

CENTRE OF ARTS AND NATURE

EXHIBITIONS AND INSTALLATIONS

DAVID NASH,
SARKIS,
KLAUS PINTER,
ARMIN SCHUBERT,
FUJIKO NAKAYA,
ANDREA BRANZI...

06 APRIL
11 NOVEMBER
2013



DOMAINE
DE CHAUMONT-SUR-LOIRE



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DOMAINE DE CHAUMONT-SUR-LOIRE

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As the first Centre of Arts to focus on the link between artistic creation and nature, Domaine de Chaumont-sur-Loire is once more inviting visual artists and photographers to come and capture the spirit of the estate in 2013.

The commissions received from the artists (all of the works on display at Chaumont-sur-Loire are created specially for the Domaine) bestow a fresh dimension upon the Château and grounds – emotionally charged and brimming with aesthetic discovery. Each guest artist experiments with new materials, situations and contexts.

Designed specifically for the areas chosen by the artists, these sensitive works communicate intimately with the trees, stones and visitors' imaginations.

The famous British sculptor David Nash has dreamt up an original work for Chaumont located near the Château and designed an installation for the monument's princely apartments. Taking possession of trees and branches from the Domaine's historic grounds, like him, the Austrian artist Armin Schubert has invented astonishing, meticulously sculpted barrows. Klaus Pinter, who also harks from Austria, has, for his part, placed a Surrealist sphere under the Stables Canopy, encircled with a golden shell of magnolia leaves. Turning the architecture of the Riding School to good account, he has erected a unique and fascinating floating, translucent sculpture within – playing with the breath of life and puffs of wind. As for Eva Jospin, she presents visitors with strange, dramatic forests made out of cardboard in the Château. The great Italian architect and designer Andrea Branzi, meanwhile, has designed a mysterious sacred chamber for the Prés du Gouloup, an inaccessible retreat woven from glass and branches. Not far from there the Japanese artist Fujiko Nakaya has sculpted the mist and the breeze a stone's throw from a grove of dainty birches. Michel Gérard draws our attention to water and the scarcity of this precious resource near the Domaine's Water Tower, with its metal structures inspired by water tanks – well-known to the New-Yorker he has become. Photographers and video-makers have just as much to offer in this endless game between art and nature being played out at Chaumont-sur-Loire and also treat us to works on view for the very first time: singular and stirring images of Japanese gardens taken by Claude Lefèvre, fascinating Loire landscapes refined to the point of abstraction by Nicolas Lenartowski and unbelievable flowers painted by Jacques du Sordet. The poetic videos by American artist Jeffrey Blomberg paint all of the lights and colours of the seasons, taking us on a wholly unaccustomed journey of depth and unhurriedness.

Last but not least, right until the end of 2013 the Domaine is proud to be showcasing 72 stained-glass windows by Sarkis, created specially for the Château de Chaumont-sur-Loire as part of a special commission from the Centre Region.

DOMAINE DE CHAUMONT-SUR-LOIRE

II. VISUAL ARTS



DOMAINE DE CHAUMONT-SUR-LOIRE

DAVID NASH

HISTORIC GROUNDS AND PRINCELY APARTMENTS



Artistic projects

A magician who sculpts quite astonishing forms with brilliance, David Nash is unique in working almost exclusively with wood, trees and the natural environment. He is considered to be one of the artists to have most successfully exalted nature, taken it into his own hands and given it meaning. In his view, art and nature are inextricably linked. Rather than dominating it, he seeks to work in harmony with it. Along the same lines as Land Art, David Nash employs traditional techniques and rejects all modern

materials. He particularly shapes his work using the elements (air, fire, water), guiding the growth of trees or natural erosion “in the manner of the ancient Chinese potters who kept their minds on the invisible volume of space inside their pot and worked the clay up around the shape of that space.” He does not make sole use of wood, for the most part taken from trees he finds on the sites where he works; he also creates using growing plants. In 1999, the ashen and smoked patina of these sculptures are reminiscent

of his wooden works of art.

The major exhibition he presented in 2012 at Kew Gardens (in London) was a high-profile event.

At Chaumont-sur-Loire, David Nash is exhibiting a new sculpture of charred wood a stone's throw from the Château and an original installation bringing together drawings and sculptures in the princely apartments.



Cork Dome - © A McRobb / Royal Botanic Gardens, Kew

Biographical notes

Born on 14th November 1945 in Esher in Surrey, England, David Nash has always been drawn to wood and, even as a child, he felt an aversion for trees planted in rows. After studying at the Kingston and Brighton Colleges of Art, in 1969 he enrolled in one of the world's most prestigious schools of art: Chelsea School of Art.

In the interests of saving money, he decided to move away from the urban environment to Blaenau Ffestiniog in Wales and the natural and intellectual environment he found there was ideal for developing his art. He converted a chapel into his house and studio.

A ring of 22 ash trees that the artist has tended and pruned for the past thirty years to form a dome, Ash Dome, dreamt up in the 1970s, is certainly his most famous work.

He was elected as a "Royal Academician" in 1999. His wooden sculptures, formed from exhibits designed for local museums and art galleries, are on display all over the world, particularly the United States, Japan and Poland.



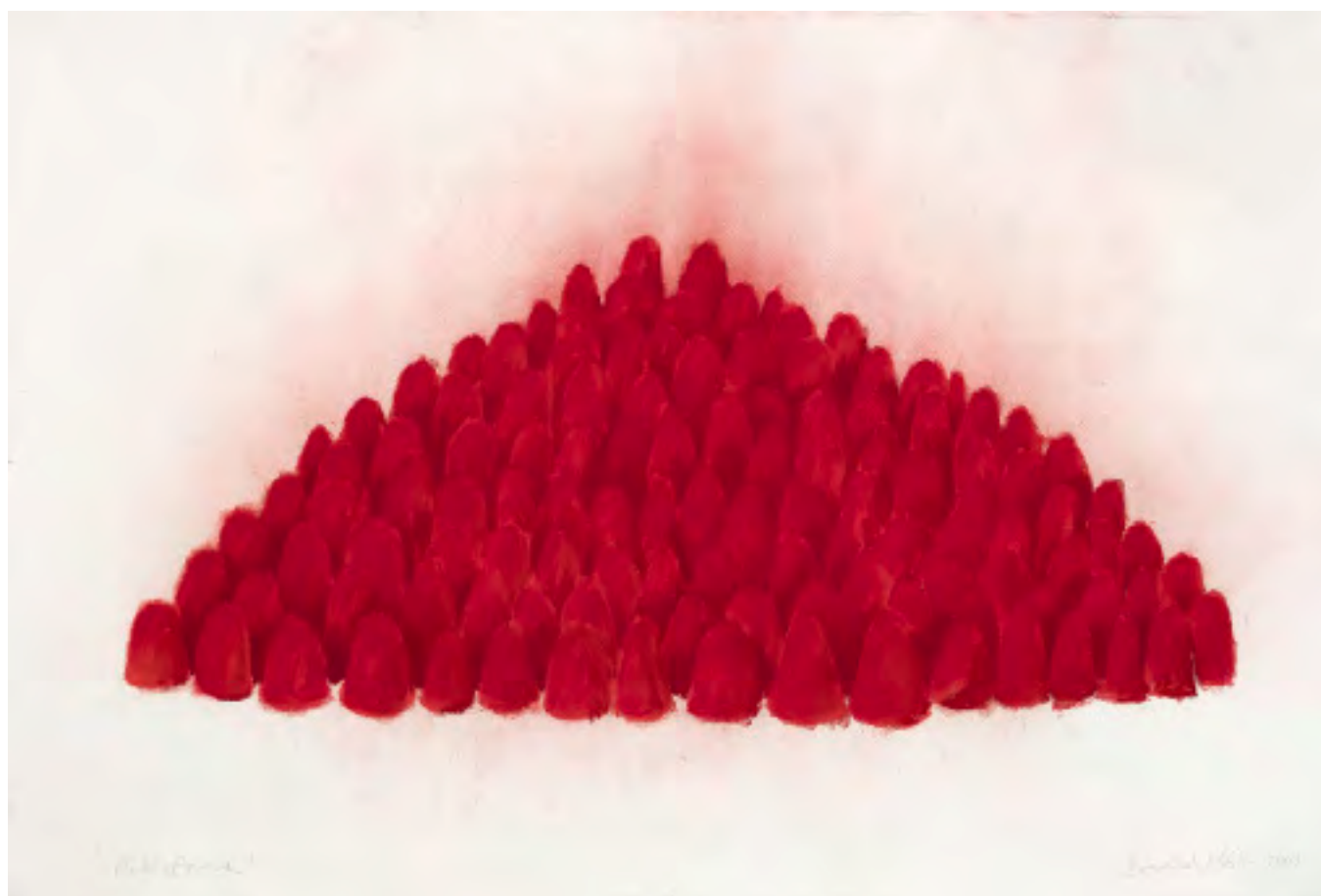
Three humps - © DR / Jardin des Plantes, FIAC 2012, Paris



Iron Dome - © A McRobb / Royal Botanic Gardens, Kew



David Nash, Black Dome, 2009, Fusain sur papier - © Courtesy Galerie Lelong, photographie Fabrice Gibert



David Nash, Red Dome, 2009, Pastel sur papier - © Courtesy Galerie Lelong, photographie Fabrice Gibert



David Nash, Black Column, 2011, Fusain sur papier - Cadre brûlé par l'artiste - © Courtesy Galerie Lelong, photographie Fabrice Gibert



David Nash, Red Column, 2011, Pastel et fusain sur papier - © Courtesy Galerie Lelong, photographie Fabrice Gibert

DOMAINE DE CHAUMONT-SUR-LOIRE

ARMIN SCHUBERT

“OBJETS SPHÉRIQUES”
HISTORIC GROUNDS



Artistic project

A careful observer of the landscape, Armin Schubert is a creator of natural architecture. Drawing inspiration from details of nature and structures, he mainly works with natural materials found in the environment (stones, branches, roots, leaves, soil, etc.).

He then rearranges these commonplace materials into new units, assembles them according to their characteristics (shapes, colours, textures) and sets about giving them a new appearance, a new significance. As components of a worked whole, these “scraps” find value and dignity once more and reveal a fresh vision to onlookers.

Once the idea has taken shape, the process itself is carried out by hand, making scant use of technical means. During production he often allows the material to guide his hand.

He also sets great store by the relationship with the environment and factors in the specificity of the landscape, the lighting and distances. For the

work is ultimately defined by the space and by the context.

“I have always been sensitive to the landscape, specific features of the environment, nature and its structures, and I seek to create objects, new and expressive entities by transforming and reassembling the material properties, colours and forms offered up by nature.”

My installations take their time; they often require a long preparatory stage involving the patient and passionate build-up of materials.

Finding the final resting place for the object outdoors is an integral part of the artistic concept for me. The nature of the landscape, its dimensions and level of light are determining in this regard.

I normally work by hand and only call on technical



Nucleo, Biennale ARTE SELLA, Borgo/Italien, 2004 - © Arte Sella

assistance in special cases.

For me, meticulous precision and patience are essential for bestowing the desired expression upon an object.

As an artist, in some ways I cultivate the soil. I respond to the complexity of natural processes and phenomena by material “landmarks”, which bear witness to the human interaction on a plot of land that lends itself thereto.

In uninhabited high mountainous areas, where the forces of nature are free to interplay as they will, works of art or crafts – or even traces of these – would rarely be found. Human presence in such places is but temporary and there we must learn to submit to the conditions of the environment – quite the reverse of what usually happens in the context of our hi-tech civilisation.

What do last are unique installations, the record of them in photographs and a treasure trove of personal experiences. I generally erect objects using a natural material that has been altered as little as possible and by transforming them into an aesthetic ensemble.

This is so as to prompt visitors and attentive passers-by to think about how they relate personally with nature, to act with caution as far as ecology is concerned and, as a result, to make their contribution to sustainable management of the environment.” Armin Schubert

Biographical notes

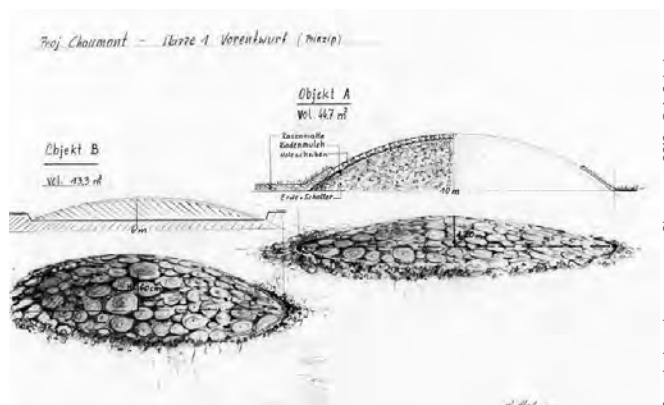
Born in 1950 in Lustenau (Austria). From 1971 to 2010, Armin Schubert worked as a German, Art and Biology teacher in Dornbirn (Austria), during which time he created a great many works of art. Since 2004 he has been participating in the Biennale Arte Stella. He also gives teach-yourself training sessions in Arte povera, Art in nature, Land Art and Environmental Art.



Nucleo, Biennale ARTE SELLA, Borgo/Italien, 2004 - © Arte Sella



Maquette du projet conçu pour Chaumont, 2010 - © A. Schubert



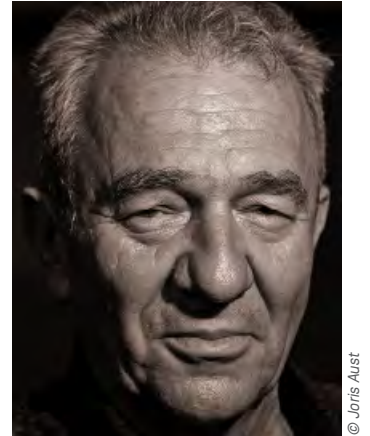
Croquis du projet conçu pour Chaumont, 2010 - © A. Schubert

DOMAINE DE CHAUMONT-SUR-LOIRE

KLAUS PINTER

“SANS TITRE”

RIDING SCHOOL AND STABLES CANOPY



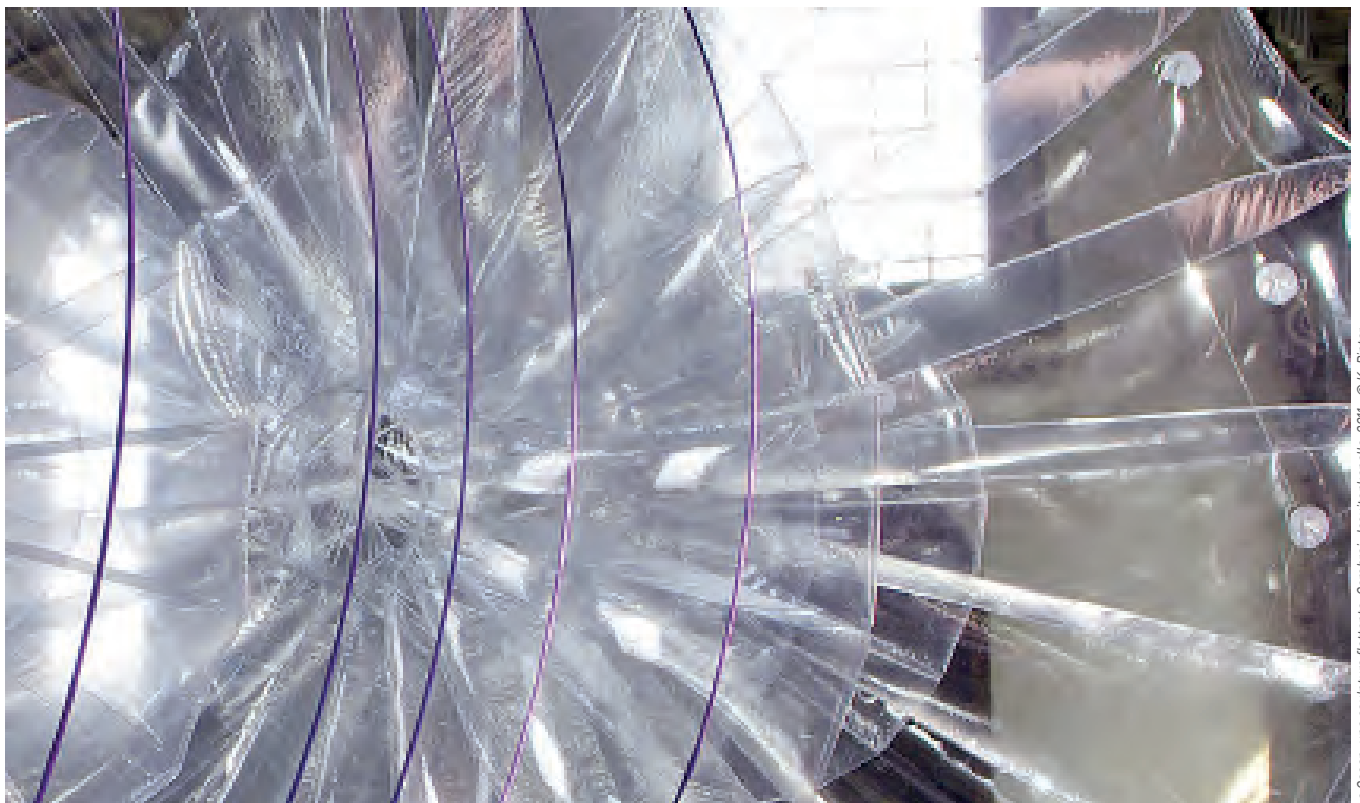
© Joris Aust

Artistic project

A unique and inspired artist, Klaus Pinter is still exploring the potential of inflatable structures with unwavering passion – ever since 1967. Polyphonic compositions made up of antagonistic materials and ornamental motifs, they illustrate the artist’s desire to steer clear of attraction through fluidity, plasticity and buoyancy and to free himself from flat surfaces in favour of the surrounding architecture. His approach is as original as his installations which, for forty years, have been floating unfettered by fashion. These “pneumatic” installations, or “ephemerides of modernity” as Yves Kobry refers to them, must be understood in the etymological sense, in other words, they are

endowed with the breath of life, a soul, not simply because they are transformed by a thought, but because they fly over and sometimes collide with history and culture. Combining the precision and meticulousness of an architect with a poet’s imagination, the work of Klaus Pinter is at once disconcerting and fascinating.

In Chaumont-sur-Loire, Pinter is presenting an extraordinary ring set with golden magnolias in the Stables Canopy and installing a sublime levitating structure in the Riding School. Poetry awaits with these strange and poetic forms positioned by goodness knows which sylvan deity?



Le Cocon, une sculpture flottante, Cambrai, Jesuitenkapelle, 2011 - © K. Pinter

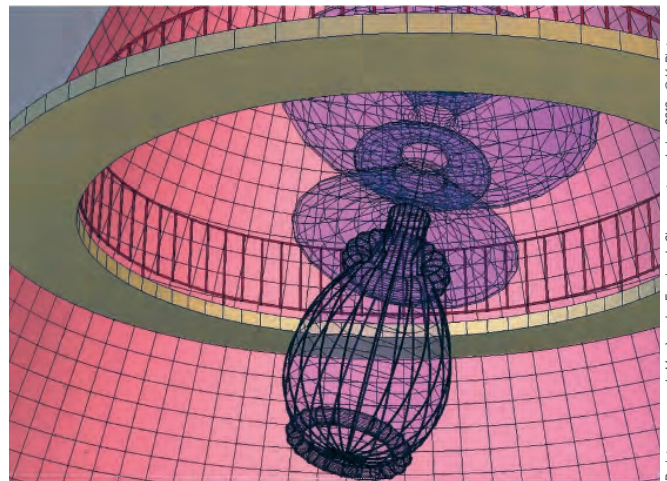
Biographical notes

Born in 1940 in Schärding am Inn, Klaus Pinter is an Austrian sculptor. After graduating from the Academy of Fine Arts in Vienna, he made his debut as a professional artist in the early 1960s at the Fuchs Gallery in Vienna.

He lived in New York for seven years, spent a few years in Belgrade, Bonn and Paris, and he now lives in Vienna and île d'Oléron off the west coast of France.

By founding the Haus-Rucker-Co group in Vienna in 1967, he struck out from Fine Art and became a forerunner in the installation and locating of a work of art in a given context. In the 1970s, he played a part in forging the reputation of the Austrian radical scene.

Involved in a scathing critique of the notion of progress, industrialisation and its consequences on the environment, Pinter concentrates his research with Haus-Rucker on experimenting with a new relationship with the body. As someone who has always turned to the architecture of historical sites or museums for inspiration, the artist invites us to ponder the notion of space, symbol and tradition. His most famous work features in the collections of the MOMA (Museum of Modern Art, NYC), Centre Pompidou in Paris and Albertina in Vienna.



Projet conçu pour le Manège des Écuries de Chaumont-sur-Loire, 2013 - © K. Pinter



DOMAINE DE CHAUMONT-SUR-LOIRE

EVA JOSPIN

“FORÊT”
CHÂTEAU



Artistic project

Eva Jospin beckons us before strange and beguiling forests. The last few years have seen her attentions drawn to the question of landscape and how it is depicted, and she uses but one medium – cardboard – to sculpt her sweeping “Forests”.

The correlations between this material and the object it portrays are both logical and contradictory. Jospin explains that she approaches cardboard in terms of its contrasts. This rudimentary, brittle and fragile-looking material will be controlled, tamed and ennobled, turned (once more) into a tree by the end of this creative process, thus embodying at once the solidity of a trunk and the delicate complexities of a forest.

“Eva Jospin is fully aware of the challenge harboured within these undergrowths, foliages and glades; recreate a never-ending entanglement, go beyond the illusions of depth through masterful uprooting and cutting-out and experiment with the boundaries of a setting and surface to trick the eye”
Dominique Païni.

The artist, who designs her work like a projection space, depicts the varying forms and density of forests and explores the endless poetry and imaginings they stir up. A single glance is enough for the work to cast its spell over visitors. Almost in spite of themselves, they are grabbed by the sheer evocative power of this natural element; the further they gaze into the layers of branches and leaves, the more they seem to lose track of their thoughts. *“For isn’t losing yourself the only danger posed by this natural labyrinth that is a forest?”* Dominique Païni.



Biographical notes

Born in 1975, Eva Jospin graduated from the École Nationale Supérieure des Beaux-Arts in Paris in 2002.



DOMAINE DE CHAUMONT-SUR-LOIRE

ANDREA BRANZI

“RECINTO SACRO”
PRÉS DU GOUALOUP



Artistic project

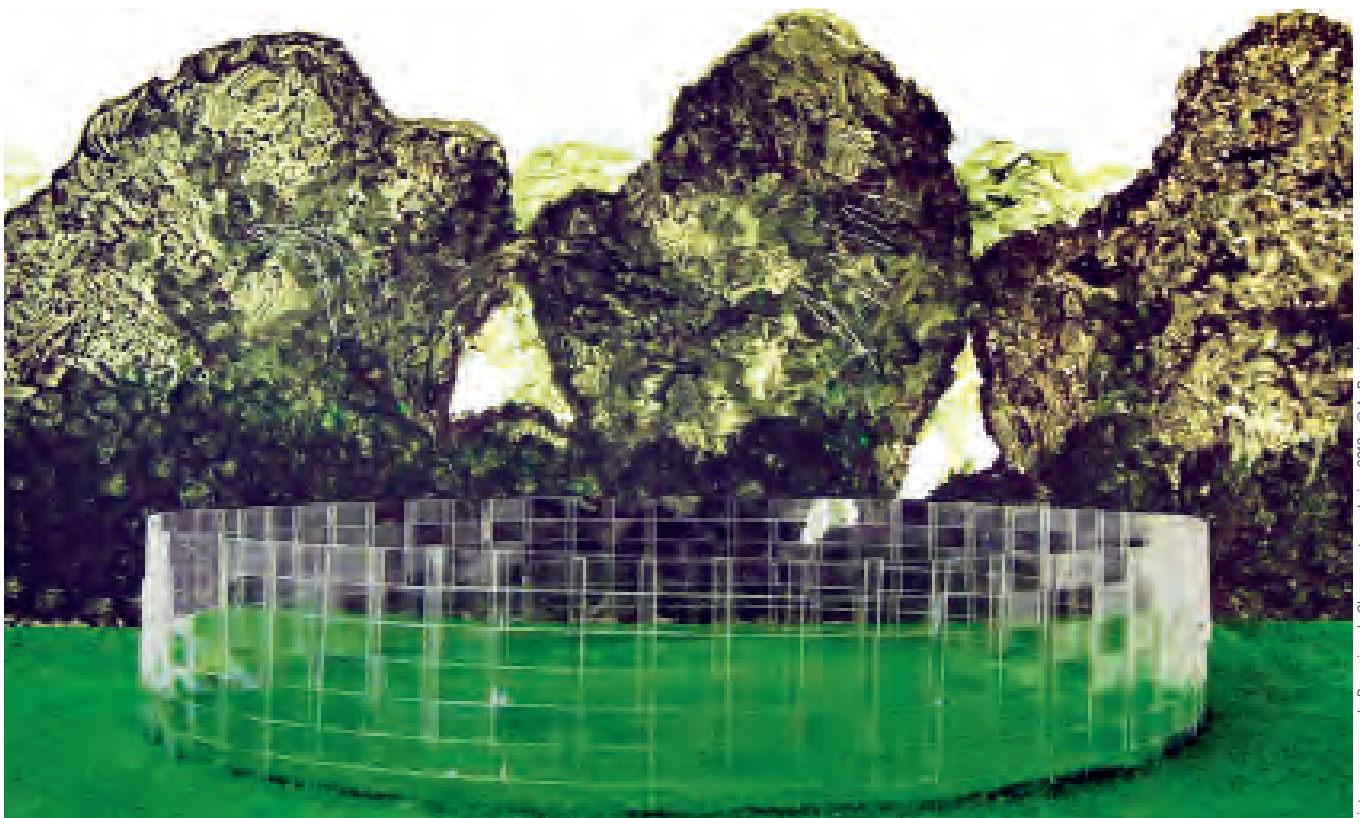
As an architect and theorist, Andrea Branzi does not dream of separating theory from practice. He designs architecture not as the art of building but as a form of articulated thought, linked to knowledge. He is particularly interested in radical architecture, in which he has been one of the pioneers in Italy. An extreme form of utopian and theoretical architecture, this anti-establishment and “revolutionary”

movement has sought to redefine the foundations of architecture, to break free from established structures and material boundaries by allowing more individual freedom and mobility in the social space.

His whole life, Andrea Branzi has questioned the relationship of the human being with his environment. He believes that design and architecture are conceptual tools for changing

lifestyles and the territory. The “No Stop City” project, a critical utopia projecting a city devoid of any quality based on the model of the factory and supermarket, is a remarkable illustration of this idea.

The glass sculpture that he has designed for Chaumont-sur-Loire is of a secret, sacred, inaccessible chamber that no one can enter, where vegetation is free to grow at leisure.



Biographical notes

Born in Florence in 1938, Andrea Branzi is an Italian designer and architect. An architecture graduate, he is a major figure of neo-modern design. He has worked in such varied areas as industrial design, architecture, urban planning, education and cultural promotion. In 1964, he was one of the founders of the avant-garde architecture design firm Archizoom, which advocates total abstraction of architecture. He also founded and runs the prestigious Milan-based school of design “Domus Academy”.

His work has been exhibited in countless international museums such as the museums of decorative arts in Montreal and Paris. He is also actively involved in promoting exhibitions and takes part in the main cultural initiatives worldwide. He has worked with the great designers in Italy and abroad: Alessi, Cassina, Vitra, Zanotta.

His work as a designer and theorist was rewarded in 1987 and 1995 with the International Design Prize, Compasso d'Oro.

The artist lives and works in Milan today, where he teaches design at the Politecnico di Milano.



Projet conçu pour le Domaine de Chaumont-sur-Loire, 2013 - © A. Branzi

DOMAINE DE CHAUMONT-SUR-LOIRE

FUJIKO NAKAYA

PRÉS DU GOUALOUP



© Photo: Laura Miglione, Courtesy: Pedvale Open-Air Art Museum, Latvi

Artistic project

Fujiko Nakaya's contribution to Chaumont-sur-Loire is a fog sculpture poetically placed near a silver birch grove.

Showing the inside of a cloud and reproducing the sensation of the droplets making it up on the skin are the aim of this inspired creator of imaginary fogs. *"I create a stage for nature to express itself freely"* she explains. *"I am a fog sculptor, but I do not try to shape it. The atmosphere is the mould and the wind is the chisel."*

For all that the artist's installations are poetic, they only come about after many hours of engineering and a subtle collaboration with water, air and even time. Nakaya models the elements, playing with shadow and light in the way that a videographer might.

She makes use of high-pressure drinking water sprays that release tiny little droplets in fine volatile mists. She then calculates the appearance and cut-off of water, adjusts the direction of the nozzles and uses fans to accelerate the movement or lighting to warm the atmosphere and generate vertical currents of mist.

Onlookers whom she seeks to involve physically and sensorially also have a role to play. As "kilos of joules", they alter the evaporation process.

A trailblazer in technological art, Fujiko Nakaya expresses her fascination for the natural phenomena that are constantly forming and deforming through her ephemeral creations, and endeavours to rekindle dialogue between the public and nature.



Biographical notes

Born in 1933 in Sapporo, Fujiko Nakaya is a Japanese artist renowned for her fog sculptures. A graduate of artistic studies from the Northwestern University of Evanston in the United States, Nakaya has lived in France, the United States and Spain, and clouds were something she started out painting before moving on to creating them. She made the world's first ever "fog sculpture" at the Osaka Universal Exhibition in 1970 by cloaking the Pepsi Pavilion in an immense fog veil. In the 1980s and '90s she became a world-famous artist-film-maker and advocate of alternative arts but continued to create ambitious fog sculptures and installations in Japan, Australia, the United States and Europe. Temporary or permanent, her works include installations using the space around us as well as participations in artistic performances. In particular, she has worked with the US choreographer Trisha Brown and film-maker Bill Viola.

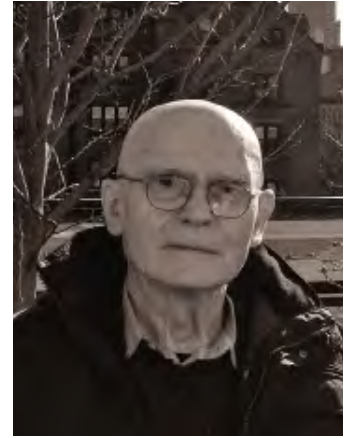
She has scooped a host of prizes including the Australian Culture Award, the Laser d'Or of the Locarno Videoart Festival, the Yoshida Isoya Special Award and the Special Achievement Price at the Japan Media Arts Festival throughout her career.



DOMAINE DE CHAUMONT-SUR-LOIRE

MICHEL GÉRARD

“WATERTANKS”
WATER TOWER



Artistic project

For Watertanks, Michel Gérard has been inspired by water tanks in New York, many of which are installed atop buildings, an important memory of the city that highlights the necessary presence of water as the staple of life for nature and living organisms. In the grounds of the Château de Chaumont, they have been made out of perforated metal and passers-by can thus see the natural scenery fairly clearly reflected in their surfaces.

Mirror-polished stainless steel plates vertically share the indoor circular space. Each 2-metre-high plate reflects the silhouette and image of whoever approaches it and, more clearly still, the nature surrounding them.

A short text is written halfway up each plate:

L'environnement à vivre
Plante un arbre
Verte énergie
Sauve l'eau.

In just a few words, these texts conjure up a necessary constructive dialogue with the environment, trees and water that need preserving as they are steadily losing ground on our planet.

The Watertanks placed near the historic water tower forge a link with the latter – alluding to the ones found in large cities like New York and to the development of life in historic times and different places and, by extension, the life that comes about in a much vaster time.

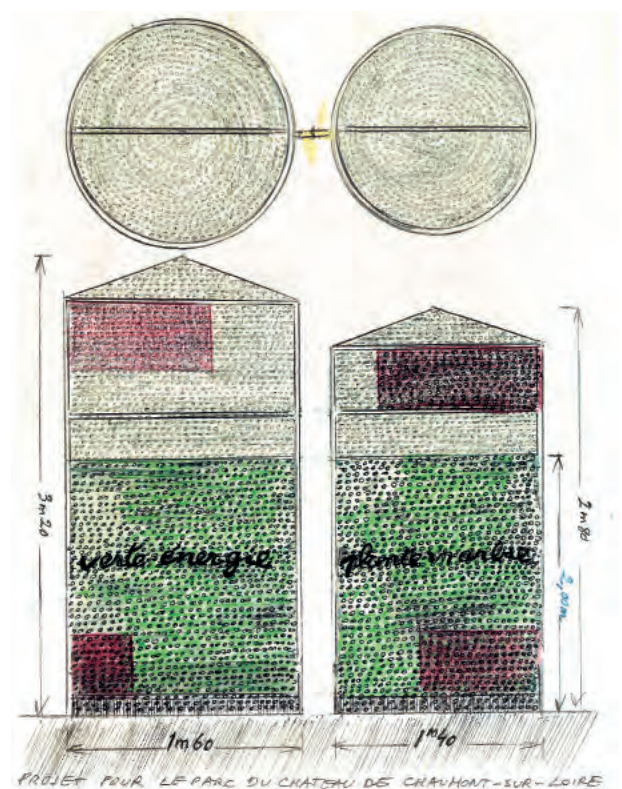


Biographical notes

Michel Gérard has produced environmental exhibits, primarily working with forged steel on a large scale, in France, Germany, Korea, Italy, Greece, Israel and the United States. In the 1980s, his work was put on display by two historic galleries: Galerie Jeanne Bucher in Paris and Max Hutchinson Gallery in New York. The artist has had over 50 personal exhibitions and his work is on view in private and public collections worldwide including the Musée National d'Art Moderne, Centre Georges Pompidou and Musée d'Art Moderne de la Ville de Paris in France; Ludwig Museum, Coblenz, Stadtische Kunsthalle Mannheim and Wilhelm Lehmbruck Museum Duisburg in Germany; Fattoria di Celle, Pistoia, and Galleria degli Uffizi, Florence, in Italy; Musée d'Ixelles, Brussels, in Belgium; Everson Museum of Art, Syracuse, New York, Harvard University Art Museum, Cambridge, Massachusetts, Yale University Art Museum, Connecticut and Berkeley Art Museum, California, in the USA. His personal exhibition "My American Decade 1989-1999" at the Neuberger Museum of Art, Purchase, NY in 2002, was also hosted by the Musée St Croix de Poitiers in France.

In New York in 1989, Michel Gérard began using a wide variety of materials in his work, such as glass, sand, rubber as well as photographs and video projections. By distancing himself from his homeland he was able to work with the memory of his childhood spent in Paris during the Occupation of World War II. This culminated in three projects displayed in Germany, the Czech Republic and France as well as the publication of a book, "Rue de Leningrad", the name of the street where he lived during this period. The experience of this research brought him back to his favourite cartoons when he

was a boy. Accordingly, several projects are rooted in Little Nemo in Slumberland by Winsor McCay, as well as the sculpture L'enfance de l'art, exhibited on the esplanade of the Musée d'Art Contemporain with his exhibition at Galerie des Ponchettes in Nice in 2008. A retrospective exhibition Signature Transformations: 2009 – 1972 at Tours Château in 2009 followed on from these exhibitions. Gérard's recent work, which makes use of materials like coffee, couscous and lentils, has materialised out of his childhood memory of "Rationing", but also touches on the global food crisis today.



DOMAINE DE CHAUMONT-SUR-LOIRE

SARKIS

From 08 April 2011 to 31 December 2013

“AILLEURS, ICI”

SOUTH WING OF THE CHÂTEAU,
THE OFFICE AND THE CHÂTEAU'S KITCHENS



© E. Sander

Artistic project

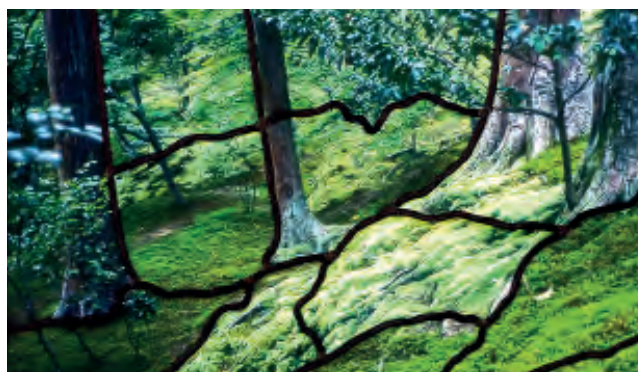
Sarkis's work has a profound humanism and comprises representations composed of objects, sculptures, water colours, photographs and films, all created by the artist himself, which are nourished by references to history, philosophy, religions, the arts and geopolitics. They continually endeavour to build 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 stained-glass windows specially created for Chaumont-sur-Loire by Sarkis strike up a conversation with those that are already on display in the monument, with the walls and with the history of the Château.

Sarkis has designed this pathway of light like an initiatory and mental journey along which visitors write their own story. He has placed a stained-glass window in front of the windows of the south and west wings of the Château, in the kitchens and the Pantry. Unveiling images of life and death, love and architecture, these windows capture past histories and future visions in the present moment. Sarkis compares pictures of old techniques with those of daily life.

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 72 **original stained-glass windows** presented at Chaumont is a special commission from the Centre Region. Domaine de Chaumont-sur-Loire will be showcasing the windows that the artist designed specially for the Château until the end of 2013.



The vision of Sarkis

*R*ooms 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.

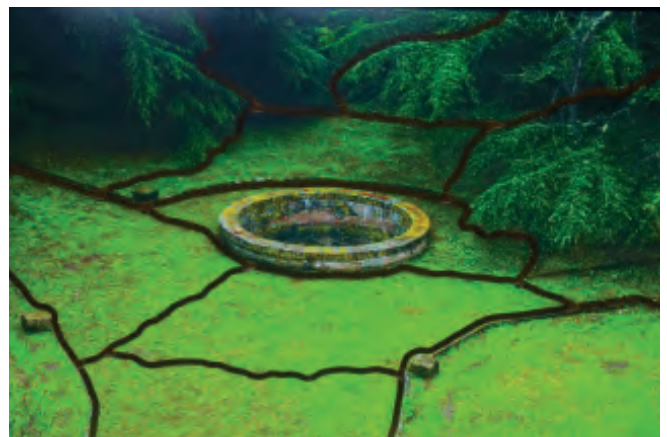
A scenario was about to take shape. I would invite people to take a walk to the abandoned rooms, I would only change or touch very few things, sometimes I wouldn't even let the visitors go in, keeping them on the threshold looking at the interior of the room like a stage set... Suddenly, you would catch 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.

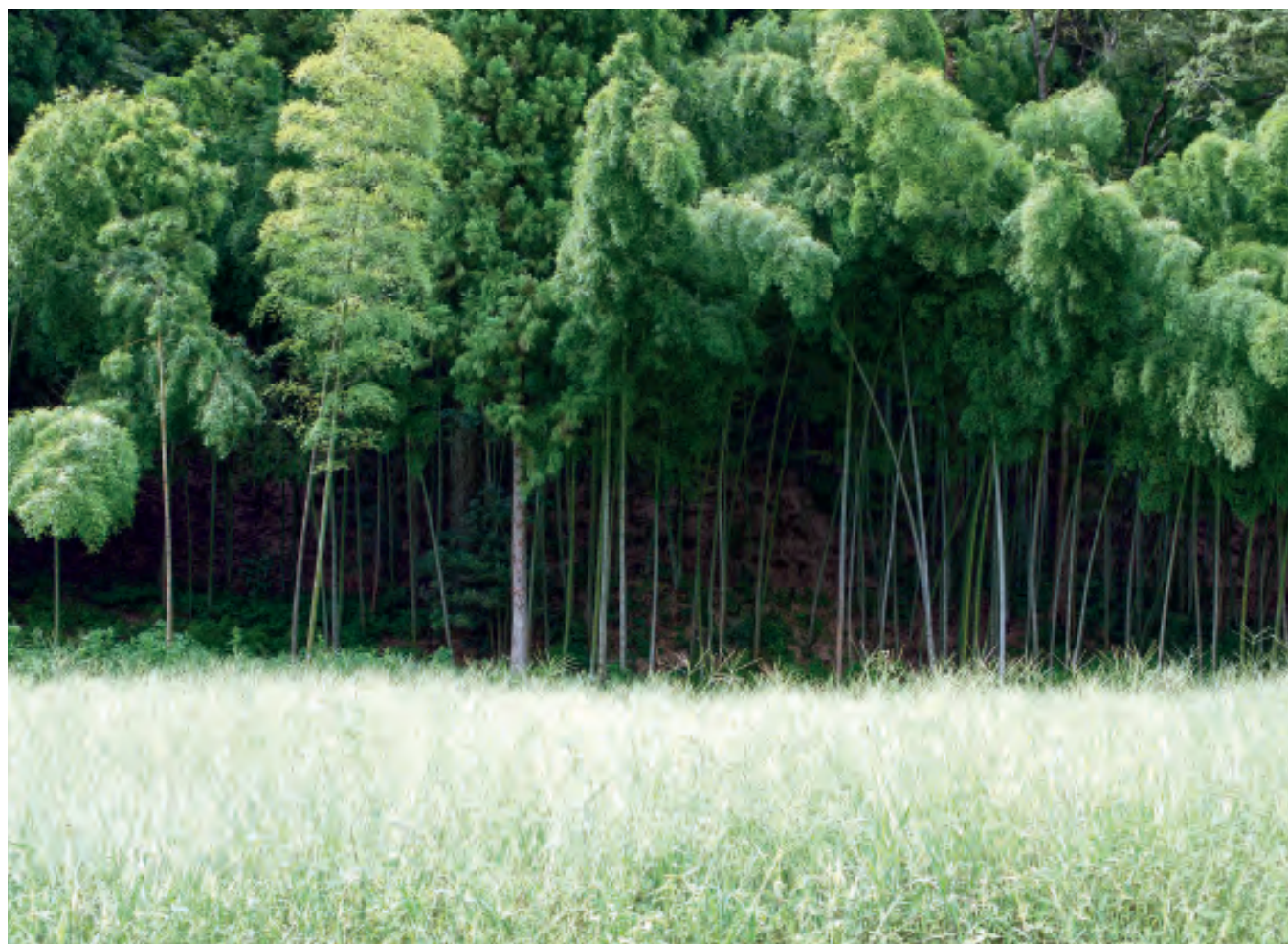
The panes of stained-glass do not tell a story, they are open to the history of our world, to thousands upon thousands of images. Sarkis

The film made by Bérangère Casanova on the creation of Sarkis' work at Chaumont-sur-Loire will be shown at the inauguration in 2013.



DOMAINE DE CHAUMONT-SUR-LOIRE

III. PHOTOGRAPHY AND VIDEO



DOMAINE DE CHAUMONT-SUR-LOIRE

CLAUDE LEFÈVRE

FENIL GALLERY



Artistic project

Claude Lefèvre spent a great deal of time producing a wide array of photographic projects before coming across Japan.

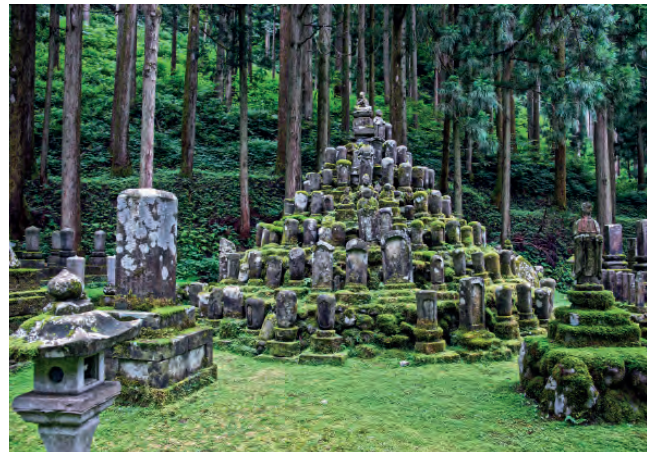
The films by Ozu, Naruse, Uchida, Kurosawa and many other directors opened his eyes to the Japanese culture, at the very time he had begun to get to grips with photography in the 1970s. From then on, their influences on his work were dominant – the strict compositions, the light of Japanese home interiors, the aesthetically composed shots and sequences and understated décors. It is to Japanese culture, cinema and photography in particular that Lefèvre owes a demand for aestheticism that has never left him throughout his photographic career spanning more than four decades.

This is still what drives him in this work, four years in the making, on the 200 or so most beautiful Japanese gardens, “places of landscape beauty” as the Japanese Ministry of Culture calls them.

This work is above all that of an artist, an artistic photographer, even if his approach might sometimes resemble more an anthropological study on the history of gardens – which could be something the photographer takes up in the future.

This is therefore a history of beauty, a history of the beauty of Japanese gardens, an age-old beauty of the art of staging – in an often restricted space – the beauty of the natural world, of the most remarkable Japanese landscapes, and even of China, with landscapes of cosmogony and beliefs whether these be Shintoist or Buddhist.

It is this beauty that this exhibition tries to recreate.



Biographical notes

Claude Lefèvre's photographic adventure began back in 1966 when he started working for the newspaper "France Soir". His first exhibition was held in 1972 at the Musée des Arts Décoratifs. From then on, and even before discovering Japan, he led a life of humanitarian wandering among the peoples of Africa, Mali, Ethiopia, Somalia, Morocco, America, Mexico, Guatemala, Honduras, Peru, Panama, Chile, Bolivia, Patagonia, the Amazonian Amerindians, India, South-East Asia, China for a longtime, Vietnam, Cambodia, Indonesia and many other populations with whom he crossed paths in these confines of the world and which would all be exhibition subjects for the photographer.

Since 2009, Lefèvre has been working passionately on the 200 gardens listed as "places of landscape beauty" by the Japanese Ministry of Culture.



DOMAINE DE CHAUMONT-SUR-LOIRE

NICOLAS LENARTOWSKI

“DÉRIVES, À FLEUR DE LOIRE”
DONKEY STABLE



Artistic project

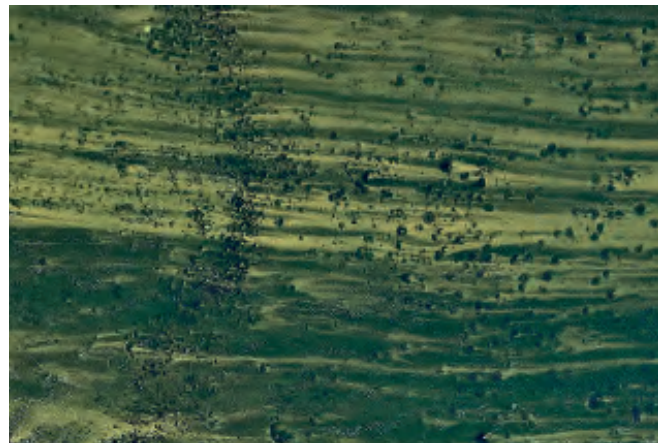
Nicolas Lenartowski first flew over the Loire aboard a small plane to take his aerial shots. The Loire valley is bathed in incomparable light in the photographer's view, and he has captured unbelievable abstract scenes in the meanders of this majestic river. The subject becomes matter; but although Lenartowski's pictures are firmly abstract in style, they are nevertheless photographs of reality and of nature, much like the paintings by Olivier Debré.

Sand banks, high and low water and swaying vegetation in the great wild River Loire are transfigured and refined by the artist's lens and perspective.



Biographical notes

As a photographer for 12 years at Phox in Blois, Nicolas Lenartowski specialised in Studio photography for advertising, portraits and weddings. A real photography buff, he built up a wealth of experiences by working with the reporting agency “Profession Reporter” at the same time. For five years he set out to capture his first subjects and presented the professions of the sea in pictures. It was his meeting with and work, for three years, as assistant and photographer for the animal filmmaker Laurent Charbonnier (“Le peuple Migrateur” and “Océans” are just some of his works) that would confirm Lenartowski’s desire to continue his profession and launch him as a professional reporter-photographer. In 2003, he set himself up freelance and founded “Destination Images”. He works with the writer and journalist Philippe Huet, takes photos for a wide range of magazines on the environment and wildlife protection such as “Terre Sauvage, Horizon Nature, Pyrénées Magazine, Trente Millions d’amis, Image DOC...” and works alongside such publishers as Jacques Hesse, Belin, La Martinière - Le Seuil and Delachaux & Niestlé with the publication of books. He also contributes to the “d’Ushuaïa Nature” and “Thalassa” teams. In the SIPA press agency he has become friends with Kazem Bayram, a major reporter for the “National Geographic”, who will help him to show his photographs in the best light.



DOMAINE DE CHAUMONT-SUR-LOIRE

JACQUES DU SORDET

“TRANSPARENCES”
SMALL STABLES GALLERIES



Artistic project

As a reporting photographer for almost thirty years, I have travelled all over the world in search of the magical moment when, in my viewfinder, everything comes together and finds meaning. Capturing the picture in all its intensity, when it is already fading away, forms the perspective and requirement of art.

Over the years, I nevertheless began to feel powerfully drawn to drawing and painting. Probably the desire to free myself from the “fixed” aspect of photography and to explore other more “flexible” and creative textures.

I therefore started to look for a technique that would enable me to combine the creative freedom of painting with the power of photography – without giving precedence to either. The fusion of reality and the imagination, of the truth and fiction; the pictorial matter and perfect rendering of photography.

It was while I was working on flowers that they became a strong source of inspiration. They essentially showcase themselves in the full extent of their possibilities, unbound by time and movement. Much like the sculptor or painter, I can then fashion the infinitely rich matter that composes them.

Colours, light, natural textures and painting ... each element enriches the others to evolve into a new matter – sometimes mineral and crystalline, sometimes vegetable and marine.

This work also gives a response to the overabundance of photographs that today scrutinise reality and exhaust it, forgetting that it reveals more of itself when we take a step back.

Last but not least is the craft side of a photographer’s trade to which this series allows me to come back. It is a meticulous work where chance plays but the smallest of parts and which requires technical proficiency (light, depth of shot) without resorting to any form of

touching up for all that.

So much more than “the photographic accident”, what interests me is to patiently and scrupulously give form to all of the elements that will enable me to obtain what I am looking for.

This series marks a key stage in my career. At present, everything is possible, at my own pace, and according to the restrictions that I have chosen to adopt, by extricating myself from those that were imposed upon me. A form of liberty where rigour and creativity pave the way to new and exciting possibilities.

Jacques du Sordet – Mai 2012.



Biographical notes

Born in Lyon in June 1962, Jacques du Sordet first discovered photography when he was 15 (in a game in which he had to build a reflex camera).

From 1984 to 1986 he studied engineering at Montpellier (ISIM). First photo exhibition in 1987 at the Michalet Gallery in Lyon (Work on movement).

1988-1989: Cooperation mission in Cameroon as a computer engineer and first photographic assignments for the weekly Jeune Afrique.

In 1990, he moved to Paris as a freelance photographer specialising in travel reporting and travelled all over the world.

Represented by the photographic press agency ANA in Paris (then run by Anna Obolensky) from 1995.

Travel photography commissions for French magazines: Grands reportages, Géo, Figaro Magazine, Musée Art...

Publication of travel books with Editions du Jaguar (Djibouti, Senegal, Togo, Madagascar...)

At Obolensky's request, he took over the management of ANA in 1999. The agency represents some fifty French and foreign photographers.

Alongside his travel photography, du Sordet has also worked in fashion photography since 2004.

In 2011, he moved with his wife and 3 young children to Le Perche Natural Park and split his time between the countryside and Paris.

He then embarked upon a personal research

project in which he could combine photography and painting.

He started out working on the theme of nature and landscape before specialising in floral still lifes.

He started work on his Transparences series in April 2012.



DOMAINE DE CHAUMONT-SUR-LOIRE

JEFFREY BLONDES

BEE BARN



Artistic project

Jeffrey Blondes has devoted his career to the patient and intense examination of nature in minute detail. With a conscientious, considered eye more reminiscent of a still-life painter than a landscape artist, he tends to transpose as sincerely as possible the landscape he sees around him. The fruit of the traditional techniques of drawing, watercolour and oil painting, as well as the more modern-day method of video, his work stems both from the traditional techniques of painting in the outdoors and an innovative modernisation of the genre.

There is something almost monastic about Blondes' desire to rethink the same subject countless times, like an oft-repeated prayer or a litany, in which the believer seeks to discover something new every time. Jeffrey Blondes respects nature almost to the point of obsession.

His video installation comprises four "photographic film-winders", each of which projects an image resulting from one complete year of filming. Each screen shows a continuous film composed of fifty-two one-hour sequences, filmed from the same viewpoint over the fifty-two weeks of the year, according to a composition that is strictly identical. This extremely poetic piece of work prompts visitors to contemplate and throws our relationship with time into disarray, playing with duration, the slow ebbing of time and the changing light over the seasons.



Biographical notes

Jeffrey Blondes has a fruitful career as a photographer and painter behind him, with over 35 personal exhibitions in galleries all over the world – but the past eight years have been given over to the creation of 24- and 52-hour-long videos in high definition. These videos take an approach that anyone familiar with the rest of his work will recognise: observing, waiting and recording the subtleties of nature.

He has always been concerned with studying the intersection of the landscape and everything that the French word “temps” encompasses: time, climate, seasons, their rhythm and their cycle.

Blondes’ “temps” allows the patient observer to progress to a level where he or she begins to see and feel the time go by, and perceive the rotation of the Earth. In this state of contemplation, the onlooker can become one with the sparse elements of the countryside and feel a sense of “timelessness” that he or she is unable to experience in the frenetic world of urban life.

Working in direct contact with nature, Blondes makes the onlooker privy to the experience of actually being there. Always done outdoors, from life, his work is seldom reworked, presenting us with the recording of authentic events ... live.



DOMAINE DE CHAUMONT-SUR-LOIRE

IV. PERMANENT INSTALLATIONS



Installation de Parc Dougherty, 2012 - ©E. Sander



Installation de Giuseppe Penone, 2012 - © E. Sander



Installation de Patrick Dougherty, 2012 - © E. Sander



Installation de Rainer Gross, 2009 - © S. Franz

Giuseppe Penone

Arbre-chemin, 2012, Historic Grounds

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”.

Patrick Dougherty

Sans titre, Installation in the Historic Grounds

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.

Tadashi Kawamata

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

Anne et Patrick Poirier

Capella dans la clairière, L’œil de la Mémoire and Lieu de rêve, Historic Grounds / L’œil de l’Oubli, Ice-House in the Valley of Mist

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.

Bob Verschueren

Installation II/10 - Réflexion, 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.

François Méchain

L’Arbre aux Echelles, Historic Grounds

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.



"Promontoire sur la Loire", Installation de Tadashi Kawamata, 2011 - © E. Sander

"L'Arbre aux échelles", Installation de François Méchain, 2009 - © E. Sander

Erik Samakh

Lucioles, Historic 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.

Rainer Gross

Toi(t) en perspective et Toi(t) à terre, Historic 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.

Patrick Blanc

Spirale végétale, Stables 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.

Luzia Simons

Stockage, 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.

Jannis Kounellis

Sans titre, Château's Kitchen

The artist has woven his magic deep down in the basement kitchens, where he has brought a dramaturgical adventure into being. Some fifty beams rise from floor to ceiling forming a forest awaiting exploration, topped by bells that constitute the "howling heads of this verticality".

DOMAINE DE CHAUMONT-SUR-LOIRE

V. CENTRE OF ARTS AND NATURE



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

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

100% increase in visitors (2007 - 2012)

400 000 visitors en 2012 (200 000 en 2007)

20 000 enfants children hosted for educational activities in 2012

1 owner: the Centre Region

Open **363 days** a year

70% self-financing

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



Installation de Giuseppe Penone, 2012 - © E. Sander

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 International Garden Festival of Chaumont-sur-Loire have been awarded the "Jardin remarquable" (**Outstanding Garden**) label and in 2011 also obtained the "Arbres remarquables" (**Outstanding Trees**) label thanks to the exceptional cedars gracing the Domaine's grounds.

3. The Grounds and the Domaine transformed

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.

New exhibition areas

In the Farmyard, a central area, surrounded by former outbuildings and lying between the Château Grounds and International Garden Festival, new exhibition galleries opened in summer 2012.

Not far away in the west wing of the Château, the apartments of the Prince and Princess have also been given a winter makeover.

4. The Domaine's key players

François Barré

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



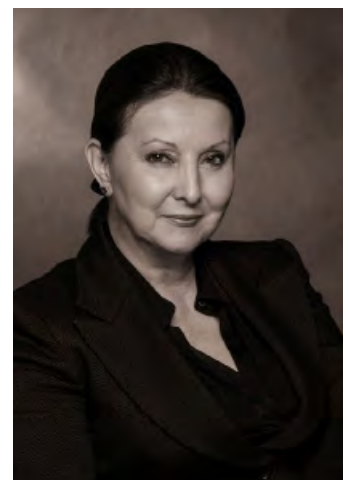
In 1969, alongside François Mathey, he founded the “Centre de Création Industrielle” [CCI – Centre for Industrial Creation] within the “Union Centrale des Arts Décoratifs” [Central Union of Decorative Arts]. From 1981 onwards, he set the programme for and launched the International Competition held at 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.

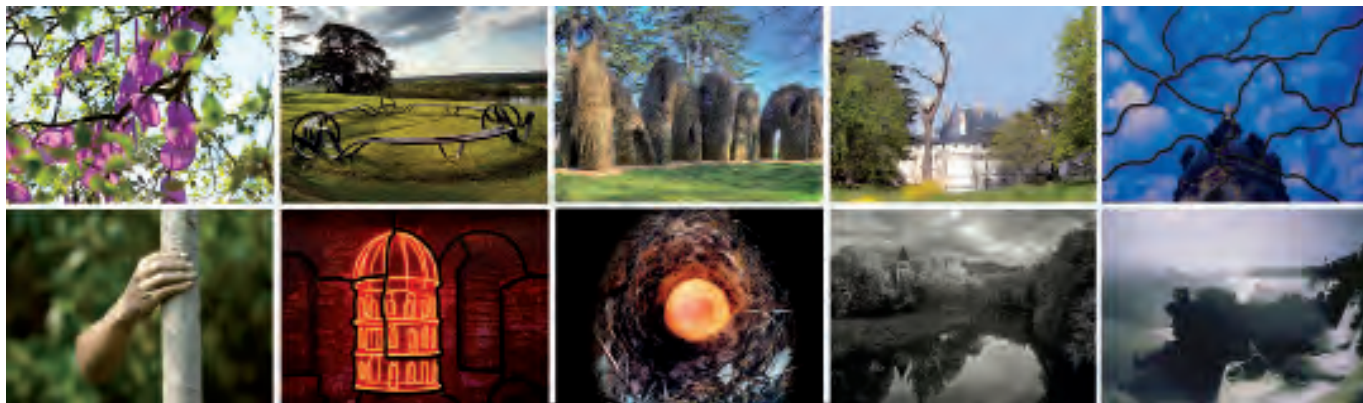
François Barré was also Chairman of Arles’ “Rencontres Internationales de la Photographie” [International Photographic Encounters] from 2001 to 2009, and has been Chairman of the “Arc-en-Rêve”, architecture centre in Bordeaux and of the Ile de France FRAC [Regional Contemporary Art Fund].

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 - 2012

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 32 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

In 2012

Sarkis
Giuseppe Penone
Patrick Dougherty
Michel Blazy
Shigeko Hirakawa
Peter Briggs
Samuel Rousseau

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

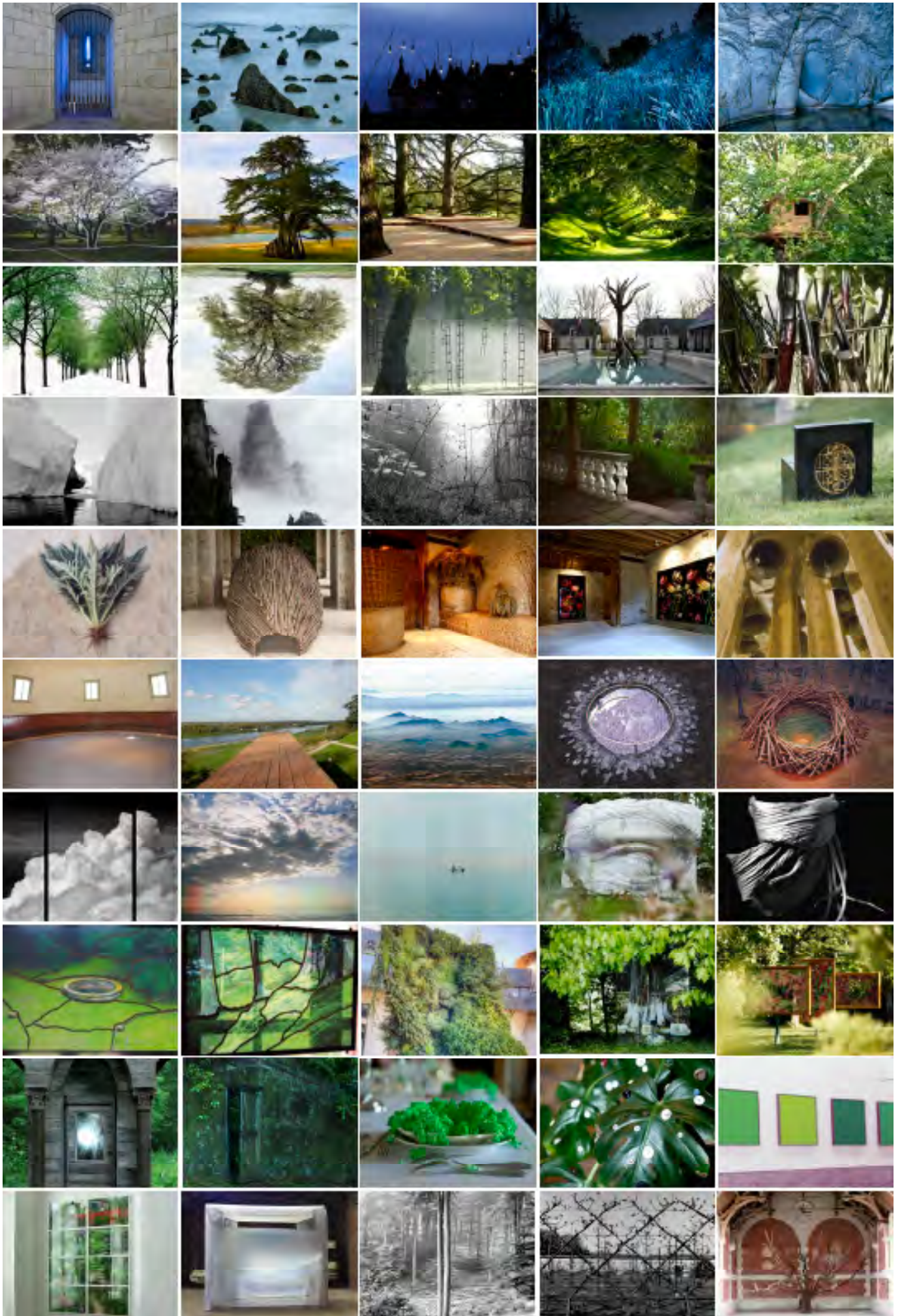
Thibaut Cuisset
Toshio Shimamura
Marc Deneyer
Marie-Jésus Diaz
Marc Riboud
François Trézin
Ralph Samuel Grossmann

In 2011

Gilbert Fastenaekens
Helene Schmitz
Manfred Menz
Shin-Ichi Kubota

In 2012

Darren Almond
Alex MacLean
Eric Poitevin
Gilles Walusinski
Brigitte Olivier



DOMAINE DE CHAUMONT-SUR-LOIRE

2013 CULTURAL PROGRAMMING

Centre of Arts and Nature

Visual arts

April-November 2013

David Nash

Armin Schubert

Klaus Pinter

Eva Jospin

Michel Gérard

Sarkis

May-October 2013

Andrea Branzi

Fujiko Nakaya

Photography and video

April-November 2013

Claude Lefèvre

Nicolas Lenartowski

Jacques du Sordet

Jeffrey Blondes

Lasting installations

Jannis Kounellis

Giuseppe Penone

Patrick Dougherty

Tadashi Kawamata

Anne et Patrick Poirier

Bob Verschueren

François Méchain

Erik Samakh

Rainer Gross

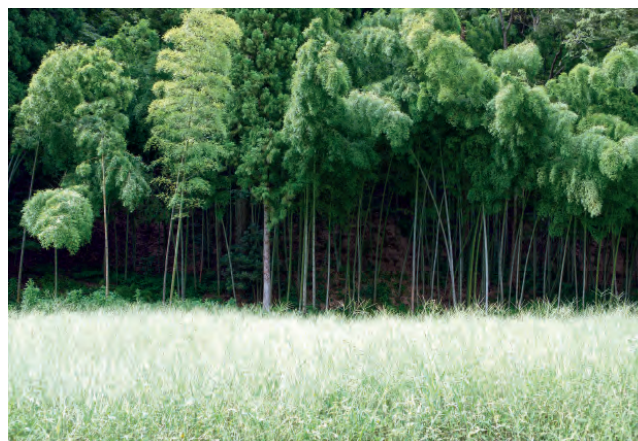
Patrick Blanc

Luzia Simons

Pablo Reinoso



Nucleo, Biennale ARTE SELLA, Borgo/Italien, 2004 - © Arte Sella



© C. Lefèvre



© F. Nakaya

International Garden Festival

from 24 April to 20 October 2013

22nd International Garden Festival on the theme “**Gardens of sensations**”: a mini-version of the world, the garden is there for walking, feeling, listening, tasting, seeing and touching; the air comes and goes with the wind, light and shadow interplay, the cold and heat, smooth and rough, liquid and solid, flat and sloping tumble one after the other in unison with the senses and sensations.

Weaving a network of sensations, the gardens will mix illusion and turmoil: hence, some extraordinary flowers will smell of food or spice and give off a taste of sugar, honey or vanilla. Some leaves may also surprise us with a taste of strawberry or chocolate, and the soft feel of velvet ... Savours, flavours, fragrances intermingled ... such that your senses will be lost, captivated and spellbound in a garden whose matter, textures and plants are caressed with the eye and the hand, and sounds, murmurs and music bewitch souls.

“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 2013 will be treated to this special spell-binding light show.

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 fourth 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. (dates to be announced)

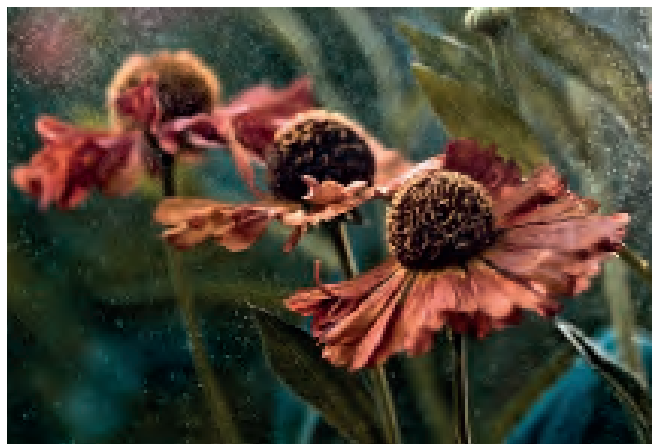
“The Splendors of Autumn”

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 “Rendez-vous aux jardins” (31st May, 1st and 2nd June 2013)

- with the National Heritage Days (14 and 15 September 2013)



© MagdaWasiczek - Summer Rain



Jardins de Lumière, 2012 - © D. Aubert



Conversations sous l'arbre, 2012 - © Equipage Média



Splendeurs d'Automne, 2012 - © E. Sander

DOMAINE DE CHAUMONT-SUR-LOIRE

VI. USEFUL 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

Claudine Colin Communication

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1. Tarifs

	Entrance ticket	Children between 12 and 18	Children between 6 and 11
“Domaine” Pass ¹	16,00 €	11,00 €	5,50 €
Garden Festival Pass ²	11,00 €	7,50 €	5,00 €
Château Pass ³	10,00 €	6,00 €	4,00 €

Free entrance for under 6's

¹ Gives you access to the whole estate: International Garden Festival, Château, Stables and Grounds

² Gives you access to the International Garden Festival and Grounds but not to the Château or Stables.

³ Gives you access to the Château, Stables and Grounds, but not to the International Garden Festival

2. Opening hours

The International Garden Festival is open daily
from 24 April to 20 October 2013, 10 a.m. to 8 p.m.
(opening hours vary depending on season).

Guided tours of a selection of gardens last about 1¼
hours.

Unaccompanied visits require a good 2 hours.

The Château and the Historic Grounds are open all
year round, exhibitions from 6 April to 11 November
2013.

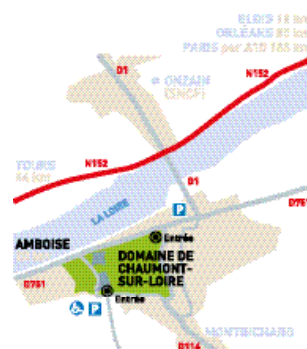
As from April, the Château is open from 10 a.m. to
6 p.m. (opening hours vary depending on season).

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. SELECTION OF VISUALS AVAILABLE FOR THE PRESS



David Nash, Black Dome, 2009, Fûsain sur papier - © Courtesy Galerie Lelong, photographie Fabrice Gilbert



Iron Dome - © A McRobb / Royal Botanic Gardens, Kew



Bidirektional, 2007 - © A. Schubert



Nucleo, Biennale ARTE SELLA, Borgo/Italien, 2004 - © Arte Sella



Nucleo, Biennale ARTE SELLA, Borgo/Italien, 2004 - © Arte Sella



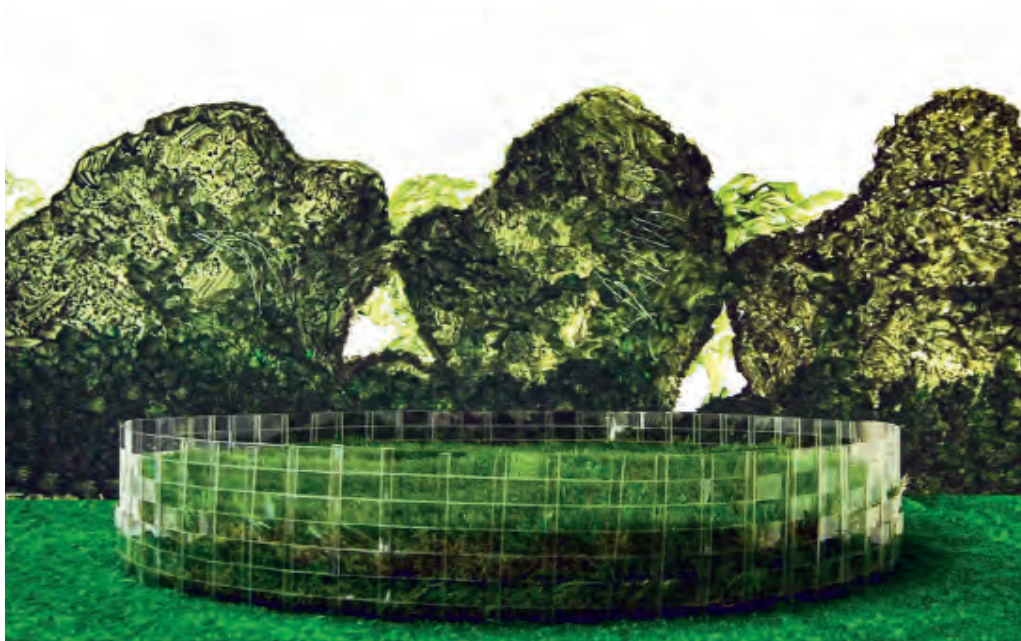
Le Cocon, une sculpture flottante, Cambrai, Jesuitenkapelle © K. Pinter



© K. Pinter



Forêt - © E. Jospin



Projet conçu pour le Domaine de Chaumont-sur-Loire, 2013 - © A. Branzi



© F. Nakaya



Ailleurs, Ici - Installation de Sarkis, 2012 - © E. Sander



Ailleurs, Ici - Installation de Sarkis, 2012 - © E. Sander



Ailleurs, Ici - Installation de Sarkis, 2012 - © E. Sander



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