

CENTRE OF ARTS AND NATURE



EXHIBITIONS
AND INSTALLATIONS

APRIL
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2014

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

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DOMAINE DE CHAUMONT-SUR-LOIRE

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

In keeping with tradition, every three years a new artist is invited to come and “inhabit” Château de Chaumont-sur-Loire. Following in the footsteps of Jannis Kounellis and Sarkis, for the 2014 commission funded by the Centre Region, it is the turn of the great Mexican artist **Gabriel Orozco**, who has felt inspired by the palimpsest of old tapestries gracing the walls of the apartments for Princess de Broglie’s guests.

Since these are “annual commissions” of the Domaine that make use of materials and ideas to do with nature (as they do every year), the artists invited to Chaumont-sur-Loire in 2014 are taking us on a ride through a **fantasy** world. The Brazilian sculptor **Henrique Oliveira** begins with his invention of a phenomenal half-animal, half-plant form, bursting forth from the loft of a barn like something straight out of our unconscious. British artist **Chris Drury** has then designed an immense and fascinating spiral of pine trunks for us in the Prés du Gouloup park, twenty metres in diameter, which seems to snatch up our gaze and imagination all for itself. Moving on to the Historical Park, for his part the Russian artist **Nikolay Polissky** has erected an astounding giant figure in the shade of a big cedar tree, formed from thousands of vine plants, while at the bottom of the Park French artist **Vincent Barré** has laid out powerful shapes hugging the landscape and sculpted a mystical crown of wood, bronze and wax under the Stables Canopy. We are also treated to **Miguel Chevalier**’s virtual magical gardens on display in the new galleries of the “Cour des jardiniers” (Gardeners’ Yard), alongside **Ralph Samuel Grossmann**’s “diffracted light”. Last but not least, admire the supernatural chalk cliffs that painter **Stéphane Erouane Dumas** is exhibiting on the walls of Le Fenil gallery.

The works that the **photographers** invited to Chaumont-sur-Loire are showcasing in the princely apartments of the Château have never been shown in France before. Whether we stand before the sacred woodland of Gyeon Gju by the great Korean artist **Bae Bien-U**, the phantasmagorical pinhole shots by German photographer **Hanns Zischler** or **Jocelyne Alloucherie**’s “night shadows-day shadows”, the view is one of quite extraordinary dream-like landscapes drawing us in each time.

DOMAINE
DE CHAUMONT-SUR-LOIRE

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



Gabriel Orozco, "My Hands Are My Heart", 1991

DOMAINE
DE CHAUMONT-SUR-LOIRE

GABRIEL OROZCO

1ST FLOOR AND PRINCELY APARTMENTS OF THE CHATEAU



© Hervé Veronèse

Artistic approach

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

A fervent reader and admirer of Borgès, Orozco believes that “art stems from complex simplicity” and never tires of turning data upside down to create a series of new sensations – for seeing and revealing reality in a new light. Clearly professing his freedom of invention, “his eyes and ears are always fully open to the present”, in the euphoria of what is going on. What matters to him is “doing”, or poiein – “to make” in Greek, from whence our word “poetry” comes. He has approached his commission for Chaumont-sur-Loire from the point of view of questioning the Château’s history and memory. Sensitive to the marks of time, Gabriel Orozco’s attention has been caught by the fragments of old tapestries in the former apartments of Prince and Princess de Broglie in the Château which, although faded and threadbare after all this time, are a palimpsest of successive eras. These wall coverings with elegant floral motifs have given him a matrix for subtly meditating on space and time. Presented in the Château, Orozco’s work will be produced in two stages, with the first part unveiled in 2014 and the second in 2015.



Gabriel Orozco, "My Hands Are My Heart", 1991



Gabriel Orozco, "My Hands Are My Heart", 1991



Gabriel Orozco, "Cats and Watermelons", 1992



Key biographical dates

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

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

His recent personal exhibitions include Asterisms, Deutsche Guggenheim, Berlin and Musée Guggenheim, New York [2012], Natural Motion, Kunsthau Bregenz, Austria [2013] and Thinking in Circles, Fruitmarket Gallery, Edinburgh [2013]. The Moderna Museet in Stockholm will be hosting an exhibition on him in 2014.

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



Gabriel Orozco, "Black Kites", 1997, Mine de plomb sur crâne, 21,6 x 12,7 x 15,9 cm



Gabriel Orozco, Sans Titre, 2002, Dessin, 26,7 x 20,9 cm



Gabriel Orozco, BONN 160820071630, 2007, Huile sur papier, 25 x 25 cm



Gabriel Orozco, Sans Titre, 2002, Dessin sur papier, 26,7 x 20,9 cm



Gabriel Orozco, PARIS 120820071630, 2007, Huile sur papier, 25 x 25 cm

DOMAINE
DE CHAUMONT-SUR-LOIRE

VISUAL ARTS



Installation d'Henrique Oliveira à Chaumont-sur-Loire, 2014 - © DR

DOMAINE DE CHAUMONT-SUR-LOIRE

HENRIQUE OLIVEIRA

BEE BARN



Artistic approach

Both a painter and sculptor who produces pieces that pack an exceptional visual and artistic punch, Henrique Oliveira uses a cheap material that is commonplace in Brazil: plywood, or wood used in hoardings. He usually weaves the subject of architecture somewhere into his work, marrying its forms, hollows and cracks, and his sculptures share common ground with collage and assemblage. More flexible than the wood of his first creations, plywood can easily be adapted to the spectacular organic shapes he designs. "My installations are more like living walls built out of flesh, damaged skin, or large paintings."

Like tree trunks or roots torn up by powerful forces or fantastic telluric waves, Oliveira's sculptures are also paintings that seem to move before our very eyes, whisking us up into a fascinating swirl of forms.

Henrique Oliveira has chosen one of the big barns in the Farmyard of the Domaine de Chaumont-sur-Loire to erect a hybrid, almost living work of art that seems literally to rise up from the stone walls.

He has designed an impressive spiral coiling around the framework and stairways of the building like a huge snake or a root that has been buried for decades in the stone and suddenly begins to grow impulsively,

out of any control. The work wavers between animal and plant – its creator sees it as a reference to the snake in the story of Le Petit Prince, which swallows an elephant. But as with Gaston Bachelard (who wrote "The Poetics of Space"), for Oliveira the barn is the lair of the unconscious, and dark, unknown forces. For no one knows where the work begins and where it ends, or when this giant root or reptile will cease its inexorable growth.



"The Origin of the Third World" (vue interne), 2010, 29^{ème} Biennale de São Paulo



"Desnatureza", 2011, Galerie Vallois, Paris - © A. Mole

Key biographical dates

Born in 1973 in Ourinhos, Brazil, Henrique Oliveira lives and works in São Paulo. Graduating from the University of São Paulo in 1997, since 2003 he has been developing installations in situ, for which he usually uses materials connected with the urban context – especially "tapumes" or fencing wood from hoardings collected in the streets of São Paulo.

As a spearhead of the young generation of Brazilian artists, Henrique Oliveira exhibits at regular intervals in Brazil, the US and Europe. In 2010, he took part in the 29th Bienal de São Paulo. He has been awarded several grants and won such prizes as the Smithsonian Artist Research Fellowship (Washington, 2008) and CNI/SESI Award (Brazil, 2009). Concerning personal exhibitions, his work has recently been put on display at the Smithsonian Institution, Washington, Boulder Museum of Contemporary Art, Galerie GP & N Vallois, Paris (2011) and OK Center for Contemporary Art Upper Austria, Linz (2012).

In 2013, he was in residence for the SAM Art Projects, at the end of which he presented the monumental installation "Baitogogo" at the Palais de Tokyo.

His work is represented by the Galerie GP & N Vallois, Paris and Galeria Millan, São Paulo.



Installation à Chaumont-sur-Loire, 2014 - © DR



DOMAINE DE CHAUMONT-SUR-LOIRE

CHRIS DRURY

"CARBON POOL", REMOUS DE CARBONE
GOULOUPE PARK



Artistic approach

British land artist Chris Drury makes installations which, even before being works, are constructions in keeping with ancestral techniques, anchored deep in cultures and imaginations.

He primarily takes an intuitive approach to his work.

Reflecting the places in which they are designed, his pieces come to life through materials found on-site that are in symbiosis with the natural surroundings. Usually erected in magnificent, completely empty settings, his work is expressed in various forms: first, shelters and "covered cairns". These structures mark a time and a place and are sometimes topped with bones like

relics – symbols of a sacred spot. Second, the artist also produces finely woven compositions with interlacing leaves, feathers, bones, stones and other matter pocketed at random during his outings. His most striking pieces take the form of spheres, domes or cones.

Drury's transparent, openwork cabins or huts, woven out of material that quickly degrades, stem from this questioning of the border between inside and outside, culture and nature, indoors and out, yin and yang, life and death, space and solid.

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



"Carbon pool", montage de l'installation - © Chris Drury

Key biographical dates

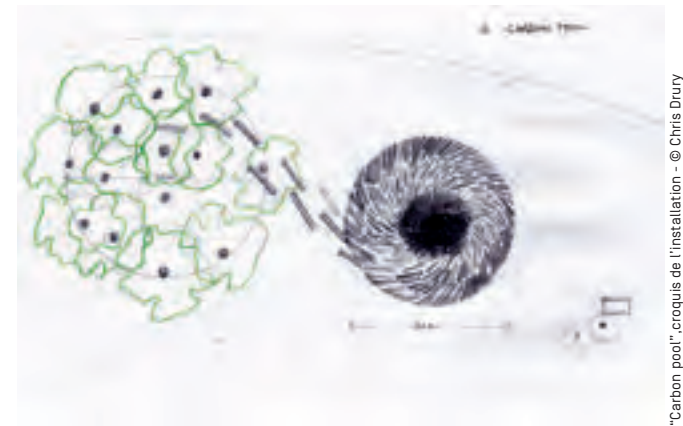
Born in Colombo in Sri Lanka in 1948, Chris Drury graduated in Art and Design, Sculpture from Camberwell College of Arts, University of the Arts, London in 1970.

Initially figurative in style, his work soon turned more towards nature, where he worked directly. Drury has gained world renown as one of the leading artists of the Land Art movement and, in this respect, he has designed showpieces all over the world:

- "The Way of Trees, Earth and Water", Australian National University (2013)
- "Window on Blood and Water", installation at Jumieges Abbey (2013)
- "Carbon Sink", University of Wyoming, Laramie, USA (2011)
- "Land Water and Language", Dovecot, Edinburgh, (2011)
- "Mushroom Cloud", Installation and Videos, Arte Sella, Italy, (2010)
- "Rhine Mosel Slate whirlpool", Koblenz, Germany (2011)
- "Mushrooms|Clouds", Nevada Museum of Art, Reno, (2008)
- "Antarctica: A Heartbeat of the Earth", Beaux Arts, London, (2008)
- "Inside out, Outside In", Vanderbilt University Fine Arts Gallery, Nashville, Tennessee, and Star Chamber – Dyer Observatory, Vanderbilt University, Nashville, TN. (2006)
- "Whorls" Montalvo Arts Center, Saratoga, California, (2005)

Chris Drury has received an array of awards for his work and career:

- Art in Health Award, University College, London (2004)
- Commendation, Association for the Protection of Rural Scotland (1998)
- Nature's Prize: Scottish Environmental Award, a joint initiative of Scottish Natural Heritage; Shell World, UK, and STV North Ltd (1997)
- Pollock-Krasner Award (1995-1996)



"Carbon pool", croquis de l'installation - © Chris Drury



"Carbon pool", croquis de l'installation - © Chris Drury

DOMAINE DE CHAUMONT-SUR-LOIRE

VINCENT BARRÉ

“COURONNE” AND “VI EN I”
STABLES CANOPY AND HISTORIC GROUNDS



© Diwan Manna

Artistic approach

The works of art presented by Vincent Barré at Chaumont-sur-Loire reflect the way he relates to the idea of Nature.

The metaphor of the tree, with its growth rings, skin and stature, began to feature prominently in 2003 in his first sculptures erected for the monument to those shot dead at La Nivelle in Amilly (Loiret): body of the tree, body of the man, concentric columns carved out of the same block of polystyrene before being cast in iron, harking back to the ages of the Resistance fighters, truncated columns, cut short.

This shift, from the living form dreamt up, to the material form, has continued ever since, both in the “standing” and “reclining” sculptures, until the actual appearance around 2010 of wood in its blends: “Compagnons” a pear tree trunk standing alongside an aluminium column, like two archaic torsos, and then “Coupe” : two strong twin columns with alternating wood and metal.

Very recently, with small bronze sculptures using the direct wax technique making a comeback, the inclusion of segments of ash branches in the wax has seen him resume the use of interlacing, arabesques and open shapes, thereby keeping his focus on abstraction rather than on naturalism, despite the literality of the material.

“It was my discovery of the Pietà [altarpiece] by Jean Fouquet – one of the finest Renaissance paintings – in Nouans-les-Fontaines, not far from Chaumont-sur-Loire, that got me musing once again on timeless things: The majestic sweeps of colour on the clothes which structure the large wooden panel, the interplay of impassive, internalised faces, the tight composition around a broken form, the chastity of a nude ... And in the bottom left-hand corner, lying on the ground like the three nails, a crown of solid twisted branches. The emotions stirred up before this painting inspired me to give them substance through sculpture, for a presentation of two works in the resolutely contemporary setting of Chaumont”.

“COURONNE”

In the stable yard, in the middle of the canopy, the artist has erected a large woven wood and wax exhibit, cast in bronze, reminiscent of this Renaissance crown designed by Jean Fouquet. A form at eye level that comes across merely as a line at first glance, before evolving into a ring the closer we get: it is, in fact, a crown.

“VI EN I”

In the Historical Park, on the hillside, Vincent Barré has laid out a cast iron sculpture in 6 parts, through which we can see the surrounding landscape, ever changing, always fragmented and framed by the rings when we move or rest a moment between the blocks.

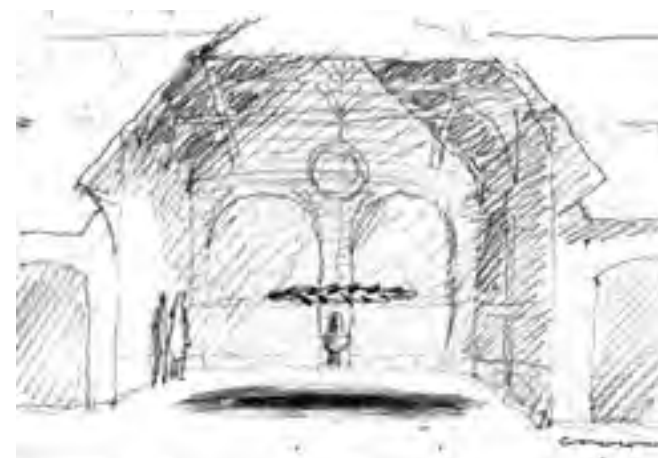


Key biographical dates

Born in Vierzon in France in 1948, Vincent Barré graduated from the École Nationale Supérieure des Beaux-Arts de Paris. Having studied under the great architect Louis Kahn, he also has a doctorate in Urban Planning and a degree in architecture. He taught at the École Nationale Supérieure des Beaux-Arts de Paris until 2011. He splits his time living and working between Saint-Firmin des Bois (Loiret) and Paris.

As an immensely talented sculptor, he has been invited to present his work at regular intervals across Europe for personal exhibitions, including:

- Galerie Bernard Jordan, Zürich, Switzerland (2012)
- “RE-POSER/RE-GARDER”, Musée André Malraux, Le Havre, France (2011)
- “NOVS”, Musée des Beaux-Arts de Rouen, France (2010)
- “BIS”, Galerie Viktor Grray, Düsseldorf, Germany (2010)
- “BIS, ou Eloge de la distance”, Galerie B. Jordan, Paris, France (2009)
- “Cinq Pains”, Eric Seydoux screenprinting studio, Paris, France (2009)
- “Voyager léger”, Centre Culturel Français de Belgrade, Republic of Serbia (2009)
- “Sculptures” and “Caniculaire” installation, Palais Seyssel d’Aix, Centre Culturel Français, Munich, Germany (2008)
- “Grès de Sèvres et Terres enfumées”, Galerie Bernard Jordan, Paris, France (2007)
- “Métis”, Hôtel des Arts, Toulon, France (2007)
- “DETOUR 3”, La grande Nef, Musée des Beaux-Arts, Tourcoing, France (2005)
- “Sculptures et dessins”, Carré-Bonnat, Bayonne, France (2005)
- “A Leonard de Vinci, Carnets de croquis”, Musée Bonnat, Bayonne, France (2004)



“Couronne”, croquis de l’installation - © Vincent Barré



“Vi en I”, croquis de l’installation - © Vincent Barré

DOMAINE DE CHAUMONT-SUR-LOIRE

NIKOLAY POLISSKY

HISTORIC GROUNDS



© Sergey Shakhidzhanyan

Artistic approach

A painter by training, the Russian artist Nikolay Polissky designs strange constructions out in the landscape. His work involves producing spectacular architectural forms that are always ecological. Fleeting and transitional, his pieces are meant to disappear over time. The artist produces his projects using natural materials to hand in the environment he is working, features of the landscape which are an integral part of a particular region. His ephemeral works change in step with the seasons, forming wood reserves during public festivals and even sometimes going up in flame. Beyond this fleeting existence, they remain etched in the collective memory, embodying a sort of social utopia. In his monumental sculptures, the artist designs spiritual and ironic symbols of traditional Russia – a “magnificent, static, awkward and monumental country all at the same time.”

“I realised that painting was no longer providing what I was looking for. By drawing and painting this space, I knew that I had to work in a concrete way in this very real place, that this was where my studio, my laboratory was. Contemporary art seems to me to have too little to do with the wondrous show of nature; it is too elitist. It has got bogged down with typically urban questioning.”
Nikolay Polissky

What has fascinated Polissky is the shadow cast by the big ancient cedars in the Historical Park at Chaumont-sur-Loire. Looming plant silhouettes covered in thousands of vine-plants have mysteriously “taken hold” of the site, sparking new legends there.



Phare d'Ugria, 2004 - © Nikolay Polissky

Biographical notes

Born in Moscow, Russia, in 1957, Nikolay Polissky studied in Leningrad (present-day Saint-Petersburg), at the “Higher Industrial Art School of Muhina” from which he graduated. He was a member of the art group Mitki, founded in the 1980s, which told the transformations of the Soviet world at the time through provocative and poetic canvases.

Starting out as a painter, Nikolay Polissky soon turned his attentions to the “Land Art” movement to become its greatest Russian artist today. In 2006 he founded the “Arkhostoyanie” Festival. He lives and works in Nikola-Lenivets.

Over the years he has been asked to create a host of art works all over the world, including:

- “Perm Gates”, Perm, Permskie-Vorota, Russia (2011)
- “Spoutnik”, Dunkirk, France (2010)
- “Hunting Trophies”, Le Royal Monceau Hotel, Paris, France (2010)
- “Hyperboloid Cooling Tower Volcano”, village of Nikola-Lenivets, Russia (2009)
- “Large Hadron Collider”, Museum of Contemporary Art of Luxembourg “MUDAM”, Luxembourg (2009)

Nikolay Polissky has also presented his work through personal exhibitions:

- “MUDAM”, Museum of Contemporary Art of Luxembourg, Luxembourg (2009)
- “Russian Exhibition Hall”, XI Venice Biennale of Architecture, Venice, Italy (2008)



Tour de foin, 2000 - © Nikolay Polissky

DOMAINE DE CHAUMONT-SUR-LOIRE

MIGUEL CHEVALIER

“SUR-NATURES 2014”, “FRACTAL FLOWERS 2014”
AND “NYMPHEAS DIGITAL 2014”
“COUR DES JARDINIERS” GALLERY
AND RIDING SCHOOL



Artistic approach

As a pioneer of virtual art and digital technology since 1978, Miguel Chevalier shows exceptional brilliance in the way he uses the computer language as a means of expression in its own right in the visual arts field. Back in the 1980s, he began to tackle the challenges of hybrid, generative and interactive images. His altogether unique work is inspired by history of art, whose key data he reinterprets using IT. He toys with such recurring topics as nature and tricks, virtual towns and arabesques, flows and networks with which our contemporary societies are woven together. Chevalier's pieces reveal themselves in this experimental and multidisciplinary field, and the images he projects are forever questioning the way we relate to the world we live in.

Three new installations, “Sur-Natures 2014”, “Fractal Flowers 2014” and “Nymphéas Digital 2014”, will be put on display in the “Cour des Jardiniers” Gallery and the Stables Indoor Ring of the Domaine respectively. These on-site virtual gardens beckon us on a journey deep into reinvented nature. They stem from an approach that the artist first took in the late 1990s, based on observing the plant kingdom and imaginatively transposing it into the digital world.

Miguel Chevalier treats visitors to Chaumont-sur-Loire to flowers that are both virtual and “living”, changing constantly with time. His virtual gardens conjure up a wonderland in an infinite variety of shapes and colours, similar to a form of digital impressionism. They have captured some of Monet's cosmic sensitivity – especially his exploration through these different series of light, time and nature. These “artificial paradises” leave you hypnotised in a dazzling dialogue between reality and the virtual world.



“Sur-nature” - © Miguel Chevalier



“Sur-nature” - © Miguel Chevalier

Key biographical dates

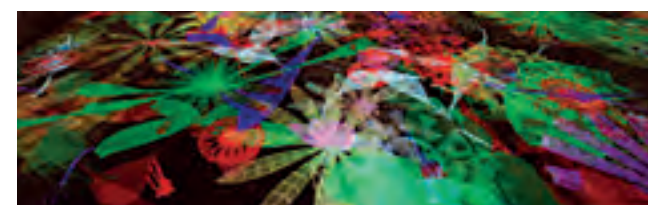
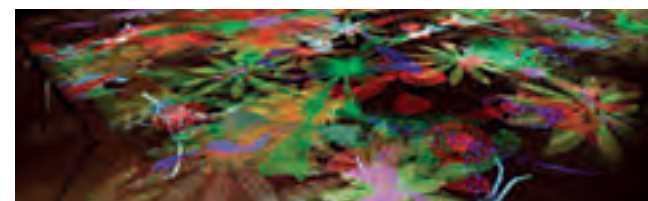
Born in Mexico D.F., Mexico, in 1959, Miguel Chevalier graduated from the École Nationale Supérieure des Beaux-Arts de Paris (1980) and the École Nationale Supérieure des Arts Décoratifs (1983). He lives and works in Paris. He has become world-renowned as one of the forerunners of virtual art and digital technology.

Several exhibitions have been devoted to his work worldwide, including,

- Power Pixels, Wood Street Galleries, Pittsburgh, USA [2013]
- Retrospective Auguste Herbin, Musée départemental Matisse, Le Cateau Cambrésis, France [2012]
- Power Pixels, Fondation Oi Futuro, Rio de Janeiro, Brazil [2011]
- Digital Paradise, Daejeon Museum of Art Gallery, Daejeon, South Korea [2005]
- Métapolis, Marco, Monterrey, Mexico [2002]
- Ateliers 88, ARC Musée d'art moderne de la Ville, Paris, France [1988]

Miguel Chevalier's creations also feature in a range of public and private collections, including:

- Musée d'art moderne de la Ville, Paris
- Fond national d'art contemporain, Puteaux
- MAC/VAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine
- Museo de arte Alvar y Carmen T. de Carrillo Gil, Mexico
- Centre Culturel Itau, São Paulo



“Digital waterlilies” - © Miguel Chevalier

DOMAINE DE CHAUMONT-SUR-LOIRE

STÉPHANE EROUANE DUMAS

“CLIFFS”
FENIL GALLERY



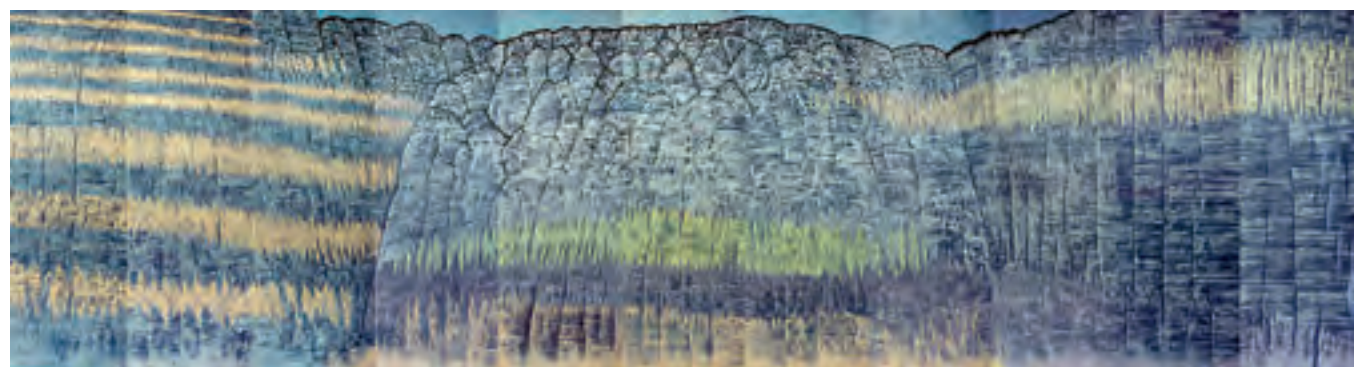
Artistic approach

Stéphane Erouane Dumas's work reveals the marks of time visible in the different strata on the chalky cliffs in Normandy, which he has been relentlessly painting for years. Into the subject matter he weaves a composition pitted with crevices that are given subtle depth through the play of light and varying tonality. Over time a strange alchemy has emerged between the painter and his subject – captured on the canvas using pigments, marble powder and hide glue that are by turns scratched and rubbed out then worked over to obtain the desired variations of transparency and matter. *“My technique is visual above all. I have to be able to feel the power of the subject – the subject needs to give something to me so that I can give in turn, thus offering up my own vision.”* Stéphane Erouane Dumas

“Stéphane Erouane Dumas's work has absence in its grasp. A bare, avid absence which makes whatever revolves blindly around the illusions of the world vanish within. Each painting perpetuates a single moment in an accomplishment that is always imminent, always put off. Something unsettling and unprecedented takes root, akin to the unthinkable beginnings of the world. In the beginning, there were cliffs, and the slow breathing of the outside ... In the veils of the work, in its many folds, drawn-out tension can be glimpsed – the sheer density of the ultimate matter – right down to its immobile creaking,

the muffled presence of convulsive springs, suddenly gushing forth after centuries underground, where the hidden forces of the deep mind reside, under the weightless scalpel of distant glimmers.” Christian Noorbergen, 2010

“The artist is inspired by his familiarity with the colossal features of the Seine Maritime landscape, which encourages him to come up with a monumental project out of all proportion. Much like the Renaissance artists who were obliged to invent the process that would enable them to design their frescoes before even picking up a single brush, Dumas has spent many weeks developing a system of scaffolding, cables and pulleys for painting twenty-nine panels measuring one metre thirty wide and almost four metres high in his studio in Paris and the one in Normandy, for testing paper qualities before settling for the three hundred gram Canson Montval, and for carefully documenting the scattered elements so as to connect them as closely as possible to the desired graphic undulation. This work took two years to complete. Dumas began with graphite line drawings and then a colour template. He then got down to painting: after long hours spent in the studios, the gigantic panels of oil painting – vertical pieces of this giant puzzle thirty-eight metres long – finally stood complete, one after the other in an abstraction the colour of chalk, the red sun, the white sun and lichen.” Alice Morgaine



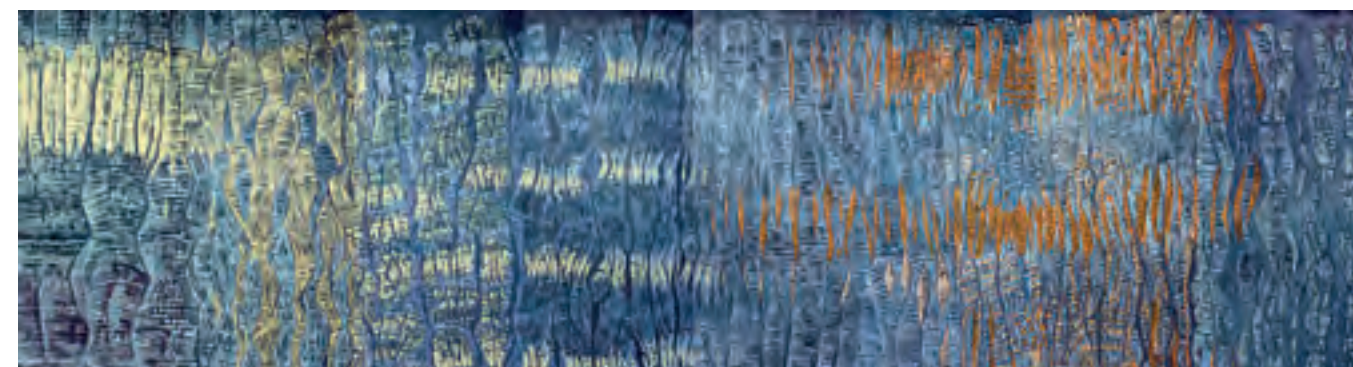
Key biographical dates

Born in Boulogne Billancourt, France, on 12 April 1958, Stéphane Erouane Dumas graduated from the Ecole Nationale Supérieure des Arts Décoratifs de Paris. He splits his time living and working in Paris and Normandy.

His works feature in several collections such as the Fondation Coprim, Maison Henry IV or Fondation Colas. He has also illustrated a number of Fata Morgana publications including “Les Rougets” by André Pieyre de Mandiargues in 2004, “L'enfant qui ne comprend pas” by Henri Thomas in 2006, “Parfums” by Eryck de Rubercy (2009) and “Ecrit à Carrouge” by Gustave Roud (2011).

An immensely talented artist and painter, he has often been invited to present his work across Europe for personal exhibitions:

- Galerie Simoncini, Luxembourg (2005, 2009 & 2012)
- Cliffs, La Verrière-Hermès, Brussels (2012)
- Galerie Fred Lanzenberg, Brussels (2008, 2010 & 2012)
- Art Elysées Galerie Koralewski, Paris (2010 & 2013)
- Musée Alfred Canel, Pont-Audemer (2007)
- Galleria del Leone, Venice (2006)
- FIAC et ARTBrussels, Galerie Fred Lanzenberg (2004)
- Art Paris Galerie Koralewski, Paris (2002)
- Musée de la Cohue, Vannes (1994)



DOMAINE
DE CHAUMONT-SUR-LOIRE

YAN PEI-MING

CHÂTEAU GALLERY

Artistic approach

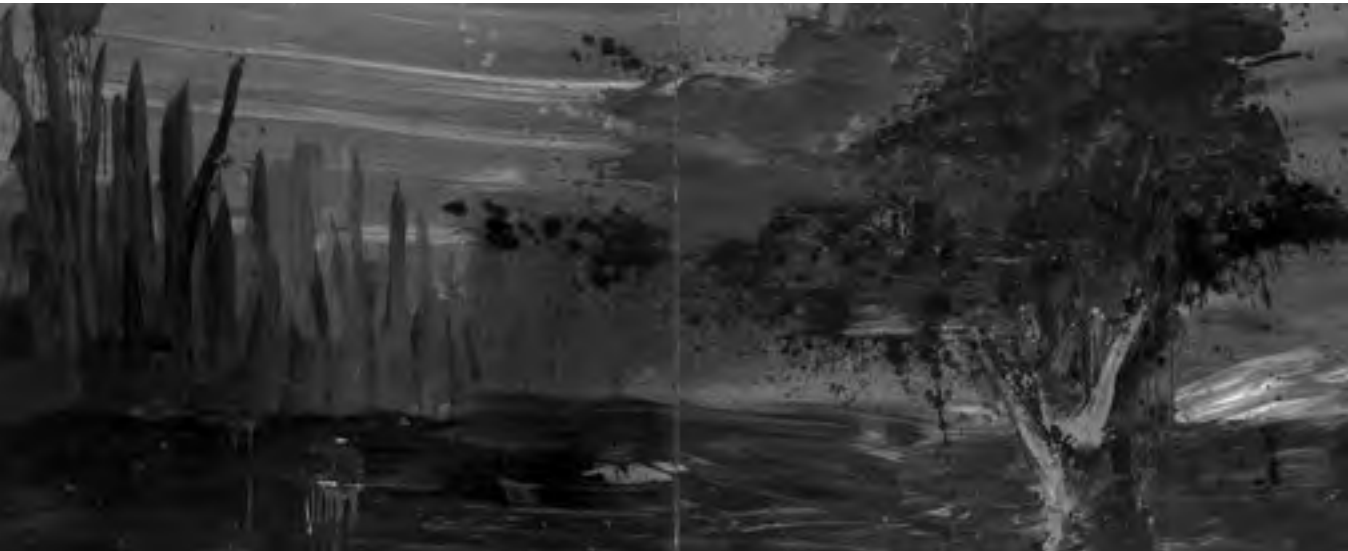
Yan Pei Ming’s work, dominated by sweeping brush strokes, thick washes of paint and a limited array of colours where red, black or grey are prominent, exudes extraordinary energy and poetry. Indeed, the narrow range of colours adds magnificent strength to his paintings, endowing them with a sort of mysterious weightlessness.

The artist may well be best known for his immense faces – powerful portraits that shout out the soul of the characters he figures out in a moment – but Ming’s curious landscapes also hold fascination. Rural landscapes, often captured at night, populated with fields, copses and sometimes simple huts or streams glistening in the night sky – these are also mood landscapes. This is how this painting of the world of his childhood is defined, which is also a universal landscape, applicable to every one of us.

The painting on display at Chaumont-sur-Loire, on loan from the Pays de la Loire Regional Contemporary Art Fund (FRAC) as part of the Centre, Poitou-Charentes and Pays de la Loire FRACs’ “**Songe d’une nuit d’été**” (A Midsummer Night’s Dream) initiative, belongs to this series of great magnetic landscapes, mental, melancholy and eternal landscapes.

Key biographical dates

Born in Shanghai in 1960, Yan Pei-Ming arrived in Dijon in 1980, at 20 years of age, where he enrolled in the School of Fine Arts. Projected into the spotlight by his large grisaille portraits of Mao, energetically capturing the features of his models, the artist describes his painting technique as “an attack, a determination which has at once a spiritual, moral and critical sense”. While residing at the Villa Médicis in 1993, he designed a monumental piece of work, looking to a Chinese tale, “The 108 outlaws”, for inspiration, and filled it with portraits of his entourage in Rome and his visitors. This is how he skilfully combines history and the present day. A great many exhibitions have been devoted to his work all over the world, within the most prestigious art venues including: “East of Eden”, Metropolitan Art Society, Beirut, Lebanon (2013), “Esprit Dior”, MOCA, Shanghai, China (2013), “Les aventures de la Vérité”, Fondation Maeght, Saint-Paul-de-Vence (2013), “Water Painting”, Ecole Supérieure des Beaux-Arts de Monaco (2012), “For Président”, Fondazione Sandretto Re Rebaudengo, Turin (2012), “Painting The History”, QMA Gallery, Katara, Doha, Qatar (2012), “Yes !”, San Francisco Art Institute, USA (2009), “Life Souvenir”, Des Moines Art Center, USA (2009) and “Landscape of Childhood”, Ullens, Center for Contemporary Art, Beijing, China (2009)



“Paysage” - Collection FRAC Pays de la Loire

DOMAINE
DE CHAUMONT-SUR-LOIRE

II. PHOTOGRAPHY



"Pins de Gyeon Gju" - © Bae Bien-U

DOMAINE
DE CHAUMONT-SUR-LOIRE

BAE BIEN-U

“PINS DE GYEON GJU”
PRINCELY APARTMENTS OF THE CHATEAU



Artistic approach

Considered to be one of South Korea's foremost artists, Bae Bien-U is renowned for his “meditative” landscape photographs which have an almost calligraphic quality about them. The leitmotif behind his photographs is a reflection on communion, on the possible osmosis of man with nature, the source of life, with which we must live in harmony. The “Pines of Gyeon Gju” is a significant work for the artist. Pine trees carry special symbolic importance in Korean culture for, symbolising longevity, they are the allegory of the soul and have

sacred significance. These dark trees, standing upright in a misty dawn, represent the links between the earth and the heavens. The Koreans believe that the pine tree is a medium or intermediary between us and heaven. It is also a symbol of a wise mind, and even of life in its constant evolution. A philosophical work, infused with delicate, infinitely mysterious light, Bae Bien-U's photograph plunges us into the depths of an irrational unconscious and paints an infinitely poetic picture of the world. Emerging out of these images is a fascinating impression of power and

peace of mind combined, probably tied in with the former cosmological ideas of existence which held that all living beings came from the same “quintessence”.



“Pins de Gyeon Gju” - © Bae Bien-U

Key biographical dates

Born in Yeosu, South Korea, in 1950, Bae Bien-U graduated from the Arts and Industrial Design Department of Hong-Ik University. A leading photographer in Korea, his work features in several public and private collections around the world, including:

- The National Gallery of Victoria, Melbourne, Australia
- The National Museum of Contemporary Art, Seoul, Korea
- The National Museum of Modern Art, Tokyo, Japan
- The Museum of Contemporary Photography, Chicago, USA
- The Sol Le Witt Collection, USA
- SISLEY Collection, Italy
- Calder Foundation, USA

In 2009 Bae Bien-U took part in the 53rd Venice Biennale at the Palazzo Fortuny and his work has been showcased at international level through various personal exhibitions. Bae Bien-U is represented in France by the RX Gallery.

The most recent of these include:

First exhibition in France of “Pines of Gyeon Gju” at Domaine de Chaumont-sur-Loire [2014]

Residency through the seasons, Château de Chambord, France [2014]

- Sailing the seas, GS Yeulmaru, Yeosu, South Korea [2012]
- Windscape, Galerie RX, Paris, France [2012]
- ConvexConcave, Axel Vervoordt Gallery, Antwerp, Belgium [2011]
- Where God and Man Collide, The House for Mozart, Salzburg Festival, Salzburg, Austria [2010]
- Soul Garden, Museo de Bellas Artes de Grenade, Palacio de Carlos V. Spain [2009]
- Sacred Wood, Galerie Zur Stockeregg, Zurich, Switzerland.
- Timeless Photography, Bozar-Center for Fine Arts, Brussels, Belgium [2008]
- Sonamu, Gana Art Center, New York, USA [2008]
- Musée Thyssen, Madrid, Spain [2006]



“Pins de Gyeon Gju” - © Bae Bien-U

JOCELYNE ALLOUCHERIE

“OMBRES DE NUIT, OMBRES DE JOUR”
PRINCELY APARTMENTS OF THE CHATEAU



Artistic approach

For several years now, Jocelyne Alloucherie has been working on the notion of landscape and architecture through photography and sculpture. In her installation pieces, Alloucherie toys with the relationship between the exhibition site and the onlooker. Through complex configurations, her work conceptually and poetically explores the concepts associated with image, object and place. Her night shadows are a tremendous play on light, stone and plants that she transfigures by offering up dream-like images in movement.

“We have all probably already seen this image of the moon, white on black, one day – when it appears drowned in shadow, half swallowed up by it. While the dark side seems to be steadily sliding towards the rawest inexistence, the light part stands strikingly out. In fact, it does so in such a blatant way that the dissolution of all matter we see in the other part is all the stronger for it. It is as if there is a sort of sculpture under threat from a nothingness that is still active, growing. In this image, sculptural form and clear image end up emerging together. For they owe this twin birth to the shadow from which both have come about – the image has become all the clearer because it seems to extricate itself from the void, and the sculpture takes on even more voluptuous forms since it stems from the same emptiness. Here, the shadow is apparently the mother of both photography and sculpture.

In “Night shadows, day shadows” the link seems even more destructive. The shadow cast over the stonework splits it and turns a smooth surface into a sculpted mass. Between these fibrous silhouettes, each wall buckles, reels and brings its depth to the fore. What’s more, the frayed shadows reveal other three-dimensional forms watching over distant trees, branches and habitats. Yes, these are images, but this is so as to be even better over there, behind where the scene was captured, real and dense matter.

It is as if the sculpture was revealed by the shadows, whereas the images created by them were denying its existence. This intentional indecisiveness, evident in all of Jocelyne Alloucherie’s work, is play and fluctuation. This is all the more the case when you notice that some of the blocks worked, with architectural undertones, do not merely make do with

jutting out over or opening on to images. They are sometimes cloaked in the folds of a veil, a fully fledged shroud bearing the arabesques of a minimum image also composed of shadow motifs. The same crafty game led to the creation of these canvases, for we know full well that the image cast upon them is the result of inlaying, that it is made up of hardened materials. Veil and screen, the canvas conceals and reveals, Undulating matter, it is also, for the image, instability itself, emphasising the temporary character of that which another always replaces.

In this way, the media end up at a sort of reciprocal, planned cancelling out, and this ultimately projects us directly into the forms and the things which, as created as they are, present themselves as effects of the world itself.”
Sylvain Campeau, November 2013.



“Ombres de nuit, ombres de jour” - © Jocelyne Alloucherie

Key biographical dates

Born in Quebec in Canada in 1947, Jocelyne Alloucherie lives and works in Montreal. She uses a range of media, particularly sculpture and photography, in complex, ever renewed configurations. She is considered to be one of the best Canadian artists. Since 1973, Jocelyne Alloucherie has presented her work through several personal exhibitions, the most recent of which include:

- “Dévoniennes et Climats”, Times Museum, Shanghai (2014)
- “Dévoniennes”, Musée de l’héritage Britannique, New-Richmond, Qc (2013)
- “Dédale”, Fonderie Darling, Montreal, Canada (2013)
- “Jocelyne Alloucherie”, Espace Van Gogh, Arles, France (2012)
- “Boréales”, Musée d’art moderne André Malraux, Le Havre, France (2012)
- “Una Réalta Fluttuante”, Villa Giuillia, Verbania, Italy (2011)

- “Climats/Climates”, Carleton University Art Gallery, Ottawa, Canada (2010)
- “Lames, Sirène, Poussières”, Palazzo Brandolini Rota, Venice, Italy (2009)

She has scooped all sorts of prizes through her career:

- Ordre du Canada (2008)
- Prix Jean-Paul Riopelle from the Conseil des Arts et des Lettres du Québec (2006)
- Prix Paul-Émile-Borduas, Quebec award for excellence in the visual arts (2002)
- Prix du Gouverneur général en arts et arts médiatiques from the Conseil des Arts du Canada (2000)
- Prix Louis-Philippe-Hébert from the Société Saint-Jean-Baptiste de Montréal (1999)
- Deutscher Akademischer Austauschdienst DAAD (1997)

She is represented in France by the Galerie Françoise Paviot.



“Ombres de nuit, ombres de jour” - © Jocelyne Alloucherie



“Ombres de nuit, ombres de jour” - © Jocelyne Alloucherie

DOMAINE DE CHAUMONT-SUR-LOIRE

HANNS ZISCHLER

“NACH DER NATUR”
PRINCELY APARTMENTS OF THE CHATEAU



© J. Fey

Artistic approach

Hanns Zischler cuts a quite unique figure in German and European cultural life.

Publisher, writer and major actor (he has acted in over 170 films), he is also a remarkable photographer, particularly inspired by the wonders of nature.

Combining an old-fashioned photographic technique, the pinhole, with the most cutting-edge digital techniques, Hanns Zischler explores all the poetic virtualities of light and brings forth the tremulous, deep vibration of a landscape, blending the spells of the visible and the invisible in the same picture.



“Nach der Natur” - © Hanns Zischler

“Hanns Zischler, long fascinated by the prehistory and beginnings of photography, has taken the pinhole and, via colour, turned it into the instrument of a form of exploration which, on the one hand, is condensed into this magical simplicity and, on the other, glorifies the unique features of this type of image. The point, through these images, is to fully reveal the action and power of light – with colour playing a considerable role in this respect for, if, from one point of view, the visions we are thus presented with of the world evoke the possibility of a continued origin (as if the past or the memory of photography were naturally resurfacing) from the other, they seem to be violently bathed in the water of an evident modernity. Between this black and white memory and this revelation in colour, the entire history of photographic sensitivity is dilated so to speak.

The most troubling characteristic of the images captured by the pinhole technique might be immediately perceptible, but it is very difficult to define. The impression they give – much more than that of a blurred image – is that of a fleeting, unfinished state of the image: standing before such images, we feel like we are looking at images that are still coming about, in the making. As if the “blur” (bewegt) were inside the light, and the light were surprised by its own result before our very eyes. With the colour, this surprise, in Zischler’s images, resembles a liveliness which would, at the same time and already, be a departure: at its most bright, the colour seems already to be fading, going away.”

Jean-Christophe Bailly in Nach der Natur - camera obscura, Kehrer Verlag, 2013.

Key biographical dates

Born in Nuremberg in 1947, Hanns Zischler is best known as a film actor. He has acted in films by Wim Wenders, Peter Handke, Jean-Luc Godard, Claude Chabrol, Liliana Cavani, Istvan Szabo and Steven Spielberg as well as a number of TV series and films. After studying philosophy, ethnology and German literature in Munich and Berlin, he worked as a playwright at the “Schaubühne” in Berlin between 1972 and 1975. In 1986, he partnered up with Jeanne Moreau in Die Erzählung der Magd Zerline (Zerline’s Tale) by Hermann Broch, directed by Klaus Michael Grüber at the Théâtre des Bouffes du Nord.

He is also a translator (of Jacques Derrida among others), publisher (Alpheus Verlag), essayist and writer: “Visas d’un jour” (Christian Bourgois, 1994), “Kafka va au cinéma” (Cahiers du Cinéma, 1996), “I wouldn’t start from here – verzettelte Geschichten” (marbacher-magazin, 2008). In 2013 his essay-book “Berlin ist zu groß für Berlin” (Berlin is too big for Berlin) was released by Galiani.

He also received the German Literature Houses’ award the same year.

He took up photography professionally in 1970 and for the past fifteen or so years he has preferred to use a Rigby pinhole camera.

In 2013, he presented his pinhole images in two personal exhibitions:

- “Immortalité terrestre !”, Galerie f5,6, Munich
- “D’après nature (camera obscura)”, Alfred Ehrhardt Stiftung, Berlin. Catalogue published by Kehrer, with texts by Jean-Christophe Bailly, Christiane Stahl and Hanns Zischler.



“Nach der Natur” - © Hanns Zischler



“Nach der Natur” - © Hanns Zischler

DOMAINE
DE CHAUMONT-SUR-LOIRE

RALPH SAMUEL GROSSMANN

LUMIERE DIFFRACTEE (BOTANICA MMXII)
LUX DIFFRACTA (BOTANICA MMXII)
“COUR DES JARDINIERS” GALLERY



Artistic approach

The series of photographs presented at Chaumont-sur-Loire by Ralph Samuel Grossmann is the fruit of the artist's observation of flora in wasteland around Berlin. By classifying the plants as if in a modern-day set of plant illustrations, Grossmann reveals the colour and structural diversity of plants in an approach on the borderline between art and science. He picks the wild flowers during daily outings through the wasteland, and then photographs them in his studio, arranged in neo-Classical porcelain vases, thus highlighting the spectacular diversity of their forms and colours.

“About the Diffracted Light Series (Botanica MMXII):

Urbanistic changes are behind the appearance of wasteland in our regions. Urban wasteland can usually be found alongside railway tracks and rivers. Town planners have often helped to give a new lease of life to spaces around old railway tracks or on riverbanks so as to create a passage for plants and animals in the urban traffic network. This is the case in Berlin, a city which is a living example of the impact that such a network can have on floral (and animal) biodiversity. This concrete feature of the Berlin landscape is a strong aspect of its identity, a special form of urban poetry where nature and the modern city intermingle. The series involved picking out three areas of wasteland, photographing them and picking their flora at random during outings through them. This led to a botanical series.

Photon- light- dissemination- colour / Plant- light- colour- dissemination:
The plant is reproduced by dissemination. The diffraction of light corresponds to a dissemination of photons on the surface and its refraction in space. Essential in the perception of colours, this also reveals the forms of reality.
To evoke these facts in a subtle way, a double system of photographic recording was set up. First of all, a “passport” photo of the plant: staged and bathed in the direct light of a flash. Out of this explosion of diffracted photons, a digital enlargement reveals the tiniest detail. This microscopy comes across like a form of invisible reality (to our eyes), and yet is visually connected to the macroscopic image.
The phenotype (real form of the plant) is thus associated with a chromatic extract. Both of these realities round each other off, juxtaposed like two realities in the mirror that cannot merge.

Botanical identity + Historical reflection:
In the 18th century, Linné's plant classification system was published between 1735 and 1758, at a time when several porcelain factories were opening up across Europe. In 1753, Oudry presented his famous “White Duck” to the Academy, in which he questioned the chromatic wealth of a “white subject on a white background”. The idea of identifying a plant has thus found support in a specific historical context where a dialogue has taken place between observation, art and sciences. Choosing a porcelain vase as a container for the



plants was thus a conscious choice. It made sense. It places this collection, observation and identification process in the context of a history, where art and sciences meet. It harks back to this past, connecting it to a contemporary reality. From an age of science and art to another: ours.
The first image describes plant architecture, rounded off with a second image – a microscopic sized chromatic code which can be interpreted as a metaphor of genetics or, in all cases, a unique signature of optical reality under diffracted light. This sample of the real, colourful and light, is also an almost pictorial matter – a translation of the colour revealed by the light that our eye can recognise to be true.

Exhibition pathway:
Although both of these realities are presented in the exhibition area, they cannot merge – remaining forever juxtaposed, united fragments, attesting to the play of light diffraction. The flowers are identified by form and colour, macro- and microscopy in the mirror. The wasteland is shown surrounded by images of plants that once grew there: extraction of the subject, extraction of a detail, in a progression that feels exponential.

As a counterpoint to the powerfully colourful images of the plants, the images of wasteland form a documentary point of reference. These immediately neighbouring places are thus shown for what they are: an area of urban metamorphosis. Places where nature and urban features form an “urbanised nature” in a delicate balance between freedom of growth and pressure from urban sprawl. Breathing spaces in the city where nature and buildings are hybridised both in reality and our imaginations. The reduced size of the wasteland is contradicted by the sheer floral wealth contained therein. By identifying plants and capturing them in photographs, the wealth of an apparently trivial territory is heightened for our mind and our senses alike: that of wasteland, these free zones given a second chance by nature.” Ralph Samuel Grossmann

Key biographical dates

A photographer with a Master of contemporary history of art who graduated from the Tyler School of Art in Philadelphia, where he has taught photography, Grossmann presented his first exhibition in New York in 2001. He used to live and work in Berlin before moving back to Paris. He is represented by the Galerie Nathalie Béreau (Paris / Chinon) and by PanoramapARIS (Boulogne-Billancourt). Between 2003 and 2007, on his return from the States, he developed his photographic approach, exhibited in Berlin and Paris the Désirella series of photographs and videos and curated exhibitions at the Musée Carnavalet in Paris. Between 2008 and 2012, he lived in Berlin and produced a new series – between France and Germany – on landscapes and clouds, called “le Monde Voilé”. This series was well received by the critics and presented six times in France, Greece and Germany between 2008 and 2012. In three of these exhibitions, a series of wood and stone sculptures – the Séismes (Earthquakes) – was put on display alongside this series. Back in France since the end of 2012, the artist is currently working on the Diffracted Light series which looks at the depiction of flora and a photographic series on the forest. Ralph-Samuel Grossmann has often showcased his work through monographic exhibitions, the most recent of which include:
- “Salon Cutlog”, Bourse du Commerce, Paris (2012)
- “Sublimis”, (Le Monde Voilé & Séismes), Musée de la Mer, Cannes (2012)
- “Metamorphosen : Zeitgenössische Ästhetik der Landschaft”, Institut Français, Mainz, Germany (2011)
- “Topos / Le Monde Voilé”, Greek National Museum of Photography (Thessaloniki, 2010)
- “Le Monde Voilé” (Le Monde Voilé & Séismes), Musée des Beaux-Arts de Rouen (2009)



DOMAINE
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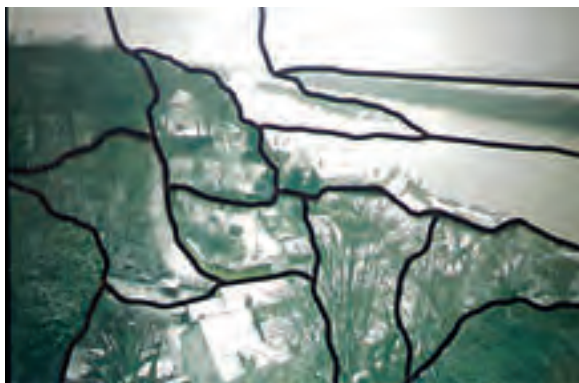
III. LASTING INSTALLATIONS



"Sculpture de brume", installation de Fujiko Nakaya, 2013 - ©E. Sander



"Objets sphériques", installation d'Armin Schubert - © E. Sander



"Ailleurs, ici", installation de Sarkis, 2011- © E. Sander



Installation de Rainer Gross, 2009 - © S. Franzese



"Sculpture de brume", Installation de Fujiko Nakaya, 2013" - © E. Sander



"L'œil de l'oubli", Installation d'Anne et Patrick Poirier, 2010 - © E. Sander

Sarkis

Ailleurs, ici, Château

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

Armin Schubert

Objets sphériques, Historic Grounds

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

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

Andrea Branzi

Recinto sacro, Gouloup Park

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

Fujiko Nakaya

Sculpture de brume, Gouloup Park

Fujiko Nakaya has produced a fog sculpture for Chaumont-sur-Loire, poetically placed near a birch tree copse. Revealing the inside of a cloud and reproducing the sensation of its droplets on the skin are what Nakaya sets out to do, showing magnificent mastery of the movement of the dream-like fog that so inspires her.

Giuseppe Penone

Arbre-chemin, 2012, Historic Grounds

Winding its way through a secluded copse is a poetic and subtle pathway designed by Giuseppe Penone. Through small elements, fragments of stone, bronze sculptures, he has "sewn ideas, thoughts and projects to come". These are surprises, memories etched into the trunk of a lime tree, in a copse and on the Domaine's trees as if they "were grafts" that he would help to transform, thereby making the forest active and fertile 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

Installation in the Historic Grounds

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

Pablo Reinoso

Installation in the Gouloup Park

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

Tadashi Kawamata

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

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

Dominique Bailly

L'abri, Water Tower

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

Anne and Patrick Poirier

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

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

Bob Verschueren

Installation II/10 - Réflexion, Farmyard Footbath

Constructed from plant elements found on-site, this installation of two trees in the foot bath inspires meditation on the destructive passion of man with regard to his natural surroundings.

François Méchain

L'Arbre aux Echelles, Historic Grounds

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

Erik Samakh

Lucioles, Historic Grounds

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

Rainer Gross

Toi[t] en perspective and Toi[t] à terre, Historic Grounds

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

Patrick Blanc

Spirale végétale, Stables Yard

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

Luzia Simons

Stockage, Château

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

Jannis Kounellis

Sans titre, Château's Kitchen

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

DOMAINE DE CHAUMONT-SUR-LOIRE

IV. THE CENTRE OF ARTS AND NATURE



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

The Domaine in figures

12 000 000 sq.m. of total surface area

32 hectares of Grounds

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

Over **60 contemporary artists and photographers** invited between 2008 and 2013

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 - 2013)

Almost 400 000 visitors in 2013 (200 000 en 2007)

20 000 children hosted for educational activities in 2013

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



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

1. A multifaceted mission

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

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

2. An ambitious cultural project

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

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

As a cultural meeting centre since October 2008, on the same footing as Royaumont Abbey and the Chartreuse

de Villeneuve-lez-Avignon, Domaine de Chaumont-sur-Loire is now part of a European network of prestigious institutions that have been recognised by the French Culture and Communication Ministry and which are all focused on safeguarding heritage, conducting an innovative artistic project and anchoring their cultural development.

The Park and International Garden Festival of Chaumont-sur-Loire have been awarded the "Remarkable garden" label as well as the "Remarkable trees" label in 2011 due to the exceptional cedars gracing the Domaine's grounds.

3. The Park and Domaine metamorphosed

10 new hectares in the park

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

New for 2014

50,000 bulbs are due to bloom in the Historical Park in 2014.

The Château will be graced with a new exhibition area, audioguides in 10 languages and lit up each evening by hundreds of light-emitting diodes.

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. She has just had "Jardin contemporain mode d'emploi" [Contemporary garden manual] published by Flammarion, which is now available in English and Chinese.





5. Major projects 2008 - 2013

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

Visual artists and photographers

In 2008

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

In 2009

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

In 2010

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

In 2011

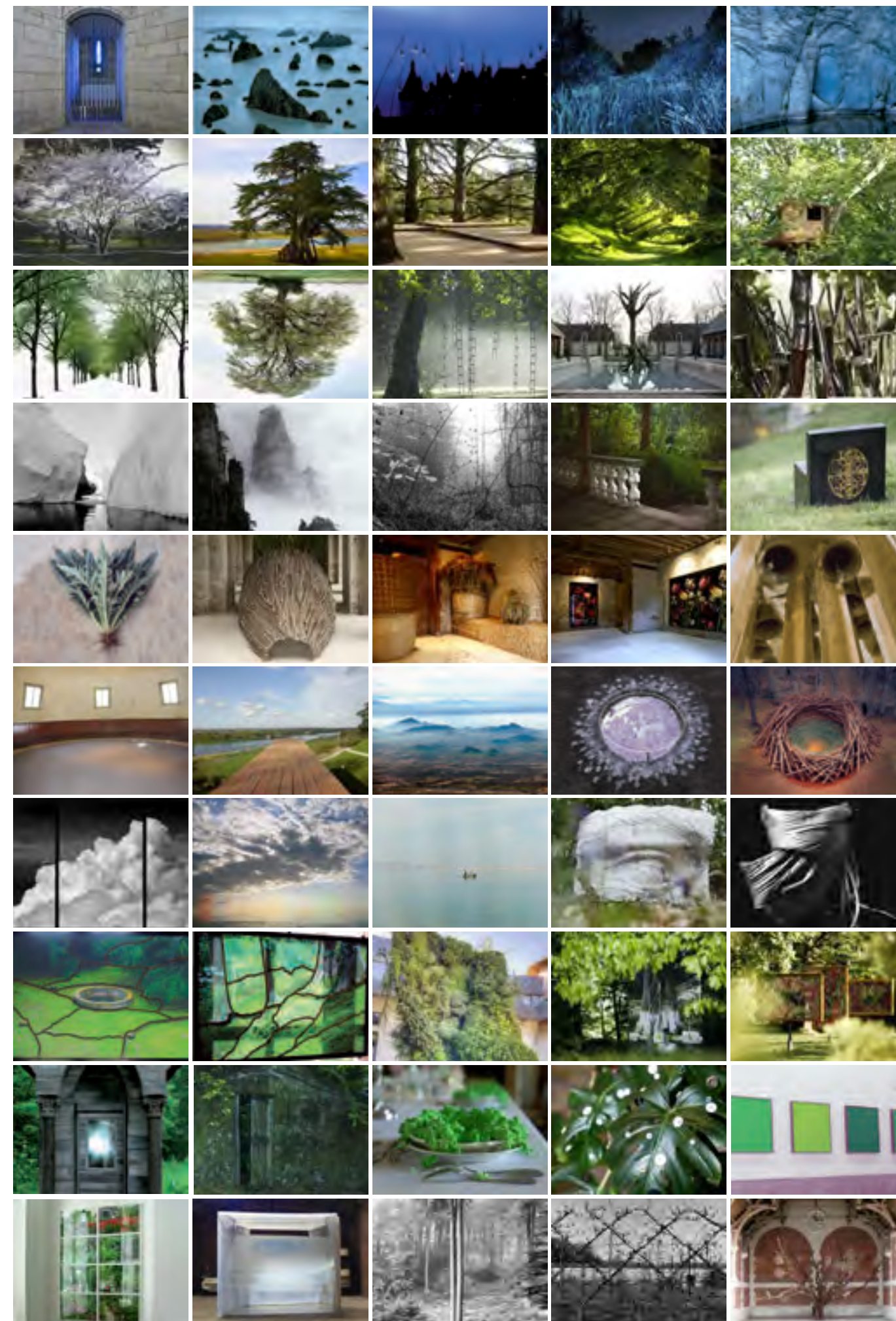
Sarkis / Tadashi Kawamata / herman de vries / Dominique Bailly / Gerda Steiner et Jörg Lenzlinger / Gilbert Fastenaekens / Helene Schmitz / Manfred Menz / Shin-Ichi Kubota

In 2012

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

In 2013

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



DOMAINE DE CHAUMONT-SUR-LOIRE

2014 CULTURAL PROGRAMMING

The Centre of Arts and Nature

Centre Region special commission

Gabriel Orozco

Visual arts

Henrique Oliveira

Chris Drury

Miguel Chevalier

Vincent Barré

Nikolay Polissky

Stéphane Erouane Dumas

Yan Pei-Ming

Photography

Bae Bien-U

Jocelyne Alloucherie

Hanns Zischler

Ralph Samuel Grossmann

Lasting installations

Jannis Kounellis

Giuseppe Penone

Sarkis

Tadashi Kawamata

Patrick Dougherty

Armin Schubert

Andrea Branzi

Fujiko Nakaya

Pablo Reinoso

Dominique Bailly

Anne et Patrick Poirier

Bob Verschueren

François Méchain

Erik Samakh

Rainer Gross

Patrick Blanc

Luzia Simons



© G. Orozco



© H. Oliveira



"Nacht der Natur" - exposition de Hanns Zischler - © H. Zischler

International Garden Festival

from 25 April to 02 November 2014

23th International Garden Festival on the theme "Gardens of the deadly sins": what if, entirely naturally, the garden led to unbridled hedonism – temptation born from a lost Eden, a thirst for knowledge and expense? A magical place which, to blossom, relies on the rule that subversion is possible and which, to thrive, knows where its limits lie: in Chaumont-sur-Loire in 2014, the garden will embody the heady expression of the deadly sins – a festival of extravagance and self-restraint and a shining example of the duality of impulses and characters. The gardens will celebrate an alchemy which, while far from flawless – i.e. free from sin – will nonetheless be, as Valéry put it, "the perfection of the righteous". Indeed, what do gluttony and pride mean when we speak of gardens? Sloth and lust? Wrath and envy? Could not gluttony be a simple partiality for something; wrath, an almighty rage; pride, a sin of youth; the restfulness of sloth, "a secret charm of the soul" for La Rochefoucauld; and luxuriant gardens (lust), "the cause of generation" in Leonardo da Vinci's words?

Heady fragrances, daring plants, diverse and varied excesses, the upsides and downsides of these past and present venial or major sins will be evoked without losing any of the customary humour of Chaumont-sur-Loire, and will arouse within you an enjoyable meditation on the eternal motives: an endless source of inspiration for artists.

"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 2014 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

"The Splendors of Autumn"

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

All Saints' weekend (dates currently being programmed)

Throughout the season

The Domaine de Chaumont-sur-Loire is associated

- with "Rendez-vous aux jardins" (from 30th May to 1st June 2014)

- with the National Heritage Days (20 and 21 September 2014)



Jardins de Lumière, 2013 - © L. Gough



Splendeurs d'Automne, 2012 - © E. Sander



Splendeurs d'Automne, 2012 - © DR

DOMAINE DE CHAUMONT-SUR-LOIRE

V. 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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Caroline Vaissou
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1. Tariffs

	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	12,00 €	7,50 €	5,00 €
Château Pass ³	10,50 €	6,50 €	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 25 April to 2 November 2014, 10 a.m. to 8 p.m. [opening hours vary depending on season].
Guided tours of a selection of gardens last about 1½ hours. Unaccompanied visits require a good 2 hours.

The Château and the Historic Grounds are open all year round, exhibitions from 6 April to 2 November 2014.
As from April, the Château is open from 10 a.m. to 6 p.m. [opening hours vary depending on season].
Unaccompanied visits and guided tours.
Winter exhibitions and décor bring the Château to life all year round.

3. Getting here

Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris. A10 or A85 motorway, Blois or Amboise junctions.

There are several daily train services on the Paris Austerlitz - Orléans - Tours line, get off at **Onzain-Chaumont-sur-Loire**; or the Paris-St Pierre des Corps TGV [high-speed train] line then change onto the St Pierre des Corps-**Onzain-Chaumont-sur-Loire** line.



VI. SELECTION OF VISUALS AVAILABLE FOR THE PRESS



Gabriel Orozco, "My Hands Are My Heart", 1991



Gabriel Orozco, "My Hands Are My Heart", 1991



Gabriel Orozco



Gabriel Orozco



Gabriel Orozco



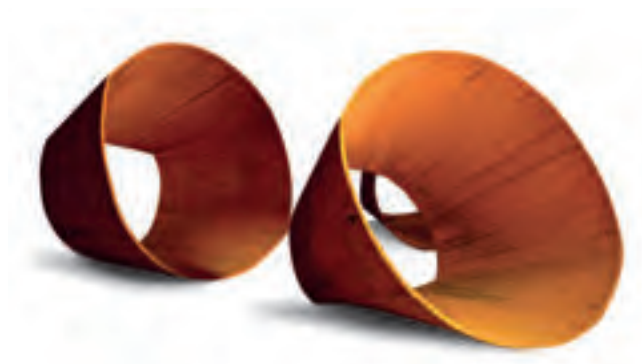
Gabriel Orozco, "Cats and Watermelons", 1992



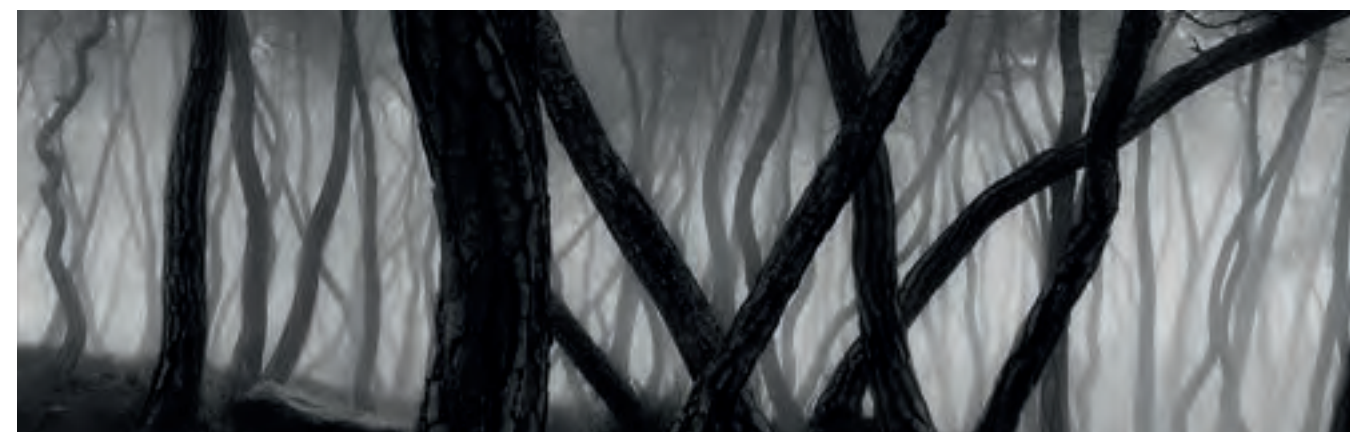
Installation d'Henrique Oliveira à Chaumont-sur-Loire, 2014 - © DR



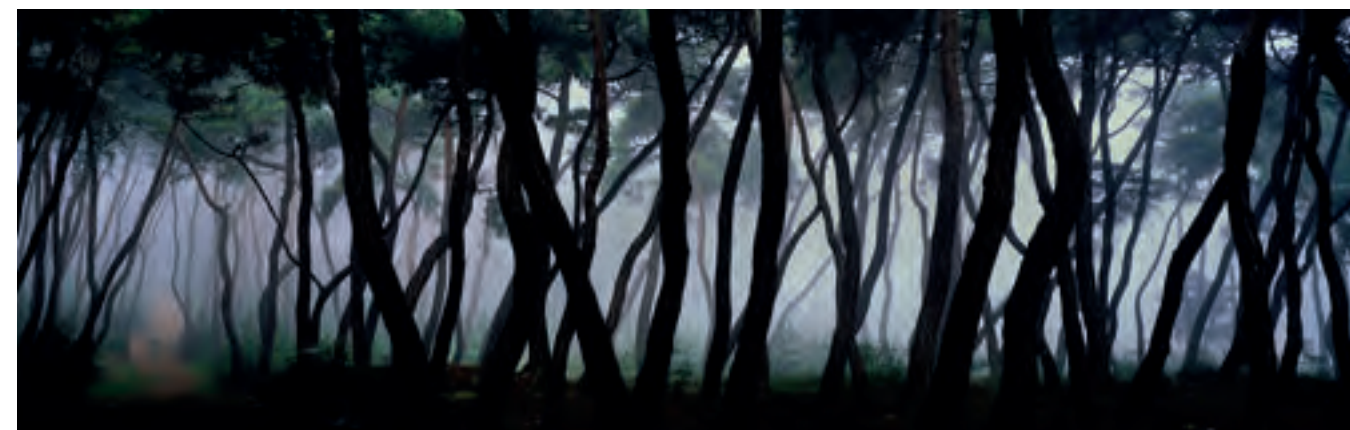
Installation d'Henrique Oliveira à Chaumont-sur-Loire, 2014 - © DR



Vincent Barré



Bae Bien-U - "Pins de Gyeon Gju"



Bae Bien-U - "Pins de Gyeon Gju"



Jocelyne Alloucherie - "Ombres de nuit, ombres de jour"



Jocelyne Alloucherie - "Ombres de nuit, ombres de jour"



Hanns Zischler - "Nach der Natur"



Hanns Zischler - "Nach der Natur"



Miguel Chevalier - "Sur-nature"

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



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