

DOMAIN OF CHAUMONT-SUR-LOIRE CENTRE OF ARTS AND NATURE



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

2016 ART SEASON

CONTEMPORARY ART
EXHIBITIONS
AND INSTALLATIONS

APRIL - NOVEMBER 2016

VISUAL ARTS

ANDY GOLDSWORTHY
EL ANATSUI
GIUSEPPE PENONE
MARC COUTURIER
CAI GUO-QIANG
WANG KEPING
LEE BAE
PAULINE BAZIGNAN
YAMOU

PHOTOGRAPHY
AND VIDEO

ANDY GOLDSWORTHY
JEAN-BAPTISTE HUYNH
LUZIA SIMONS
DAVIDE QUAYOLA
HAN SUNGPIL

OPEN ALL YEAR

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DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE OF ARTS AND NATURE
CHAUMONT-SUR-LOIRE'S EIGHTH ART SEASON



Domaine de Chaumont-sur-Loire's eighth art season is playing host to an array of prominent artists. For the historical park, **Andy Goldsworthy** (one of the main actors on the Land Art scene) has designed an altogether unique showpiece where the vegetation interacts with the stones of an unexpected "cairn" that the fresh shoots of a chopped down plane tree will eventually embrace. 2016 will also mark the return to Chaumont-sur-Loire of Italian artist **Giuseppe Penone**, who has fashioned a new bronze sculpture for the Domaine.

El Anatsui, winner of the Golden Lion at the 2015 Venice Biennale, has also designed a brand new exhibit for the Historical Park, inspired by the nearby surroundings of Chaumont-sur-Loire, as a counterpoint to the extraordinary shimmering gold and silver sculpture that he has already set up in the Hayloft Gallery.

Marc Couturier, in characteristic poetic style, will give glimpses of his ethereal dreamland, finely spun from glass, greenery and mirrors, both in the Château and Farmyard, whose architecture and still water provided inspiration for him. The artist will transform the space around with his star-studded Japanese laurels, his gold strips, his translucent stained-glass windows and his "skyquakes", on the borderline of the visible and invisible.

Two highly acclaimed artists from Asia will be bringing a different element into play: fire. **Cai Guo-Qiang** from China will be exhibiting his spectacular coloured powder explosions and smoke-blackened chinaware in the lower Hayloft galleries, while **Lee Bae** from South Korea will be unveiling his powerful charred wood paintings and sculptures in the Stables Indoor Ring. Meanwhile, Chinese sculptor **Wang Keping** will be showcasing a remarkable collection of works in the Bee Barn, and Gouloup Park will see a new piece by Moroccan artist **Yamou** come to life.

Photography and video will also get a look-in with pictures by **Andy Goldsworthy** and **Jean-Baptiste Huynh**, the "gardens" by Brazilian artist **Luzia Simons**, the changing landscapes by Italian artist **Davide Quayola** and the "clouds" by Korean artist **Han Sungpil**.

In the same way as **Gabriel Orozco**'s "phantom flowers", **Sarkis**' stained-glass windows, **Jannis Kounellis**' forest of beams and bells and the range of other installations gracing the parkland, these new commissions enhance the Domaine and enrich its collections year on year, inviting visitors on a poetic and sensory discovery of the artworks which strike a chord with the atmosphere that reigns there.

Chantal Colleu-Dumond



I. VISUAL ARTS



Installation
d'Andy Goldsworthy à
Chaumont-sur-Loire, 2016
© Eric Sander



ANDY GOLDSWORTHY

HISTORIC GROUNDS



ARTISTIC APPROACH

A prominent figure on the global art scene and part of the Land Art movement, British artist Andy Goldsworthy has been exploring all sorts of natural environments and landscapes since the late 1970s, instilling them with exquisitely subtle works fashioned from elements found in nature, in total harmony with their specific settings.

Goldsworthy sculpts ice and snow, builds stone arches, prunes branches, composes using oak or maple leaves, arranges dandelion flowers or assembles pebbles. He works with the elements, the sun, rain or the sea, and makes the most of the seasons to express his art.

"Each pile is much more than the sum of its parts. There are cairns of light, of colour, of cold, of water ... and of stone. Between them I have brought together the moonlight, the setting sun, the rising tide and the hard frost."

Goldsworthy is a composer who takes fresh approaches to

nature, guided by his imagination. His projects have taken him to the US, Australia, Japan, France, and even the North Pole. But his favourite playground is still Scotland, where he has lived for the past twenty odd years.

Toying with the stump of a chopped down plane tree, from which a few new shoots have dared to grow afresh, the artist has designed a new cairn for Chaumont-sur-Loire, in which stone and vegetation interact in an embrace that grows ever more intimate as the years pass.

Through his varied career spanning forty years, Andy Goldsworthy has become one of our era's most remarkable and emblematic sculptors. Through photography, sculpture, installations and film, Goldsworthy gives visual expression to his research on the effects of passing time, the relationship between human beings and their natural environment, and the beauty to be found in decline and regeneration.



Dessins de l'artiste pour son projet de Chaumont-sur-Loire
Installation d'Andy Goldsworthy à Chaumont-sur-Loire, 2016 - © Eric Sander

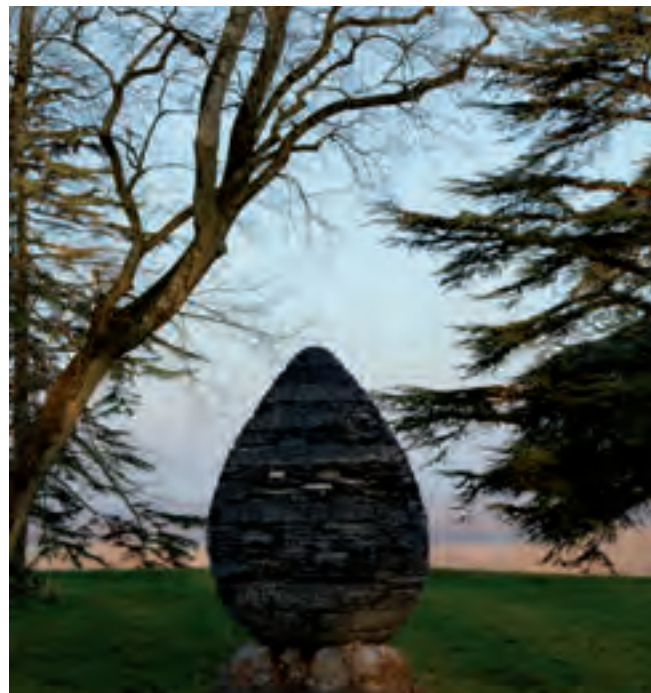
Page de gauche :
Installation d'Andy Goldsworthy à Chaumont-sur-Loire, 2016 [détail] - © Eric Sander



KEY BIOGRAPHICAL DATES

Born in 1956 in Cheshire, Great Britain, Andy Goldsworthy grew up near Leeds in Yorkshire where he began to work in the farms around as a teenager. Working the land and the countryside left a lasting impression on him. He studied at Bradford Art College in 1974 and 1975 and then at Preston Polytechnic in Lancaster from 1975 to 1978 where he graduated with a Bachelor of Arts. Andy Goldsworthy was awarded an honorary degree from Bradford University in 1993 and became an Honorary Member of the University of Central Lancashire in 1995. Since 1986, Goldsworthy has lived in Penpont in Dumfriesshire, Scotland, and has set up his studio in an old stone building. He works across a wide variety of natural surroundings and countries.

Permanent, site-specific installations by Goldsworthy can be seen at the National Gallery of Art, Washington, D.C.; the de Young Museum, San Francisco; the Museum of Jewish Heritage, New York; Storm King Art Center, Mountainville, New York; Stanford University, Palo Alto, California; the Presidio of San Francisco; the Haute Provence Geological Reserve in Digne-les-Bains, France, St. Louis Art Museum, St. Louis, Missouri, Albright-Knox Art Gallery, Buffalo, New York, and Conondale Range Great Walk, Conondale National Park, Queensland, Australia, among numerous other sites. Major solo exhibitions of Goldsworthy's work have been presented by Yorkshire Sculpture Park, West Bretton, U.K.; the Museo Nacional Centro de Arte Reina Sofia, Madrid; the National Gallery of Art, Washington, D.C.; the Metropolitan Museum of Art, New York; Museum of Contemporary Art, San Diego; and the Des Moines Art Center. The exhibition at Yorkshire Sculpture Park won the prestigious South Bank Show Award for visual arts in 2008.



Installation
d'Andy Goldsworthy à Chaumont-sur-Loire, 2016
© Eric Sander



Installation
d'Andy Goldsworthy à Chaumont-sur-Loire, 2016
© Eric Sander





EL ANATSUI

HISTORIC GROUNDS



El Anatsui à Chaumont-sur-Loire, 2015
© Eric Sander

ARTISTIC APPROACH

Respected and renowned worldwide, especially since being awarded the Golden Lion at the 2015 Venice Biennale for Lifetime Achievement, El Anatsui is known for his sculptures fashioned from wood and clay and his complex assemblages of recycled materials. In the late 1970s, he gave precedence to using glass shards and pieces of broken ceramic (*Broken Pots series*, 1976-1982). Two decades later, he shaped his first pieces of “fabric” from “poor materials”.

El Anatsui’s monumental wall installations (*Sasa [Coat]*, 2004, Coll. MNAM-CCI, Centre Pompidou), along with his floor sculptures (*Tiled flower garden*, 2012; *AG + BA*, 2014) are made from “scrap materials”: aluminium bottle tops, crushed, flattened cans or cut-up sheets of metal. The artist carefully gathers these materials together to bind them with copper wire. Their supple, irregular forms are reminiscent of curtains, tapestries and clothing (*Man’s Cloth*, *Woman’s Cloth*, 2002). The sparkling, brightly coloured sculptures are as free forms, expansive sheets capable of being shaped and reshaped at each installation.

His metal wall works have graced many a prestigious facade, from the Palazzo Fortuny for the 52nd Venice Biennale (*Fresh and Fading Memories*, 2007), to the Alte Nationalgalerie in Berlin (Old National Gallery) (*Ozone Layer* and *Yam Mounds*, 2010), stopping off at the Palais Galliera in Paris (*Broken Bridge*, 2012) and Royal Academy in London (*TSIATSIA – searching for connection*, 2013) along the way. He recently adorned the High Line, an elevated section of a disused New York Central Railroad spur, now a linear park, with a “wall” of metal and mirrors (*Broken Bridge II*, 2012-2013).

El Anatsui is inspired by the human traditions of recycling and finding new uses for old used objects, and he has skillfully turned this into the mainspring of the creative process. His works reflect upon global trade and the destruction and transformation of materials – symbols of the events faced by the African continent.

“Art grows out of each particular situation and I believe that artists are better off working with whatever their environment throws up”.

[El Anatsui: *Gawu*: [Oriol Mostyn Gallery, Llandudno, 22 November 2003 – 7 January 2004] / [forew. by Martin Barlow; texts by Sylvester Okwunodu Ogbechie and Atta Kwami; interview with El Anatsui by Gerard Houghton], Llandudno: Oriol Mostyn Gallery, 2003].

In 2015, El Anatsui was invited to produce an artwork in the Hayloft Gallery at Chaumont-sur-Loire. In 2016, he will now be turning his attentions to the Historical Park to produce

a piece along the same lines as the wood sculptures he is so fond of designing, this time drawing inspiration from the nearby surroundings of the Domaine.

Ugwu
Installation d’El Anatsui à Chaumont-sur-Loire, 2016
© Eric Sander





KEY BIOGRAPHICAL DATES

El Anatsui was born in Anyako, Ghana, in 1944. He lives and works in Nsukka, Nigeria. Graduating from the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana (1969), he rounded off his classical training with an apprenticeship in the ancient techniques of the Ashanti culture, embracing engravings, ceramics and pottery for example. In the 1970s, he joined the group of Nigerian artists the Nsukka School associated with the University of Nigeria where he taught from 1975 to 2011.

In 1990, he was one of five artists selected to represent Africa at the 44th Venice Biennale.

He has exhibited his work the world over: Mnuchin Gallery, New York (2014); Jack Shainman Gallery, New York (2014); Royal Academy of Arts, London (2013); Akron Art Museum, Akron, Ohio, USA (2012) [touring exhibition (2012-2015): *Gravity and grace: Monumental Works by El Anatsui*; Brooklyn Museum, New York; Des Moines Art Center, Iowa; Bass Museum of Art, Miami; Museum of Contemporary Art San Diego, California]; Sterling and Francine Clark Art Institute [The Clark], Williamstown (2011); Royal Ontario Museum, Toronto (2010) [touring exhibition (2010-2012): *El Anatsui: When I Last Wrote To You About Africa*]; National Museum of Ethnology, Osaka (2010) [touring exhibition (2010-2011): *A fateful Journey: Africa in the Works of El Anatsui*]; Rice University Art Gallery, Houston (2010); Jack Shainman Gallery, New York (2013, 2010, 2008); The Metropolitan Museum of Art, New York (2008); National Museum for African Art, Smithsonian Institute, Washington; 52nd Venice Biennale (2007); Biennale of African Art, Senegal (2006); Hayward Gallery (2005); Museum Kunst Palast, Düsseldorf, Germany (2004) [touring exhibition (2004-2007): *Afrika Remix*; Centre Pompidou, Paris; Mori art Museum, Tokyo; Moderna Museet, Stockholm]; Gwangju Biennale, Gwangju, South Korea (2004); the National Museum of

African Art, Smithsonian Institute, Washington (2000-2001); the Centro de Cultura Contemporania Barcelona (CCCCB, 2001); 8th Osaka Sculpture Triennale (1995); 44th Venice Biennale (1990).

In 2013, he won the prestigious Charles Wollaston Award for his piece *TSIATSIA [searching for connection, 2013]*. This gigantic shimmering wall work, woven together from scrap materials, covered the whole façade of Burlington House during the 2013 summer exhibition of the Royal Academy of Arts in London [Royal Academy's 245th Summer Exhibition]. In 2014, El Anatsui was elected as an Honorary Academician at the Royal Academy of Arts in London.

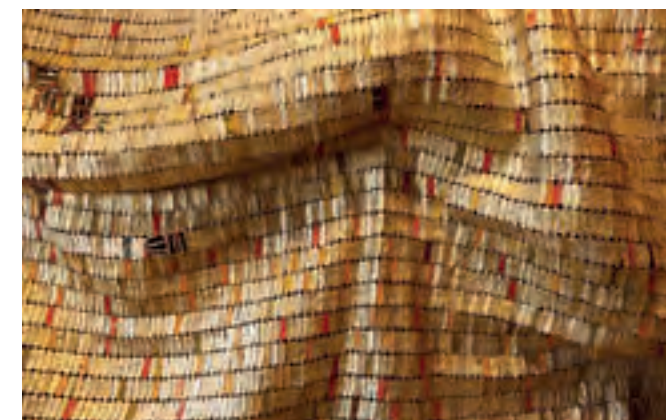
In 2015 he was awarded the Golden Lion at the Venice Biennale for Lifetime Achievement.

His work is featured in the following public collections: African Studies Gallery, University of Nigeria, Nsukka; MNAM-CCI, Centre Pompidou, Paris; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Los Angeles County Museum of Art, California; Indianapolis Museum of Art, Indianapolis; The National Museum of African Art, Smithsonian Institute, Washington DC; Royal Ontario Museum, Toronto; Missoni, Milan; Musée Ariana, Geneva; The British Museum, London; Clarks International Art Collection, Somerset; Guggenheim Abu Dhabi, Abu Dhabi; Osaka Foundation of Culture, Osaka; and Setagaya Art Museum, Tokyo, Museum of Contemporary Art, Tokyo among others.

El Anatsui is represented by: Jack Shainman Gallery, New York; October Gallery, London.



Ugwu
Installation d'El Anatsui à Chaumont-sur-Loire, 2016
© Eric Sander



XIXE 2015
Installation d'El Anatsui à Chaumont-sur-Loire, 2015
© Eric Sander



GIUSEPPE PENONE

HISTORIC GROUNDS

ARTISTIC APPROACH

"Giuseppe Penone is one of the greatest sculptors working today. His work is entirely focused on Nature, a deep and unique source of inspiration for this immense artist who is particularly fascinated by trees – the mystery and power of which he perceives, highlights and recreates better than anyone. He loves their branches, leaves and thorns, and carefully studies coppices, thickets and clusters. It is as if he serenades the beauty of trees through his work. As a tireless observer of forests, he perceives and reproduces the messages, buried strengths and energies etched in the wood that are invisible to the naked eye." CCD

The themes he tackles mainly have a bearing on people and nature, but also on time, as the transformation of elements and the movement, prints and beauty of forms. His showpieces are also characterised by the use of such material as wood, marble, plant resin or bronze.



Giuseppe Penone à Chaumont-sur-Loire, 2012
© Eric Sander

"A tree is a fluid material which can be shaped. The main vector is time: which is not experienced in the same way by us as by a tree; in theory, if we were to grasp hold of a tree and to remain still enough not to move for years on end, the continual pressure exerted by our hand would change the tree." Giuseppe Penone

After exhibiting a spectacular sculpture, "Idea di Pietra", and a lasting garden called "Arbre-chemin" (Tree Pathway) designed in a copse in Chaumont-sur-Loire in 2012, Penone has dreamt up a new bronze artwork which will tie in with this poetic maze already created in the Historical Park.

Installation de Giuseppe Penone à Chaumont-sur-Loire, 2016
© Eric Sander



KEY BIOGRAPHICAL DATES

Giuseppe Penone was born on 3 April 1947 in Garesio, Italy, into a family of farmers and merchants. He taught at the National Fine Arts School in Paris from 1997 to 2012. He now splits his time living and working in France and Italy.

In the late 1960s, he joined the Land Art and Arte Povera movements which advocated an anti-establishment, anti-modern way of thinking. Like other artists involved in the Arte Povera movement, he was one of the emblematic figures of Italian art in the 1960s. His work can be found in the most prestigious contemporary art collections in France and abroad (for example the Centre Pompidou, Musée d'Art moderne de Saint-Étienne and MoMA).

In 2004, his work was showcased in a major retrospective at the Centre Pompidou in Paris, and then in the gardens of Château de Versailles in the summer of 2013, where his project "Penone Versailles" proved hugely popular. From November 2014 to February 2015, he presented a sweeping monographic exhibition at the museum of Grenoble.

Giuseppe Penone is represented by the Marian Goodman Gallery.

"Arbre-chemin"
installation de Giuseppe Penone à Chaumont-sur-Loire, 2012
© Eric Sander





MARC COUTURIER

“TREMBLEMENT DE CIELS”
CHÂTEAU, DONKEY STABLES AND
FARMYARD FOOTBATH

ARTISTIC APPROACH

Marc Couturier takes an altogether unique approach to the world of art. Like a poet, he knows how to see and reveal wonders that generally escape our attention. As a tireless observer of the everyday, he notices signs and analogies that are invisible to the naked eye and deciphers, better than anyone, quite fascinating secret relationships between things.

He welcomes us to the Domaine with a “skyquake”, a strip covered in gold – the “flesh of the gods” for the artist – sculpted out of obeche wood and seemingly levitating over the lawn.

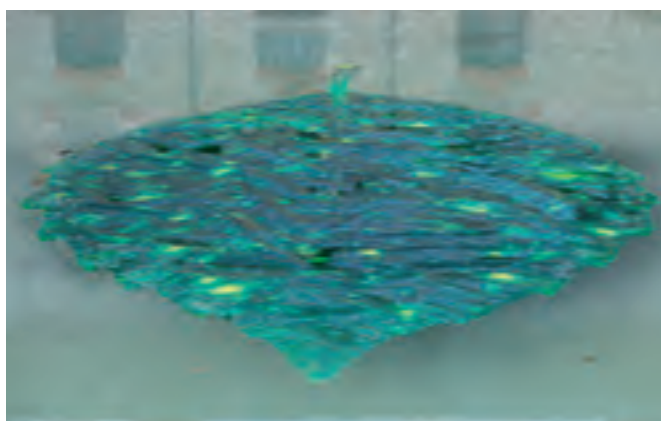
Japanese laurels hold a particular fascination for him, representing a subtle blend between the plant and sidereal worlds. Upon contemplating the stars on their studded leaves, he makes out nebulae that reflect the cosmos and claims that, with all these plant stars, there are millions of stars on Earth and, who knows, perhaps more stars down here than there are up in the sky? In this way, he says that “the sky descends to Earth and the Earth becomes the sky”.

Marc Couturier invites us to meditate on this commonplace and yet extraordinary plant at Chaumont-sur-Loire with stained-glass windows, a seat, a carpet and other fabulous signs dotted around the Farmyard, Footbath and Donkey Stables.

But in the Château he will also exhibit gold strips, mysterious barrels and poetic green puddles reflecting the sky, like secret mirrors revealing the starscape.



Marc Couturier à Chaumont-sur-Loire, 2016
© Eric Sander



KEY BIOGRAPHICAL DATES

Marc Émile Léon Couturier was born in 1946 in Mirebeau-sur-Bèze in the Côte-d'Or département. He lives and works in Paris.

Couturier first made a name for himself through his work on “Levitating Rivercraft”, and it was in the early 1990s that the concept of “redressement” came to him: under this term, he grouped together a series of works (called *Acheiropoieta* in Ancient Greek, i.e. not made by human hand), whose form is providentially evocative of easily identifiable figures and landscapes. He reveals them to us without altering them. A Japanese laurel leaf becomes a stained-glass window, a piece of plasterboard becomes a “Redressement”, a stroll through Amiens gives rise to “stone cabochons” – a virtual “redressement” of architectural elements – a curved face of a tun, found in a wine storeroom in Portugal, forms a primitive sculpture, and the presentation and illumination of fragments of the curved face in “teatrini” (puppet theatres) become a series of landscape snapshots...

At the same time, he develops works made by human hand that spark contemplation or whisk us away on other journeys: Obeche “strips” covered in gold leaf are displayed, as if suspended, on walls (“Formes simples” exhibition, Centre Pompidou Metz, June 2014); the “Drawings of the third day” in lead pencil on paper or pure graphite on immense wall drawings (Musée de la Chasse et de la Nature, 2012 / Palais de Tokyo, “Inside” exhibition, Oct-Nov. 2014) hark back to the creation in Genesis; the silverpoint drawings on prepared canvas or in the form of wall drawings (MUDAM, Luxembourg / “Traces du Sacré” exhibition at the Centre Pompidou, 2008) and most recently, his pastels.

Marc Couturier’s work is showcased in a range of prestigious public and private collections. He has designed stained-glass windows for Saint-Léger Church in Oisilly (Côte-d'Or), a cross and halo for the chancel of Notre-Dame Cathedral in Paris, the altar of Saint-Denis du Saint-Sacrement Church in the Marais district in Paris and the work “Tremblement de ciel” (Skyquake), 26m - 17 tons - in gold leaf erected at the Palais de Tokyo and in the surroundings of the Centre Pompidou Metz.



Tremblement de ciels
Installations de Marc Couturier à Chaumont-sur-Loire, 2016
© Eric Sander



CAI GUO-QIANG

LOWER "LE FENIL GALLERY"

ARTISTIC APPROACH

Cai Guo-Qiang is one of the foremost Chinese artists working today. He is also a master gunpowder handler, incorporating fire in his work with incredible skill, both for the fireworks that he sets off and films during prestigious events and for the one-off operations on works that he then exhibits with the traces of the fire.

He will be displaying in the lower "Le Fenil galleries" both videos of spectacular coloured powder explosions and white chinaware with plant motifs, for which the artist also brings fire into play by leaving blackened traces on them.

"The chromatic explosions created by Cai Guo-Qiang are simply bursting with poetry, for the artist is more deft than anyone at handling fire, colours and the strange and mysterious outlines of moving tonalities that soar up into the sky before falling in a stunning bouquet of captivating shades". CCD

His colourful images fill the sky with gigantic bright streaks – strange and ephemeral images that remain forever etched in our memories.



KEY BIOGRAPHICAL DATES

Born in 1957 in Quanzhou, China, Cai Guo-Qiang lives and works in New-York.

As the son of a historian, calligrapher and painter, Cai Guo-Qiang was taught the traditional forms of Chinese art and was exposed to Western culture at a very early age. A cultural revolution was in full swing while he was growing up, and he learned how to handle explosions and fireworks during the parades organised by the People's Republic of China.

From 1981 to 1985, he took drama classes at the Shanghai Drama Institute, where he learned the basics of spatial planning and teamwork.

In 1986, he moved to Japan and, through his drawings entitled "Projects for Extraterrestrials", he studied the effects and properties of gunpowder by using it directly on canvas. He experimented with explosives, fireworks and other forms of gunpowder which he showcased in performances held either in natural surroundings or urban settings.

A form of dramatic art arose out of these pyrotechnical exhibitions that allude to the chaos and destructive power of Man.

Cai Guo-Qiang's creations often involve pyrotechnics,

resulting in spectacular installations in which the poetry of the scenes created goes hand in hand with breathtaking extravagance. By making use of gunpowder, Cai Guo-Qiang combines traditional and modern cosmology to develop a vision of art as a science of transformation. His work often calls on the participation of the public who act as a transmitter of energy.

In 1996, he headed to the United States and made his home in New York.

Scooping the Golden Lion at the 1999 Venice Biennale, Cai Guo-Qiang is a leading figure on the international art scene. In 2008, the Guggenheim Museum held a major retrospective exhibition on him. The same year, he designed the fireworks for the Beijing Olympics Opening Ceremony.

His inspiration is typically shot through with breathtaking dramatic intensity, inevitably reminiscent of the chaotic forces and the destructive powers of Man.

A grand master of pyrotechnical art, he designs exquisitely poetic pieces that draw on science.

Cai Guo-Qiang is probably one of the most remarkable contemporary artists by the force and originality of his inspiration and the methods he uses.





WANG KEPING

BEE BARN

ARTISTIC APPROACH

Chinese artist Wang Keping is self-taught and has lived in France for many years. He has always used traditional techniques for his charred wooden sculptures in keeping with the tradition of his country. His round, voluptuously shaped works are polished, understated – almost black – with a patina that intentionally allows venules and cracks in the wood to appear.

The artist feels passionate about what he calls “the flesh of forests”. He follows the natural curves of the wood to produce immensely sensual forms.

With their figures cut mid-body, like trunks, his sculptures seem to be rooted in themselves.

“Each piece of wood stirs up feelings in me, inspires me”, “I see the forms in the wood”, “the forms thrive in my imagination”. Wang Keping.

The artist treats us to a brand new, extraordinary collection at Chaumont-sur-Loire in the Bee Barn, where the sculptural alignments and buildup of effects strengthen the powerful emotion of these strikingly dense works.

More than forty sculptures in different shapes and sizes, with half-animal, half-human plant forms, will be on show to visitors for contemplating from above.

Some of the sculptures on display are made from oak from Chassepaille Forest, which was once owned by Princess de Broglie.



Wang Keping à Chaumont-sur-Loire, 2016
© Eric Sander



KEY BIOGRAPHICAL DATES

Born in Beijing in 1949, Wang Keping has lived and worked in Paris since 1984.

In the late 1970s, along with Huang Rui and Ma Descheng, he founded the “Group of Stars” (Xing Xing), an anti-establishment art movement and the first group of unofficial Chinese artists... “At the time we were the only glimmers of light in an endless night. What’s more, the stars that look so small from afar can turn out to be enormous planets”. They symbolised the first generation of contemporary Chinese artists.

In September 1979, he took part in an exhibition on the railings of the Beijing Fine Arts Academy. In 1984, he was forced to leave because of his anti-conformist work. He decided to settle in France. His sculptures were exhibited in the Centre Pompidou in 1989.

He has taken part in a wide range of individual and group exhibitions: Wang Keping, Ullens Center for Contemporary Art (UCCA) (Beijing, 2013); Women, Zürcher Studio (New York, 2013); Wang Keping Renaissance, Zürcher Gallery (Paris, 2012); Wang Keping – Tout sourire, galerie Magda Danysz (Paris, 2011), La Chair des Forêts, Musée Zadkine (Paris, 2010); Wang Keping, Works from 1979-2006, He Xiangning Art Museum, Shenzhen, 2008; 10 Chancery Lane Gallery (Hong Kong, 2009), etc.

His works feature in the collections of such prestigious institutions as the Museum of Contemporary Asian Art, Fukuoka (Japan), Donation Uli Sigg, M+ Museum, HongKong (China), Musée Cernuschi, Paris (France), Museum of Modern Art, Taizhon (China), Olympic Games Park, Seoul (South Korea), International Sculpture Park, Pu-Yeo (South Korea), He Xiangning Art Museum, Shenzhen (China) and Aidekman Arts Center, Boston (United States).

He is represented by the Zürcher Gallery, Paris/New York and the 10 Chancery Lane Gallery, Hong Kong.



Installation
de Wang Keping à Chaumont-sur-Loire, 2016
© Eric Sander



LEE BAE

“ISSU DU FEU” STABLES INDOOR RING

ARTISTIC APPROACH

Lee Bae's work combines perception of matter and light, the contrast of black and white and sparks a contemplation on time. His approach makes use of performance, painting and drawing. His work is part of a Korean art movement that is not widely known in France: the “Dansaekhwa”, which advocates a harmonious relationship between us and nature, all the while highlighting the importance of involving the body in creative acts. For more than twenty years, Lee Bae has been juggling with different materials to offer up a unique way of contemplating time and rediscover the internal landscapes of his youth in South Korea.

Charcoal, a prominent feature of his work, reminds him of his homeland. When the foundations of a house in his country are dug out, the first thing you would come across is charcoal. What's more, when a child is born, Koreans acknowledge this by hanging charcoal from rope on

the door. Charcoal is also linked to fire, which symbolises energy. For all these reasons, Lee Bae makes charcoal sculptures in which charred branches become mysterious, sensitive elements, all the while bizarrely bringing to mind a migrant's luggage...

All of his pictorial or sculptural work is a digest of energy brimming with spirituality, in which the artist is forever seeking out his roots.

Lee Bae's installation of paintings and sculptures will be set up in the Stables Indoor Ring.



Lee Bae à Chaumont-sur-Loire, 2016
© Eric Sander



Issu du feu
Installation de Lee Bae à Chaumont-sur-Loire, 2016
© Eric Sander

KEY BIOGRAPHICAL DATES

Lee Bae was born in South Korea in 1956. His parents were farmers and very much hoped their son would follow in their footsteps. But Lee Bae never stopped drawing, ever since childhood, and took up calligraphy classes which would have a considerable influence on his artistic approach. He finally convinced his parents in 1975 to enrol him in Seoul Fine Arts School. He attended a few conferences given by Lee Ufan. He has remained faithful to his Korean roots his whole life. In 1990, he arrived in Paris for his first experience of European art. He had long been an admirer of Lee Ufan and met him there. He also showed an interest in Simon Hantai and Pierre Soulages. He became an assistant to Lee Ufan, nowadays considered to be the greatest living Korean artist. On 10 December 2013, Lee Bae received the award of the South Korea Art Critics' National Association.

Solo exhibitions

2015 : Musée Guimet, Paris (France)
2014 : Art Museum, Daegu (South Korea); Wooson Gallery, Daegu (South Korea); Fernet Branca Foundation, Saint-Louis, (France); RX Gallery, Paris (France)
2013 : Holly Hunt, New York, (USA)
2012 : P et C Gallery, Daegu, (South Korea)
2011 : Museum of Modern Art, Saint Etienne (France); Musée Guimet, Paris (France); RX Gallery, Paris (France)
2010 : 604 Gallery, Busan (South Korea); Daegu (South Korea)
2009 : Art Today Museum, Beijing (China); White Box Gallery, New York (USA); Art Paris Solo Show, Paris (France)
2008 : RX Gallery, Paris (France)
2007 : Galerie, Hak Go Jae, Seoul (South Korea)
2006 : RX Gallery, Paris (France)
2005 : Ci-Gong Gallery, Daegu (South Korea); M Gallery, Daegu (South Korea), Gawafune Gallery, Tokyo (Japan)
2004 : FIAC (Galerie Ci-Gong), Paris (France)
2003 : Jo-Hyun Gallery, Busan (South Korea); Ci-Gong Gallery (South Korea)
2000 : Museum of Modern Art, Seoul (South Korea); Ci-Gong Gallery, Daegu (South Korea); Gana Gallery, Seoul (South Korea); Gong-Gan Gallery, Busan (South Korea)
1999 : Gong-Gan Gallery, Busan (South Korea); Ci-Gong

Gallery, Daegu (South Korea); Foire d'Art Contemporain, (Galerie Gana), Seoul (South Korea)
1998 : Gana-Beaubourg Gallery, Paris (France)
1997 : Ci-Gong Gallery, Daegu, (South Korea)
1996 : Willy d'Huysser Gallery, Brussels (Belgium), Seo Mi Gallery, Seoul (South Korea)
1995 : Ci-Gong Gallery, Daegu (South Korea)
1994 : Bellefroid Gallery, Paris (France)
1993 : Espace Arsenal, Issy-les-Moulineaux (France)
1991 : Espace Bateau-Lavoir, Paris (France)
1988 : Soo Gallery, Seoul (South Korea)
1986 : Kyung-In Gallery, Seoul (South Korea)
1983 : Soo Gallery, Daegu (South Korea)
1982 : Kwan-Hoon Gallery, Seoul (South Korea)





PAULINE BAZIGNAN

INTÉRIEUR. HESPÉRIDES DONKEY STABLES

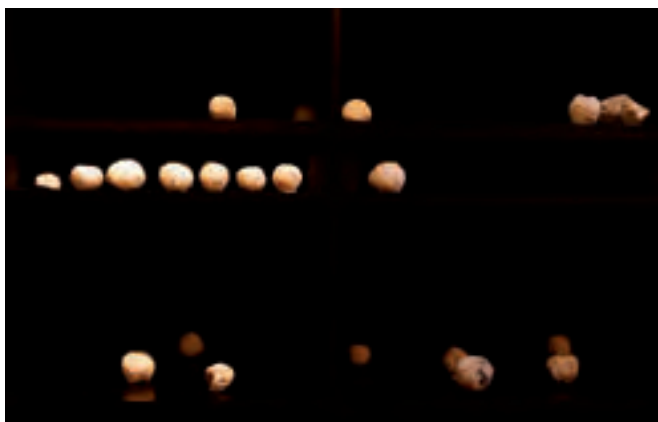


Pauline Bazignan à Chaumont-sur-Loire, 2016
© Eric Sander

ARTISTIC APPROACH

"'Intérieur. Hespérides' [2016] is the fruit of a long process of research during which Pauline Bazignan sought to make the invisible, the hidden faces of things, perceptible. After peeling an orange, the artist carefully reconstructed its organic envelope and filled it with liquid clay to reveal its emptiness and asperities. The peel burns, the clay coalesces, and from this revelatory fire a series of ceramics is born. Moulds fashioned from hollowed-out citrus fruits become emergent interiors, playing on the relationship between perceptible and imperceptible, appearance and essence.

Following her 'fleurs-lignes' (flowers/lines), these interiors/interiors, male and female alike, gangue boasting precious columellae, point to a new sculptural direction in this very demanding artist's work. 'Intérieur' seems to result from some spontaneous happening during the process of impression." Laurent Le Bon



Intérieur. Hespérides
Installation de Pauline Bazignan à Chaumont-sur-Loire, 2016
© Eric Sander

KEY BIOGRAPHICAL DATES

Born in 1974. Lives and works in Paris.
Graduated from the National Higher School of Fine Arts (ENSBA), Paris.

Solo exhibitions

2015: *Planètes*, Galerie Pixi Marie Victoire Poliakoff, Paris (France)
2014: *La même ligne*, recent works, studio, Paris (France)
2010: *Mur*, works on paper, studio, Paris (France)
2007: *L'escalier*, CulturesFrance, Paris (France)
2006: *Souviens-toi que le Temps est un joueur avide*, Galerie Apnée, Paris (France)
2005: Right Gallery, ENSBA, Paris (France)
2003: Left Gallery, ENSBA, Paris (France)
2001: *Tableaux dans un appartement en travaux*, Grégoire and Ingrid Heuzé, Paris (France)
1999: Librairie galerie Racine, Paris (France)

Collective exhibitions exhibitions (selection)

2016: *True Mirror*, espace Commines, Paris (France); *Dessin*, curatorship Anne Malherbe, atelier Richelieu, Paris (France); *Métamorphoses*, Grand garage, Paris (France); *Cachet de la Poste faisant foi*, Fondation Hippocrène, Paris (France)
2015 : *Pop-up*, Galerie Pixi Marie Victoire Poliakoff, Paris (France); *Art is Hope*, PIASA, Paris (France); *Une galerie, un regard III*, Galerie Pixi Marie Victoire Poliakoff, Paris (France); *Kaolin*, curatorship Marianne Derrien, Galerie Emmanuel Hervé, Paris (France); *Fragilités*, Galerie Première œuvre, Paris; *Cadavre exquis*, Montrouge Belfry elevator (France); *Un monde léger et profond*, 'Carte Blanche à Stéphane Corréard', Art Up! Grand Palais, Lille (France)
2014: *Ich geh'in den Tannenwald, denn meine Pillen wirken bald*, Projektraum Ventilator 24, Berlin (Germany); Galerie Première œuvre, Le Hangar, Montrouge (France); *Une galerie, un regard Part II*, Galerie Pixi Marie Victoire Poliakoff, Paris (France);

59th Montrouge Salon, curatorship Stéphane Corréard, Montrouge Belfry
2011: *Etats de cœur*, Kunstraum Kreuzberg Bethanien, Berlin (Germany)
2007: *COUNTDOWN* by Alexine Chanel, inaugural project, MARS, Berlin (Germany)
2006: *A l'instant précisément*, curatorship Dominique Gauthier, Carré des Arts, Salon du Livre, Paris (France)
2005: *Peinture&Sculpture*, with Dalila Dalléas, *Friche&nous la paix*, Workshop22, Paris (France)
2004 : *Deux demi-murs et demi*, Dominique Gauthier's studio, ENSBA, Paris (France)



YAMOU

“LIEN INFINI”
GOULOU PARK

ARTISTIC APPROACH

Yamou's handiwork at Chaumont-sur-Loire celebrates the unity of nature and highlights the fact that “all of the components of a metabolic process are useful to another process”
“The figure-of-eight structure linking the hornbeam and chestnut trees evokes the inexhaustible cycle of nature, the link that exists between all life forms and which reminds us of our own history and our own link with the plant world - without end.” Yamou.

“What sets Yamou's sculptures quite remarkably apart is that they are covered with hundreds of nails in reference to the N'Kondé statuettes from Bas Congo. The small statues, usually anthropomorphic or zoomorphic, are studded with nails and metal strips.
These fetishes, supposedly endowed with supernatural forces, were used for casting a spell or putting a curse on someone...
By putting nails in the presence of

plants, the artist seeks to set a double process in motion: the technique that waters the helexine to feed it oxidises the metal of the nail. In other words, the water added makes one part of the sculpture grow at the same time as it deteriorates the other.” Michel Gauthier

The structural matter – metal nails and tar – harks back to a project

initiated by the artist a few years ago “on the cohabitation and interaction between living matter – fertile, plants, photosynthesis – and sterile matter – tar, metal, etc. This cohabitation highlights the principle of a world in continuity in which life makes up but one part of an infinite Whole”.



Yamou à Chaumont-sur-Loire, 2016
© DR

KEY BIOGRAPHICAL DATES

Born in 1959 in Casablanca, Yamou splits his time between Paris and Tahannaout, south of Marrakesh. After graduating from the Sorbonne with a DEA (French postgraduate degree) in sociology, he would go on to study drawing at the University of Toulouse le Mirail before turning his attentions to painting and sculpture. In 1990, he held his first exhibition in the Étienne Dinet Gallery in Paris.

Yamou has since exhibited in several galleries in Morocco and other countries. The plant world forms a key source of inspiration for him. His work reveals the interpenetrations of plants and interlacings between the plant components. His cactus sculptures studded with nails have been praised in a number of international art journals. In his paintings, the artist shows an interest in the organic world. Petals, corolla, are examined closely by the artist to reveal the riches they harbour within.

“Yamou is the figure of a painter in the garden – a tireless defender of living organisms. In his “world canvasses”, the life force bursts out in cellular, germinative or liquid forms. Inspired by the infinitely large and the infinitely small, it builds a bridge between the microscopic world and the immense cosmos.” Marie Moignard



Lien infini
Installation de Yamou à Chaumont-sur-Loire, 2016
© Eric Sander



II. PHOTOGRAPHY AND VIDEO



Pleasant Places
Audiovisual
Installation, 2015
© Quayola



ANDY GOLDSWORTHY

PHOTOGRAPH GALLERY, CHÂTEAU



ARTISTIC APPROACH

At the same time as designing ephemeral works, Andy Goldsworthy also devotes himself to the production of sustainable works.

In an effort to capture the beauty of a scene he has fashioned from simple elements found in nature, he lovingly photographs these instants of intense beauty, thus endowing them with a sort of eternal life.

"Making an ephemeral sculpture is not at all the same thing as making one that remains visible for all time [...] [Photography keeps a record in this instance]. There is an intensity in this process that I don't feel when I accomplish a piece of work built to last." Andy Goldsworthy (Arche, p. 16).

By allowing "the ephemeral to subsist", photography prolongs and sustains the artist's work by conferring longevity and visibility upon Andy Goldsworthy's often delicate installations.

Goldsworthy extends the moment and period of creation. *"He throws up coloured powder which fades in the air, or places on the surface of a lake iris leaves stapled with thorns which gradually fall apart under attack from fish. Lastly, he sculpts ice to turn it into everlasting mausoleums. The land artist has fashioned works that borrow their lifetime from nature. The shift from one medium to another thus*

transforms the way in which he slots his work in time." *"The photograph does not need to wilt and fall like a leaf for the change to become part of the photographic method."* Charles Auqui re, (La Nature photographique d'Andy Goldsworthy, Paris, La Lettre vol e, 2002).

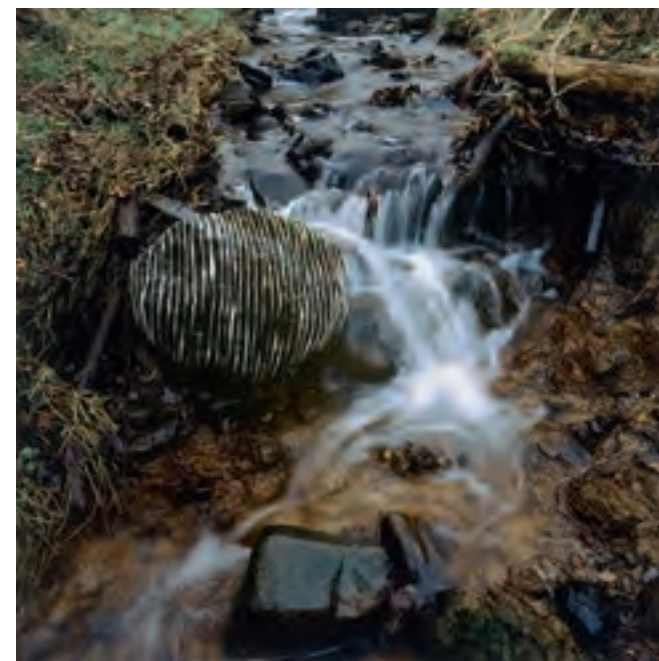


KEY BIOGRAPHICAL DATES

Born in 1956 in Cheshire, Great Britain, Andy Goldsworthy grew up near Leeds in Yorkshire where he began to work in the farms around as a teenager. Working the land and the countryside left a lasting impression on him. He studied at Bradford Art College in 1974 and 1975 and then at Preston Polytechnic in Lancaster from 1975 to 1978 where he graduated with a Bachelor of Arts.

Andy Goldsworthy was awarded an honorary degree from Bradford University in 1993 and became an Honorary Member of the University of Central Lancashire in 1995.

Since 1986, Goldsworthy has lived in Penpont in Dumfriesshire, Scotland, and has set up his studio in an old stone building. He works across a wide variety of natural surroundings and countries.



Andy Goldsworthy
Wet wool laid on river stone. Scaur Water, Dumfriesshire, 17th and 29th January 2007
Photography, 5 parts
Image: 4x(40,6 x 40,6 cm); Text: 25,4 x 25,4 cm



JEAN-BAPTISTE HUYNH

PHOTOGRAPH GALLERY, CHÂTEAU

ARTISTIC APPROACH

Jean-Baptiste Huynh was born in Châteauroux in 1966 to a French mother and Vietnamese father. He taught himself the techniques of photography, lighting and printing, and has thus developed a personal, understated photographic style practised through portraiture, nudes and still life or, more recently, the series *Mirrors*, *Fire* and *Twilights*.

His research is primarily focused on perspective, light, timelessness and links with the infinite.

His photography is showcased through exhibitions, displays and publications which are considered to form an integral part of his projects and a complete expression of his vision. He has penned nine publications on portraiture. Recipient of the Extramural Villa Medici grant, Jean-Baptiste Huynh exhibits across various galleries and museums worldwide.



Jean-Baptiste Huynh à Chaumont-sur-Loire, 2016
© DR



Nature - Fleur de courgette, 2013
© JB. Huynh / Courtesy Galerie Lelong

KEY BIOGRAPHICAL DATES

Exhibitions

2016: *Nature*, Lelong Gallery, Paris (France)

2015: *Nus*, Lelong Gallery, Paris (France), Photo Solo show, Paris (France), *Feu*, Xippas Gallery, Geneva (Switzerland), *Vanitas Contemporary Reflections on Love and Death*, Collection de Stéphane Janssen, Phoenix Art Museum, Phoenix (USA)

2014: JB Huynh in conversation with the LACMA Museum at the BCI, Los Angeles (USA)

2013: *Louvre - Rémanence*, Camera Work Gallery, Berlin (Germany), *Élégance*, Jardin Raymond VI, Toulouse (France), *L'objet Nuage*, Musée Réattu, Arles, France

2012: *Rémanence*, Musée du Louvre, Paris (France)

2011: *Monochrome*, Camera Work Gallery, Berlin (Germany), *Trajectoire*, Couvent des Cordeliers, Châteauroux (France), *Beauty, Flowers in photography*, Alexander Ochs Galleries, Beijing (China)

2009: *Jean-Baptiste Huynh, Photographies*, Camera Work Gallery, Berlin (Germany), *The Portrait. Photography as Stage*, Kunsthalle, Vienna (Austria), *Jean-Baptiste Huynh, Photographies*, Musée de l'Hospice Saint Roch, Issoudun (France), *Twilight*, ESO Astronomy Room, Desert Museum, Antofagasta (Chile)

2008: *Mirrors, Meteorites, Twilights*, Sonnabend Gallery, New York (USA), *Power of Photography*, Sungkok Art Museum, Seoul (South Korea)

2007: Sonnabend Gallery, New York (USA)

2006: *Le regard à l'œuvre*, École Nationale Supérieure des Beaux-Arts, Paris (France), Embassy of France in Argentina, Buenos Aires (Argentina), *Nature*, Photo Espana, Galerie Joan Gaspar, Madrid (Spain), Musée des Beaux-Arts, Bordeaux (France)

2005: ART BASEL, Basel (Switzerland), ARCO, Madrid (Spain)

2004: Galerie Beyeler, Basel (Switzerland), Inde, FIAC, M. Hoss Gallery, Paris (France), Moscow House of Photography (Russia), Tokyo Photographic Portrait Gallery (Japan), *Jean-Baptiste Huynh*, Camera Work Gallery, Berlin (Germany), French Association for Artistic Action, Ministry of Foreign Affairs, Paris (France), Miami Art, Miami (USA)

2003: *Mali*, FIAC, M. Hoss Gallery, Paris (France), *Photographies*, M. Hoss Gallery, Paris (France)

2002: *Yeux*, Tokyo Photographic Cultural Centre (Japan), Prinz Gallery, Kyoto (Japan), University of Art, Osaka (Japan)

2001: *Yeux*, European House of Photography, Paris (France)

2000: Foundation for Photography, Turin, (Italy)

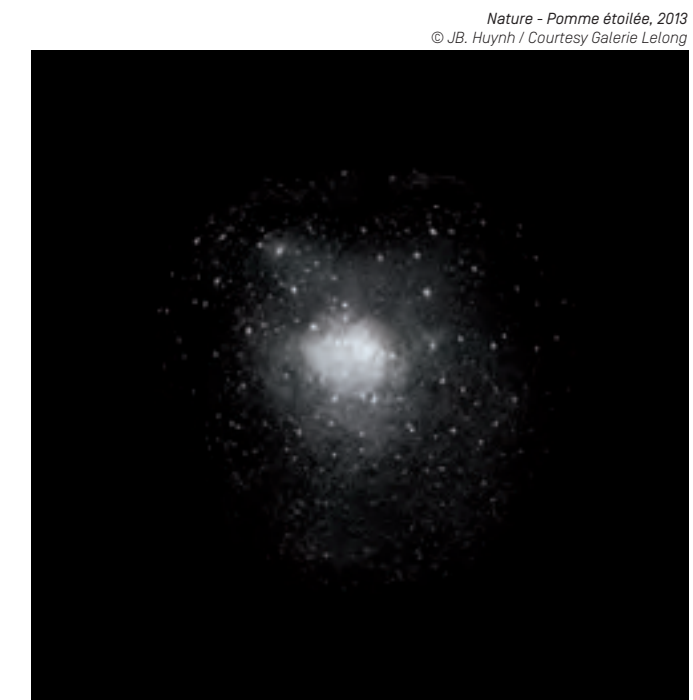
1999: Paris Photo, Paris (France), Maison de la Chine, Paris (France)

1998: *Intime Infini*, Hôtel d'Albret, Department of Cultural Affairs of the City of Paris (France)

1997: *Immortels*, French Association for Artistic Action, Paris (France)

1990: *Portraits*, Espace Electra, Foundation EDF, Paris (France)

1989: *Paysages*, Palais des architectes, Warsaw (Poland)



Nature - Pomme étoilée, 2013
© JB. Huynh / Courtesy Galerie Lelong



LUZIA SIMONS

“JARDIN”
PHOTOGRAPH GALLERY, CHÂTEAU

ARTISTIC APPROACH

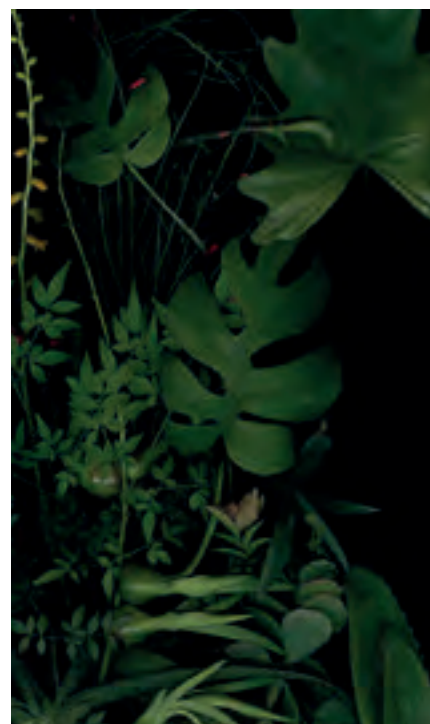
Brazil is home to a wealth of forests, jungles and plants of all sorts. In 2012, Luzia Simons, who was born in Brazil, travelled to Amazonia to begin artistic research in partnership with the National Institute of Amazonian Research (INPA). Two years later, she returned to her homeland to visit the gardens that had been designed or influenced by Roberto Burle Marx, who is credited with introducing modernist landscape architecture to Brazil. She decided to produce a new series of works there. Just as during each of her trips, the artist collects plants and impressions then undertakes her “scanograms”, a technique in which she deposits her compositions of agave, monstera or aloe vera directly on to the glass plate of the scanner. This tried and tested technique reflects both the artist’s expression and “style”, in keeping with the tradition of photography without a camera, to which the

photograms and “Rayographs” by Man Ray belonged at the turn of the 20th century.

Luzia Simons has devoted the last few years to investigating floral iconography and to expressing her artistic views via this subject, boldly combining photographic hyperrealism with metaphorical design.



Luzia Simons à Chaumont-sur-Loire, 2016
© Eric Sander



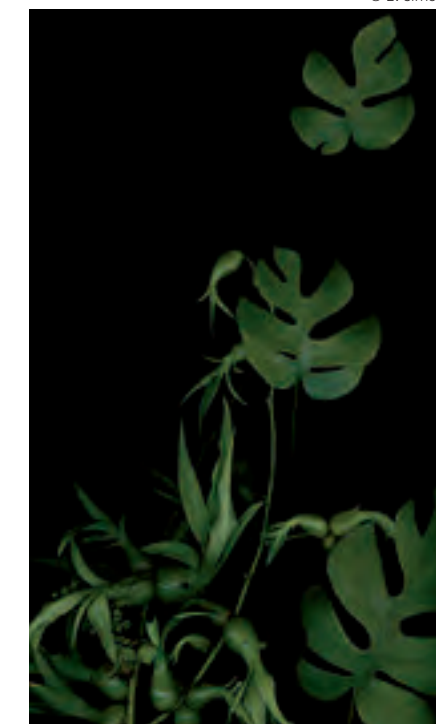
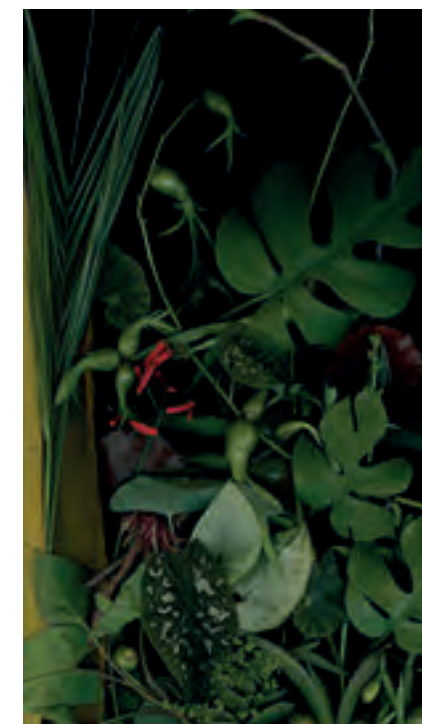
KEY BIOGRAPHICAL DATES

Born in 1953 in Quixada, in the Northeast Region of Brazil, Luzia Simons moved to Germany in 1986 after studying history and visual arts at the Sorbonne. She now splits her time between Berlin, Paris and São Paulo. Represented by the Alexander Ochs Private Gallery in Berlin, Fabian & Claude Walter Gallery in Zurich and Carbone Gallery in São Paulo, her works are on display across a number of institutions including: the Fonds National d’Art Contemporain, Paris, Centre d’Art et de Nature, Chaumont-sur-Loire, Deutscher Bundestag, Berlin (Germany), Kunsthalle Emden (Germany), Graphische Sammlung der Staatsgalerie, Stuttgart (Germany), Kupferstich-Kabinett der Staatlichen Kunstsammlungen, Dresden (Germany), Museum De Buitenplaats, Eelde (Netherlands), Casa de las Americas, La Havane (Cuba), Museu de Arte Sacra, Belém (Brazil), Coleção Joaquim Paiva, MAM Rio de Janeiro (Brazil), MASP / Museu de Arte de São Paulo (Brazil) and University of Essex, Colchester (Great Britain). A whole host of private collections feature her works in Germany, France, Brazil and other countries.

Several major personal exhibitions have been devoted to Simons in

such institutions as the Pinacoteca do Estado de São Paulo in 2013/14, the Centre d’Arts et de Nature at Chaumont-sur-Loire in 2009, the Künstlerhaus Bethanien in Berlin in 2006, the Institut Français d’Istanbul in conjunction with the Biennale in 2005 and the Württembergischer Kunstverein in Stuttgart in 2002.

In June 2016, as part of the “Rendez-Vous aux Jardins” [Garden Rendezvous] event, the Archives Nationales will be hosting the exhibition STOCKAGE on their Paris site, a site-specific contemporary installation put on for the main courtyard of Hôtel de Soubise through a double series of scanograms.



Double page :
Jardin, 2014
© L. Simons



QUAYOLA

“PLEASANT PLACES”
LOWER GALLERY OF THE CHATEAU

ARTISTIC APPROACH

Titled like the first series of landscapes prints produced in Holland in the Seventeenth century, *Pleasant Places* consists of a series of digital paintings exploring the boundary between representation and abstraction.

Inspired by the work of Vincent Van Gogh, Quayola has returned to the same countryside of Provence 125 years later.

The landscapes serve as a point of departure – a pretext to shape an inner motion and vision.

Through the misuse of image-analysis and manipulation algorithms, *Pleasant Places* challenges the photographic image and proposes alternative modes of vision and synthesis. Familiar landscapes – filmed in Ultra-High-Definition – is shown with meticulous attention to details and to the anthropomorphic shapes of the trees. Then, through the use of custom-software, the detailed texture of the foliage is reduced to two-dimensional masses of volume veering towards abstraction. As the outlines of trees and shrubs get blurred, nature becomes dense and almost impenetrable. The resulting compositions remain, suggestively, suspended between representation and abstraction, between the depth of the natural scenery and the surface of the screen. In contrast to this vision, raw data-visualisations of colour and motion information follow in sequence the contemplative digital paintings to remind us what really

lies beneath the surface. *Pleasant Places* pays homage to the modern tradition of Western art that takes landscape as a point of departure towards abstraction, reducing the complexity of the world into new alternative synthesis.



Davide Quayola à Chaumont-sur-Loire, 2016
© Eric Sander

KEY BIOGRAPHICAL DATES

Regarded for his enigmatic video installations, Quayola creates hybrid spaces of animated painting and sculpture. Engaging a practice of audio-visual performance, drawing, photography and software programming, he explores a fine boundary located between the real and artificial.

Special institutional commissions of Quayola's work have allowed him exceptionally rare access to the art and architecture of churches, theatres and museums in Europe, such as Notre Dame and the Vatican. In his work, original masterpieces and collections become raw canvas, as Quayola anchors a video-based exploration in a conversation about archives, collage, intellectual property and the appreciation of an object. In an age of the Google Art Project, which offers unprecedented access to the literal surface of a painting, Quayola handles the time we spend looking at art as a plastic artifact, something to be sculpted and suspended. The gaze is a place where the logic of a picture unfolds, seemingly excavated from beneath the image.

The first solo exhibitions of Quayola's work opened at bitforms gallery in May 2012 in New York, and at Young Projects Gallery in March 2012 in Los Angeles. Past displays have included a 54th Venice Biennale project at the Italian Cultural Institute in London and exhibitions at the Victoria & Albert Museum, London; the British Film Institute, London; Gaîté Lyrique, Paris; Palais de Tokyo, Paris; Triennale, Milan; Park Ave Armory, New York; Palais des Beaux Arts, Lille; Museo Nacional d'Art de Catalunya, Barcelona; MoA, Seoul; UCCA, Beijing; Grand Theatre, Bordeaux; Church of Saint Eustache, Paris; Centro Cultural Recoleta, Buenos Aires; Museu da Imagem e do Som, São Paulo; as well as festivals such as Sonar, Barcelona; STRP, Eindhoven; Cimatics, Brussels; onedotzero, London; Elekra, Montreal; and the Clermont Ferrand Film Festival, among others.

Also a frequent collaborator on musical projects, Quayola has worked with composers, orchestras and musicians

including Ensemble Intercontemporain, Vanessa Wagner, Mira Calix, Plaid, Matthias Kispert and the National Orchestra of Bordeaux.

In 2005 he was awarded a BA from University of the Arts London.

In 2013 he won a Golden Nica at Prix Ars Electronica, Linz.

Double page :
Pleasant Places
Audiovisual Installation, 2015
© Quayola





HAN SUNGPIL

“NUAGES”
LONG GALLERY IN THE STABLES

ARTISTIC APPROACH

The young Korean photographer and producer of moving images Han Sungpil mainly creates using photography, installations and videos to examine environmental questions and give thought to originalities and relationships between reality and representation.

The artist is interested in the different cultures he comes across and seeks to understand them in-depth. Eager to explore all kinds of landscapes, he sets off in discovery more of nature than of our everyday environment.

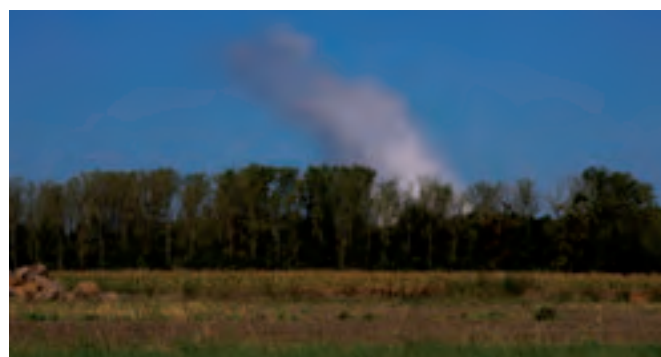
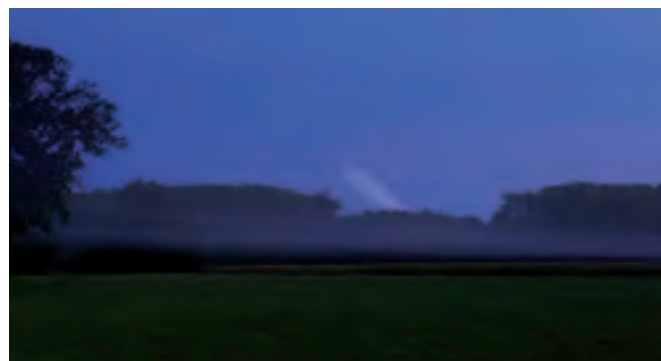
His works invite viewers to ponder a whole host of philosophical questions. He creates participatory works that interact with the public through processes that are both poetic and enjoyable. Some of his installations are virtual, surreal works in their own right.

The sensitivity with which Han Sungpil infuses his work often shows a sense of humour, all the while incorporating sublime aspects of beauty.

The artist is fascinated by clouds – all clouds – even peculiar-shaped ones that Man fashions himself. He produced this series during a residency in September 2015 at Domaine de Chaumont-sur-Loire, as part of the Odyssée programme.



Han Sungpil à Chaumont-sur-Loire, 2016
© Eric Sander



KEY BIOGRAPHICAL DATES

Born on 21 May 1972 in Seoul, South Korea.

From 1993 to 1999, Han Sungpil studied photography at Chung-Ang University in Korea and was awarded his BFA degree with distinction.

In 2003/2004, he enrolled on a “Curating Contemporary Design” Master taught jointly by Kingston University and the Design Museum, both in London. Han Sungpil has taken part in several artist’s residencies across Europe. His work has been showcased worldwide in many museums, Biennial events and galleries, including the National Museum of Modern and Contemporary Art in Gwacheon (Korea), the Library of the National Assembly in Seoul (Korea), the French Embassy in Seoul (Korea), the American Embassy in Seoul (Korea), the Museum of Fine Arts in Houston (United

States), the National Museum of Fine Arts in Buenos Aires (Argentina), the Museum of Contemporary Art in Shanghai (China), the Tokyo Metropolitan Museum of Photography (Japan), the Kiyosato Museum of Photographic Arts (Japan), the Yokohama Triennale (Japan), and the Havana Biennial (Cuba).

Double page :
Ground cloud
© H. Sungpil





III. ALSO WELL WORTH SEEING AT CHAUMONT-SUR-LOIRE IN 2016



*La constellation
du fleuve*
installation de
Christian Lapie à
Chaumont-sur-Loire,
2015
© Eric. Sander



GABRIEL OROZCO

Fleurs fantômes, The Château's princely apartments
Fascinated by the antique wallpapers adorning the apartments once occupied by guests of Prince and Princess de Broglie, Gabriel Orozco spent long hours absorbing the palimpsest constituted by these ancient wall hangings. The "phantom flowers" he presents at Chaumont-sur-Loire rekindle memories in abeyance, the invisible remnants of lives snuffed out, the intensity of memory of times long gone – which visitors capture a vague sense of without being able to identify the origin of their feelings, and which Gabriel Orozco's canvases express.

CORNELIA KONRADS

Passage and *Intérieur en passant*, Historic Grounds
Cornelia Konrads creates permanent and ephemeral site-specific installations. Whatever materials she uses (wood, stone, plants, etc., most of which are collected in situ), her constructions seem to dissolve, to break up before our eyes. Konrads' silent and poetic works draw and hold the onlooker's attention, calling certainties into question. The artist has travelled the world to create such spaces of transition and interrogation for many years now.

CHRISTIAN LAPIE

La constellation du fleuve 2015, Historic Grounds
Timeless dark figures, that are strange yet protective, Christian Lapie's sculptures inexorably capture the onlooker's attention, drawn in by the extraordinary and universal presence that they give off.

HENRIQUE OLIVEIRA

Momento fecundo, Bee Barn
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. Henrique Oliveira has chosen one of the big barns 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



Momento fecundo
installation d'Henrique Oliveira à Chaumont-sur-Loire, 2014
© Eric Sander

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.

NIKOLAY POLISSKY

Les racines de la Loire, Historic Grounds
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. What has fascinated Polissky is the shadow cast by the big ancient cedars in the Historical



Carbon pool
installation de Chris Drury à Chaumont-sur-Loire, 2014
© Eric Sander

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.

CHRIS DRURY

Carbon pool, Gouloup Park
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.

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

BETTY BUI

Le presse-citron, Gouloup Park
Inspired by garden art and the typology of "chambres de verdure" (green rooms) typical of classical French-style gardens, Betty Bui incorporates the material of boxwood, a centrifugal spatial organisation which is rather closed in on itself, and a private or even intimate dimension into public space. Since visitors can move freely around it, and given its function as a furnishing, the "presse-citron" (lemon squeezer) constitutes an installation to be actively experienced and a meeting space.

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.



GIUSEPPE PENONE

Arbre-chemin, 2012, Historic Grounds

Deep within a secluded copse, Giuseppe Penone has laid out a complete garden of his own: a mysterious maze and hedge-lined pathways drawing us into secret meditation, 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.

FRANÇOIS MÉCHAIN

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.



Cabane dans les arbres
installation de Tadashi Kawamata à Chaumont-sur-Loire, 2011
© Eric Sander

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) 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.



Banc déliant
installation de Pablo Reinoso à Chaumont-sur-Loire, 2013
© DR

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.

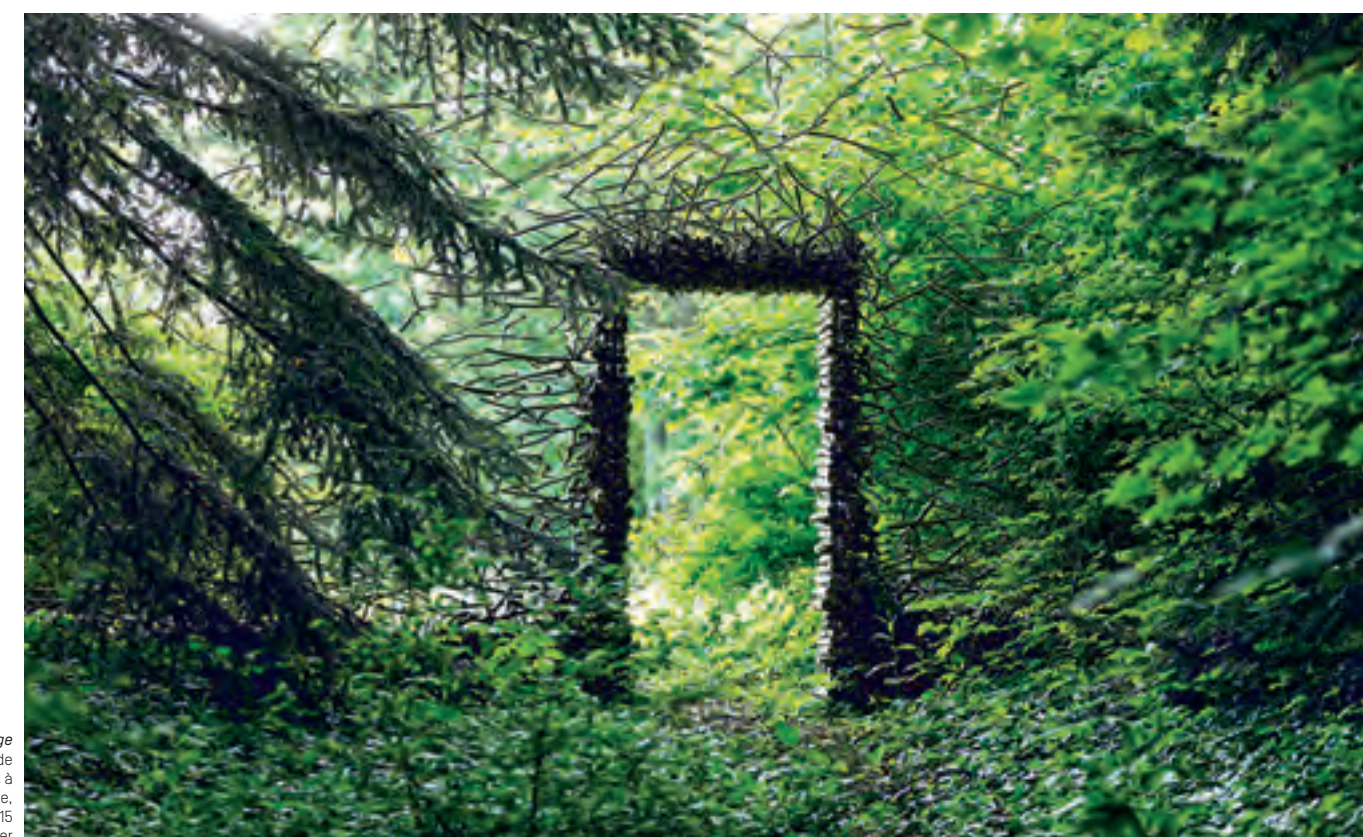
JANNIS KOUNELLIS

Sans titre, Cuisines du Château

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.



IV. THE DOMAIN OF CHAUMONT-SUR-LOIRE



Passage
installation de
Cornelia Konrads à
Chaumont-sur-Loire,
2015
© Eric Sander



Owned by the Centre-Loire Valley 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

90 contemporary artists and photographers invited between 2008 and 2015

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

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

100% increase in visitors (2007 – 2015)

Over 400 000 visitors in 2015 (200 000 en 2007)

20 000 children hosted for educational activities in 2015

1 owner : the Centre-Loire Valley Region

Open **363 days** a year

75% self-financing

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



1. A multifaceted mission

Since 2008 Domaine de Chaumont-sur-Loire has been the property of the Centre-Loire Valley 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.

As a public establishment, it has the dual mission of ensuring the protection and promotion of the Estate, its buildings and their contents, comprising Château, Stables, outhouses and Grounds, and of developing a range of activities in the Château and Grounds connected with nature and focusing on contemporary creation, including the International Garden Festival (created in 1992) and a contemporary art season which will see its 8th edition in 2016.

2. A range of objectives

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 venue for encounters since October 2008, Domaine de Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications, all of which work towards developing an ambitious contemporary artistic project within a monument of nationwide importance and regional relevance.

The Park and International Garden Festival of Chaumont-sur-Loire are listed as a **"Remarkable Garden"** in France and, since 2011, have also been the proud holders of the **"Remarkable trees"** award.

The "Garden Festival" event has been awarded **3 stars** by the **Guide Michelin**, on top of the Château's 2 stars. It is also recognised as a "Quality tourism" venue.



3. The Domaine's leading actors

Bernard Faivre d'Arcier Chairman of the Board of the Domaine de Chaumont-sur-Loire

Graduate from the Hautes Etudes Commerciales Business School, the Sorbonne in Literature, the Institut d'Etudes Politiques de Paris and Ecole Nationale d'Administration.



- Civil Administrator at the French Ministry for Culture (since 1972)
- Assistant Director-General of the Institut National de l'Audiovisuel (INA)
- Official Representative of the Chairman of the Centre National du Cinéma (CNC)
- Director of the Festival d'Avignon, from 1979 to 1984 and from 1993 to 2003
- Cultural Advisor to the Prime Minister (1984-1986)
- Founding Chairman of LA SEPT, the French branch of the ARTE channel
- Organiser of the Assemblée Nationale's Bicentenary events (1989)
- International Consultant for festivals in Houston, Rome, Tokyo
- President of the UNESCO International Fund for the Promotion of Culture
- Director of Theatre and Shows for the French Ministry for Culture (1989-1992)
- Director of the Centre National du Théâtre from 1993 to 1998
- Founder of the European theatre network Theorem
- Commissioner-General for the Saison culturelle Hongroise in 2001 in France (Magyar) and in 2003 for the Saison culturelle Polonaise (Nova Polska).

Chantal Colleu-Dumond Director of Domaine de Chaumont-sur-Loire and the International Garden Festival, and exhibition curator

An Agrégé in Classical Literature, Chantal Colleu-Dumond has spent much of her career abroad, holding a wide range of cultural positions, including:



- Director of the French Cultural Centre in Essen, Germany, 1982 to 1984.
 - Artistic Attaché in Bonn, 1984 to 1988.
 - Cultural and Scientific Advisor in Bucharest, Romania, 1988 to 1991
 - Director of the Ministry of Culture's Department of European and International Affairs, 1991 to 1995.
 - Cultural Advisor in Rome, 1995 to 1999.
 - With a lifelong love of heritage and gardens, she created the "Forgotten Capitals" collection and has overseen the publication of some dozen works. She ran the Royal Abbey of Fontevraud Cultural Centre, where she developed a project on the image of heritage. She has designed numerous projects and events over the course of her career, in particular in the fields of contemporary art and photography.
 - Cultural Advisor to the French Embassy in Berlin and Director of Berlin's French Institute from 2003 to 2007.
 - In September 2007, she took over the directorship of the Domaine de Chaumont-sur-Loire, an estate comprising the International Garden Festival, the Château and an Arts and Nature Centre where she is responsible for artistic programming and exhibition curatorship.
- She is the author of a number of books including "Jardin Contemporain Mode d'Emploi" published by Editions Flammarion and translated into English as "Talk about Contemporary Gardens" as well as into Chinese.

4. Major projects 2008 - 2015

The Centre of Arts and Nature was founded in 2008 and celebrates its eighth 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 and 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 and Patrick Poirier / Bob Verschueren / Côme Mosta Heirt / Marie Denis / Benoît Mangin and 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 and 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

In 2014

Henrique Oliveira / Chris Drury / Vincent Barré / Nikolay Polissky / Miguel Chevalier / Stéphane Erouane Dumas / Gilles Coudert / Bae Bien-U / Jocelyne Allouche / Hanns Zischler / Ralph Samuel Grossmann / Yan Pei-Ming

In 2015

Tunga / El Anatsui / Gerda Steiner and Jörg Lenzlinger / Antti Laitinen / Christian Lapie / Cornelia Konrads / Edward Burtynsky / Naoya Hatakeyama / Alex MacLean / Xavier Zimmermann / Jean-Christophe Ballot / Malik Ohanian / Gérard Rancinan



4. Diary for 2016

APRIL 2016

2 APRIL 2016: opening of contemporary art exhibitions and installations

Installations and exhibitions by Andy Goldsworthy, El Anatsui, Giuseppe Penone, Marc Couturier, Cai Guo-Qiang, Wang Keping, Lee Bae, Pauline Bazignan, Yamou, Jean-Baptiste Huynh, Luzia Simons, Davide Quayola, Han Sungpil, Henrique Oliveira, Chris Drury, Vincent Barré, Jannis Kounellis, Giuseppe Penone, Sarkis, Tadashi Kawamata, Patrick Dougherty, Armin Schubert, Andrea Branzi, Pablo Reinoso, Dominique Bailly, Anne and Patrick Poirier, François Méchain, Erik Samakh, Rainer Gross, and Patrick Blanc. Installation by Gabriel Orozco [subject of a Centre-Loire Valley Region's special commission].



21 APRIL 2016: opening of the "Gardens for the coming century" International Garden Festival

JULY 2016

Award of Garden Competition prizes

By awarding these prizes, the Domaine promotes the often young and always talented teams of designers involved and helps further their careers, so remaining faithful to one of the Festival's essential values: discovery of tomorrow's leading creators.



JULY AND AUGUST 2016

The Chaumont-sur-Loire Nocturnes

"Gardens of Light": as night falls, Chaumont-sur-Loire's gardens take on new dimensions, magnified by cunningly positioned LED lighting whose colours, luminescence and reflections reveal hitherto unseen aspects, unexpected and mysterious ambiances. An event made possible by the Domaine's partnership with Philips, Citéos and Néolight.



OCTOBER 2016

All-Saints holidays: "Autumn Splendours"

The Domaine dons its party clothes and invites one and all to visits, walks and discoveries of rare plants. Among other things, you can acquaint yourself with the "plant-life paintings" created for the occasion using seasonal vegetables and foliage, as well as the multiform colocynths and cucurbits that have invaded the Domaine and decorate its pathways, outhouses and the Château.



NOVEMBER 2016 TO FEBRUARY 2017

Winter exhibitions

Visit our website from September 2016

"Winter gardens": transforming its greenhouses, kitchen garden, Stables and Farmyard into magical environments despite the cold and bad weather, the Domaine will provide ample proof that, even in wintertime, gardens can make you dream.





V. USEFUL INFORMATION



*Les pierres et le
printemps*
installation de
Gerda Steiner et
Jörg Lenzlinger à
Chaumont-sur-Loire,
2015
© Eric Sander



PRESS AGENCY

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PRICES

	Entrance ticket	Reduced fee	Children between 6 - 11
"Domain" ticket for 1 day ¹	18,00 €	11,50 €	6,00 €
"Domain" ticket for 2 consecutive day ¹	25,00 €	15,00 €	8,00 €
Garden festival ticket ²	14,00 €	8,50 €	5,00 €
Château ticket ³	12,00 €	7,00 €	4,00 €

- Family ticket: for two full priced tickets, two free admissions are granted to children between the ages of 6 and 11
- 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

MULTIMEDIA GUIDE

In 10 languages (4 for children) for the Château visit, supplementary tariff of 4 €

Adults 
Children ⁴ 

⁴ Children aged 6 and over



Application also available on
 Google play 

OPENING TIMES

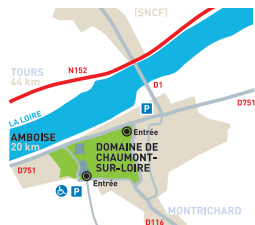
The International Garden Festival is open daily from the 21st of April to the 2nd of November 2016, 10 a.m. to 8 p.m. (opening hours vary depending on season).
The Château and the Historic Grounds are open all year round, exhibitions from the 1st of April to the 2nd of November 2016. As from April, the Château is open from 10 a.m. to 6 p.m. (opening hours vary depending on season). Winter exhibitions and décor bring the Château to life all year round.

ACCESS

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.

FREE CAR PARK



Château vu
de l'autre rive
de la Loire
© DR



VI. SELECTION OF VISUALS AVAILABLE FOR THE PRESS

Below is a selection of visuals intended for the press.

A larger gallery of high-definition visuals is also at your disposal, for free download, on our website www.domaine-chaumont.fr ["Press" page]



*Château de
Chaumont-sur-Loire,
vue aérienne
© DR*



Installation d'Andy Goldsworthy à Chaumont-sur-Loire, 2016
© Eric Sander



Andy Goldsworthy, 2011 - Photo: Chris George, Courtesy of the Artist and Galerie Lelong, New York, USA



Andy Goldsworthy, Wet wool laid on river stone. Scaur Water, Dumfries-shire, 17th and 29th January 2007, Photography, 5 parts, Image: 4x(40,6 x 40,6 cm); Text: 25,4 x 25,4 cm



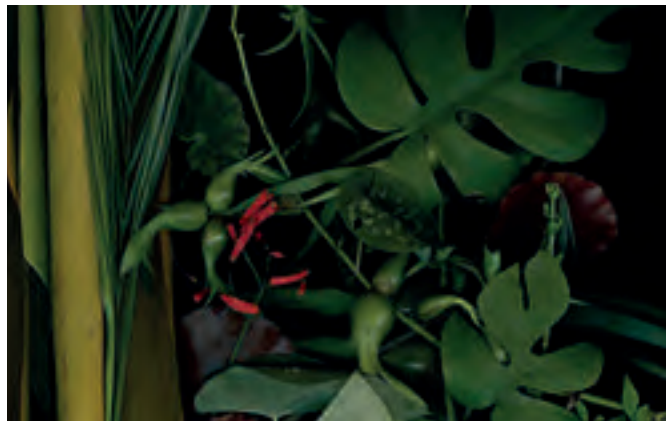
Nature - Pomme étoilée, 2013
© JB. Huynh / Courtesy Galerie Lelong



XIXE 2015, installation d'El Anatsui à Chaumont-sur-Loire
© Eric Sander



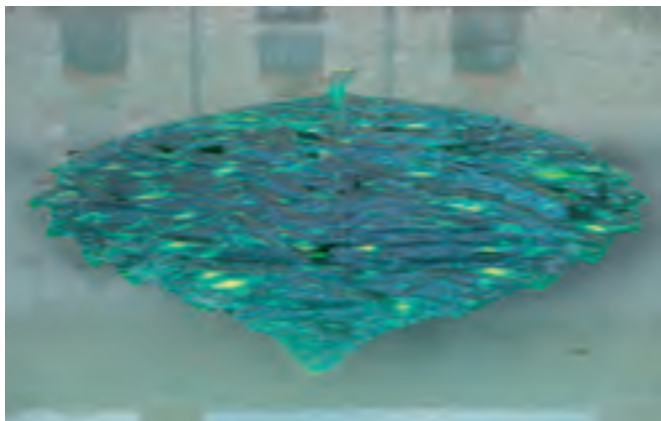
Ugwu, installation d'El Anatsui à Chaumont-sur-Loire, 2016
© Eric Sander



Jardin - © L. Simons



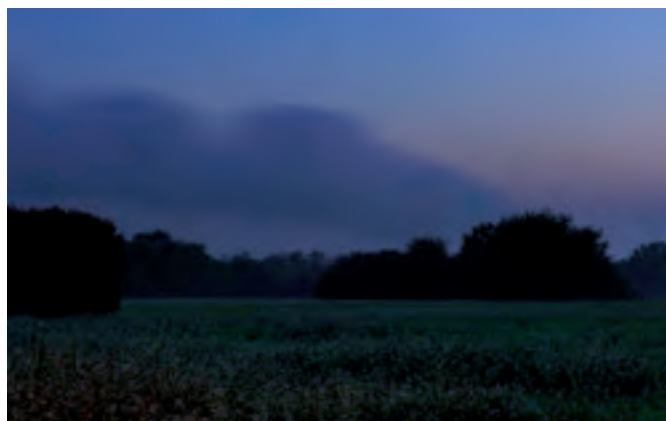
Pleasant places, installation vidéo © Quayola



Tremblement de ciels, installations de Marc Couturier à Chaumont-sur-Loire, 2016 - © Eric Sander



Tremblement de ciels, installations de Marc Couturier à Chaumont-sur-Loire, 2016 - © Eric Sander



Nuages - © H. Sungpil



Fleurs fantômes, installation de Gabriel Orozco - © E. Sander



NOTES

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Centre-Loire
Valley Region

