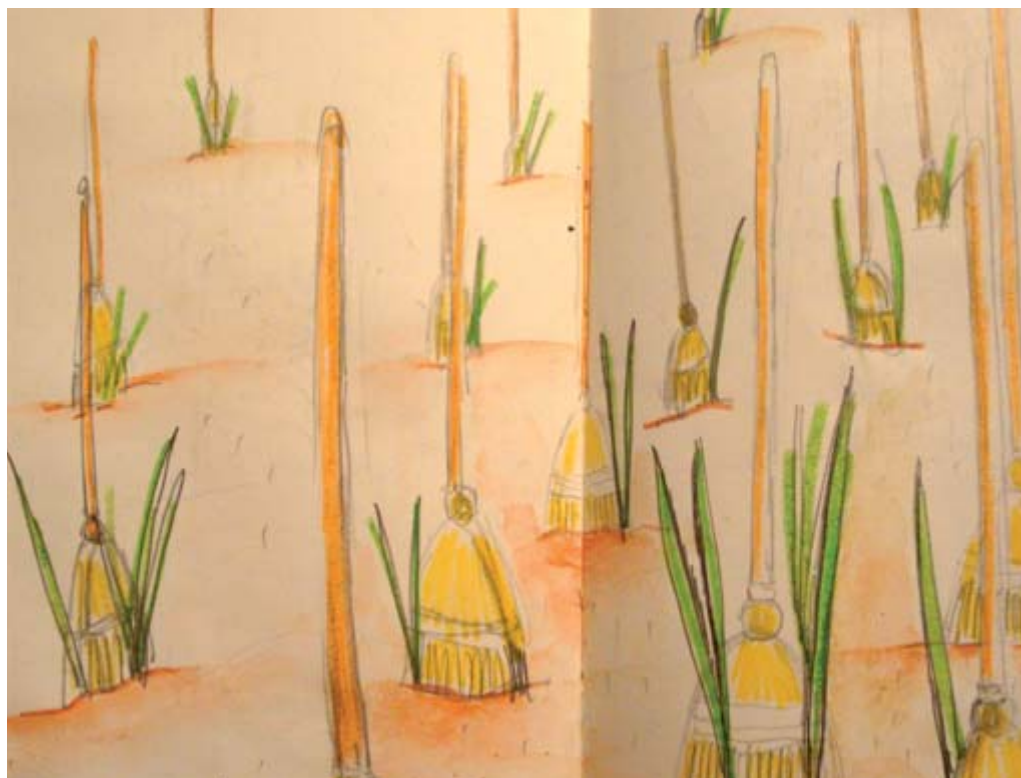






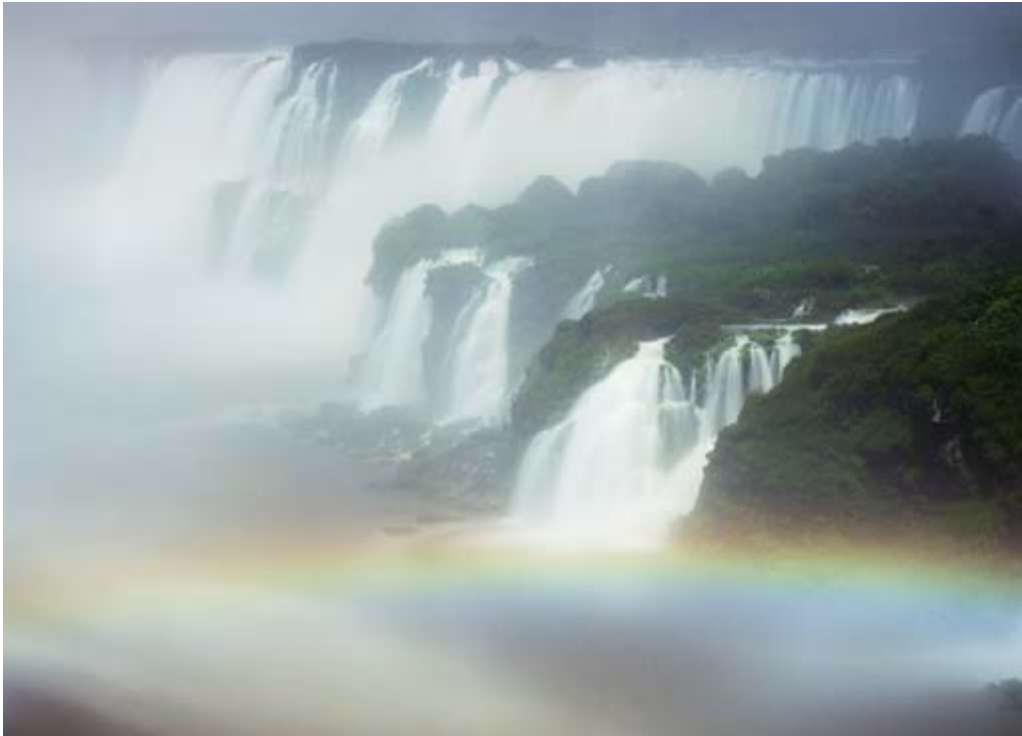


















Gilles Walusinski by André Kertész - 1982





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



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