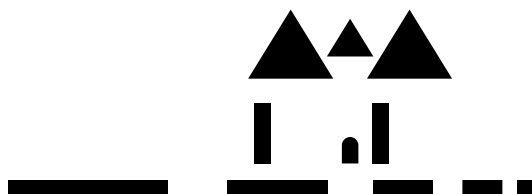


DOMAIN OF CHAUMONT-SUR-LOIRE CENTRE OF ARTS AND NATURE



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

2017 ART SEASON

CONTEMPORARY ART
EXHIBITIONS
AND INSTALLATIONS

APRIL - NOVEMBER 2017

VISUAL ARTS

SHEILA HICKS
SAM SZAFRAN
EL ANATSUI
URSULA VON RYDINGSVARD
STÉPHANE GUIRAN
SARA FAVRIAU
KARINE BONNEVAL
MARIE DENIS
ANDREA WOLFENSBERGER
MÂKHI XENAKIS
REBECCA LOUISE-LAW

PHOTOGRAPHY
AND VIDEO

MIGUEL CHEVALIER
DAVIDE QUAYOLA
STÉPHANE GUIRAN

OPEN ALL YEAR ROUND

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T. +33 (0) 254 209 922



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13 new artists will be joining us for Chaumont-sur-Loire's 9th art season, which, as every year, will be celebrating the link between art, nature and heritage.

First of all, there's **Sheila Hicks**, an American who has lived in France for many years and who has adorned the Le Fenil Gallery's walls with the sumptuous colours of a monumental installation, part of a major commission funded by the Centre-Loire Valley Region.

Another major event for 2017: an exhibition by a one-of-a-kind, unclassifiable artist, **Sam Szafran**, whose passion for nature and plant life is at the origin of work manifesting extraordinary poetic power. His fabulous green arborescences are there for visitors to admire in the Château's High Galleries.

2017 will also see the return of the Ghanaian artist **El Anatsui**, who will be creating a work for the summer inspired by the Loire's traditional gabarres (flat-bottomed barges).

The sculptor **Stéphane Guiran** has beautified the Stables' indoor riding arena with a spectacular installation composed of translucent quartz flowers, entitled "Le Nid des Murmures".

Sara Favriau has arranged her delicate huts and sculpted columns in the Bee Barn, while **Marie Denis** and **Karine Bonneval** have sown their delicate sugar flowers, herbariums and other precious works requiring great patience in the Château's private apartments and Donkey Stables.

Ursula von Rydingsvard has set her monumental sculpture "Anastasia" in the Historical Park; **Andrea Wolfersberger's** cardboard sculptures have taken possession of the Donkey Stables' Upper Gallery; and **Mâkhi Xenakis** is exhibiting her delicate corollas in the Gardeners Court Galleries.

Finally, in line with the "flower power" theme selected for the 2017 International Garden Festival, two creators, both of them digital virtuosos, present us with fantastic worlds to explore: **Miguel Chevalier** in the Historical Grounds, with his work "In Out-Paradis Artificiels", and **Davide Quayola** in the Lower Le Fenil Gallery, with his fascinating "jardins d'été", the result of a Chaumont-sur-Loire residency. And the British artist **Rebecca Louise Law** has suspended thousands of natural flowers beneath the Stables' awning, complementing 2017's glass, sugar and virtual flowers and lending a scent of Eden to the new art season.

Chantal Colleu-Dumond
Curator of the 9th art season



I. VISUAL ARTS
SPECIAL COMMISSION FROM THE CENTRE-LOIRE VALLEY REGION
TO SHEILA HICKS





SHEILA HICKS

“GLOSSOLALIA”
LE FENIL GALLERY

THE ARTIST'S APPROACH

In a château which, apart from its gardens, accommodates an outstanding collection of antique tapestries, works and gardens renowned worldwide, and after Gabriel Orozco's "Fleurs fantômes", inspired by the wallpapers in Princess de Broglie's guestrooms on exhibition alongside Sarkis' stained-glass windows, what could be more natural than inviting an artist who has perfected an art that makes use of all the possibilities inherent in the beauties of nature?

Sheila Hicks uses thread, fibres and their colours with extraordinary virtuosity, in the same way that painters uses their pigments.

In her eyes, every creation is a journey, an exploration she undertakes with wonderful coloured volumes and monumental ropes woven in a breathtaking array of natural and synthetic fibres, which she always takes along with her and with which she invents her infinitely poetic universes.

Monumental installations, delicate collages and weavings of wool and linen are all part of the same science of colour developed by a towering artist who has perfect command of the many textile practices she has encountered in some of the remotest corners of the world during her countless voyages of discovery.



Sheila Hicks à Chaumont-sur-Loire, 2017
© Eric Sander



Double page :
"Glossolalia",
installation de Sheila Hicks pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander



KEY BIOGRAPHICAL DATES

In 1964, Sheila Hicks decided to move to Paris to live and set up her studio there. Born in Nebraska in 1934, she studied under Josef Albers and George Kubler at the Yale School of Art and Architecture, travelled extensively in South America and spent five years in Mexico. She has made her Paris studio the ever-active centre of an open-ended body of work, where thread and textiles give shape to a tactile, sensitive and immediate "international language". For her, creation is a process in constant motion, nourished by the encounters and dialogue that mark it, the cultures and techniques she has studied, and the architectural works that host her installations.

Since the 1960s, Sheila Hicks has focused on work that finds its centre of gravity at the crossroads of applied arts and contemporary art. In 2016, she took part in such events

as the 20th Sydney Biennale, the Glasgow International Festival, and Weaving & We – the 2nd Hangzhou Triennial of Fibre Art. The same year, the Joslyn Art Museum in Omaha (Nebraska) devoted a retrospective to her entitled "Sheila Hicks: Material Voices". In France, she exhibited at the Palais de Tokyo (Paris) and the Consortium (Dijon) in 2014; and abroad, at the 30th São Paulo Biennale in 2012, the Whitney Biennale (New York) in 2014 and the Hayward Gallery (London) in 2015.

She will be a guest at the 2017 Venice Biennale and at the Centre Pompidou in 2018.



Double page :
"Glossolalia",
installation de Sheila Hicks pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander



CREATING A WORK OUT OF A LINE

"For me, Chaumont-sur-Loire is a place apart, a refuge, a space where I have true freedom to create.

The Le Fenil Gallery is an altogether unusual space whose architecture inspired me immediately. I also had the idea of using the mangers of this stable, from which calves fed in the days of Princess de Broglie, as receptacles for the accumulated balls of natural pigments, they too nourishing and serving as a base for the works hanging on the walls and within the area.

The "satellites" hanging from the walls are like constellations of an interplanetary, interstellar garden. The gallery's concrete, old, grey and weathered by time, enables fruitful dialogue to be engaged with the fibres' infinite colours.

On this Estate, where nature plays such a major role, I've used natural components for the first time – branches, for example, twigs and brushwood that intermingle with my ropes and pigments. I wanted to combine nature with the fibres and threads that are the staples of my work. These components are set off by a central panel handwoven in Guatemala, a rich landscape made up of sumptuous primary colours and a yellow and gold flow, a celestial waterfall that brings us peace.

The work is entitled "GLOSSOLALIA", this being the term for speaking in some mysterious incomprehensible language, like the signs that run along the gallery walls: Sanskrit, shorthand and so on... it's up to each of us to recognise these real or invented languages, which are perhaps the language of angels. Although you will find a number of features here that recur in my visual vocabulary, the work I've created at Chaumont-sur-Loire is unique.

What has always inspired me is refusal of repetition, the wish never to do again what I've already done. I want to be in continual invention and create something that has never existed before.

One of the keys to this constant thirst for renewal is to be found in the contradictory worlds of my childhood: that of the general store my maternal grandfather owned in town, whose multitude of contents always left me spoiled for choice, and that of my paternal grandmother Ida's farm, a simpler place where you always had to make something out of nothing. These contrasting influences are one of the keys to my endless obsession with creation.

I like creating colours not to be found in nature. I'm in constant invention of new discoveries, like those coloured satellites on the walls, providing shocks and surprises.

In my eyes, all colours can go together. It depends on how many different layers of material there are, on how much light there is and on the density of the shadows of the rays of colour, of the silk or linen threads, intertwined and stretched taut, that provide the works with their presence.

From colour there emanates an energy, a spiritual force, a feeling of peace.

There can be no doubt that colours generate pure emotions and speak directly to the soul." Sheila Hicks



Page de droite :
"Glossolalia",
installation de Sheila Hicks pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander



VISUAL ARTS





SAM SZAFRAN

“ARBORESCENCES”
CHATEAU’S HIGH GALLERIES



© Didier Gicquel

ARTISTIC APPROACH

Sam Szafran is an altogether atypical artist, a painter completely without ties, unclassifiable, extraordinary, outside any discernible movement. Possessed of rare sensibility and culture, he has succeeded in converting the many sufferings of a difficult life into a body of work of unique power and virtuosity.

He has produced close to 2,000 works, comprising 800 watercolours and 1,200 pastels of incredible chromatic richness, created with phenomenal dexterity by an artist who has stated that he has “enough to keep me drawing for 400 years”.

“His drawings are pretexts for a perfectly mastered abstract playfulness that animates the inanimate and gives the power of life to the inert”. Jean Clair

Three major themes run through his work in almost obsessive fashion: studio interiors, staircases and plants.

It is obviously his phantasmagorical foliages and arborescences that will be on display at Chaumont-sur-Loire, in an exhibition bringing together many of the artist’s masterpieces on loan from private collections.

With his inextricable jungles of philodendrons and hallucinatory cascades of finely worked Monstera leaves, Sam Szafran reinvents nature, concentrating it into

extraordinary hanging gardens. The mysterious and vertiginous luxuriance of these inner landscapes harbours incredible poetic power.

“There’s always a sense of imbalance in what I do.”

“My perspective is closer to the Arab perspective, based on the eye’s oval shape rather than traditional geometric perspective, which is characterised by a horizon line and vanishing points”.

“Something else results from it, another ambience, another system, another way of seeing. An invention started over and over again.”

“I need chaos; my studio is chaotic, between layers of books, pastels lying around everywhere and piles of this, that and the other. In order to produce something, I need to start out from chaos”. Sam Szafran

Sam SZAFRAN, Sans titre, 2016. Aquarelle sur carton, 200 x 300 cm. Galerie Claude Bernard
© GCB / Jean-Louis Losi, Paris
ADAGP, Paris





KEY BIOGRAPHICAL DATES

1934, Born in Paris on 19 November, the eldest son of Polish Jewish immigrants. He spends his early childhood in Paris' Les Halles district.

1940–1944, During the war, Sam Szafran escapes the Vel d'Hiv Roundup, hiding out first of all at a farmhouse in Loiret. Imprisoned in Drancy, he is freed by the Americans and goes into hiding in Lot, taken in by some Spanish Republicans.

1944, Sent by the Red Cross to Winterthur in Switzerland, while his father and most of his family die in Nazi camps.

1947, Leaves for Australia with his mother and sister to join his uncle in Melbourne.

1951, Back in France, he takes drawing classes in Paris and leads a particular hard and uncertain artist's life.

1953–1958, Académie de la Grande Chaumière, in Henri Goetz's studio; makes the acquaintance of Jean Ipousteguy, Orlando Pelayo, Jacques Delahaye, Nicolas de Staël, Jean-Paul Riopelle, Joan Mitchell, Yves Klein, Jean Tinguely and many others; a series of makeshift studios. Discovery of Kurt Schwitters' collages, Dubuffet's "Matérialogies et Texturologies", Hantaï and Réquichot.

1958–1965, "Choux" Period (during which he painted cabbages). The gift of a box of pastels marks a major turning-point in his work; from now on pastels become his preferred tools of trade.

1961, Decisive encounter with Alberto Giacometti.

1963, Marries Lilette Keller.

1964, Birth of their son Sébastien; Szafran joins the Claude Bernard Gallery.

1965, Meeting with Jacques Kerchache, who organises the artist's first one-man exhibition.

1969–1970, "Ateliers" Period.

1970, "Fusains", exhibition at the Claude Bernard Gallery, Paris.

1972, "Pastels", exhibition at the Claude Bernard Gallery, Paris. "Imprimeries" Period. Joins Fernando Arrabal, Roland Topor and the Panic Movement for a short time.

1974, Moves to Malakoff, where he still lives. First Staircases. Exhibition at the Artel Gallery, Geneva.

1977–1978, First watercolours, which he goes on to develop around the themes of Studio interiors, Greenhouses and Staircases.

1980, "Pastels", exhibition at the Claude Bernard Gallery, Paris.

1987, "Aquarelles", exhibition at the Claude Bernard Gallery, Paris.

Circa 1987, Starts combining pastel with watercolour, dry with wet, focusing on the themes of greenhouses, staircases and towns.

1988–1989, One-man exhibition at Caja Iberia, Saragossa.

1992, One-man exhibition at the Vallois Gallery, Paris.

1993, City of Paris Grand Prix des Arts.

1999–2000, "Fifty Years of Painting", retrospective at the Pierre Gianadda Foundation in Martigny, Switzerland. First large-scale Urban Landscapes.

2000–2001, Retrospective at the Musée de la Vie Romantique, Paris.

2004 – 2005, Works with ceramist Juan Gardy Artigas for the "Pavillon Szafran"; "Le Pavillon Szafran" exhibition at the Gianadda Foundation, Martigny.

2008, Exhibition at the Hopkins-Custot Gallery, Pavillon des Arts et du Design, Tuileries Garden, Paris.

2010, Retrospective at the Max Ernst Museum in Brühl, near Cologne, Germany.

2011, Piero Crommelynck Prize.

2013, Retrospective at the Gianadda Foundation, Martigny, where he exhibits his very large format works for the first time. Commander of the Order of Arts and Letters.

Sam Szafran is represented by the Claude Bernard Gallery.

Sam SZAFRAN, Feuilleage, 1989. Aquarelle, 150 x 100 cm. Collection privée
© GCB /Jean-Louis Losi, Paris
ADAGP, Paris



Sam SZAFRAN, Sans titre (Lilette dans les feuillages), 2005.
Aquarelle et pastel sur papier, 41 x 31,5 cm. Collection privée
© GCB /Jean-Louis Losi, Paris
ADAGP, Paris





EL ANATSUI

FARMYARD FOOTBATH

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.



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

"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 Ogbachie and Atta Kwami; interview with El Anatsui by Gerard Houghton], Llandudno: Oriol Mostyn Gallery, 2003].

El Anatsui was invited to Chaumont-sur-Loire in 2015, when he created an outstanding work entitled "XiXe" in the Le Fenil Gallery, on exhibition until February 2017. In 2016, the Historical Park provided the setting for a work entitled "Ugwu", meaning "hill", a piece very much in the spirit of the wooden sculptures he likes to design, drawing inspiration this time from the Estate's immediate environment.

For 2017, his inspiration comes from the Loire's gabarres, the river's traditional flat-bottomed barges, based on which he will be creating a new work connected with the Farmyard Footbath.



© 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 (CCCB, 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.



© Eric Sander



URSULA VON RYDINGSVARD

“ANASTAZIA”
HISTORIC GROUNDS



ARTISTIC APPROACH

Ursula von Rydingsvard's massive sculptures reveal the mark of the human hand, resembling wooden bowls, tools and walls that seem to echo the artist's family heritage in preindustrial Poland in the years before the Second World War.

She spent her childhood in Nazi labour camps and post-war refugee camps, and her painful early memories imbue her work with great emotional power.

Ursula von Rydingsvard produces tall cedar-wood structures, creating a complex network of individual beams, shaped by sharp-edged, lyrical cutting and glued together to form sensuous puzzle-like surfaces...

She has been awarded numerous prizes, including a Joan Mitchell Prize (1997), an Award from the American Academy of Arts and Letters (1994), and grants from the John Simon Guggenheim Foundation (1983) and the National Endowment for the Arts (1979, 1986). She was also awarded the International Association of Art Critics' prize in 1992 and 2000.

She has exhibited at Madison Square Park, New York (2006), the Neuberger Museum, the State University of New York (2002) and Storm King Art Center (1992). Ursula von Rydingsvard lives and works in New York.



KEY BIOGRAPHICAL DATES

Ursula von Rydingsvard was born in Deensen, Germany, in 1942. She obtained a BA and an MA from the University of Miami, Coral Gables (1965), an MFA from the University of Columbia (1975) and an honorary doctorate from Maryland Institute College of Art, Baltimore (1991).

A well-known sculptor, she has lived and worked in Brooklyn, New York, for 30 years. After graduating from the University of Columbia in 1975, she started working with what was to become her preferred material: cedar wood.

She is best known for her large-scale, often monumental sculptures, fashioned from beams of cedar that she cuts up and reassembles, covering them with powdered graphite. She deliberately uses crushed beams of varying lengths.

“These abstract shapes, like signatures, refer to things in the real world, revealing the mark of the human hand while calling natural shapes and forces to mind. Shapes typically include simple vases and bowls. Many are suggestive of tools or other artefacts such as shovels, spoons or fences, or allude to primitive dwellings, to geological formations, to landscape or the body”.

Double page :
“Anastazia”,
installation d’Ursula von Rydingsvard pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander





STÉPHANE GUIRAN

“LE NID DES MURMURES”
STABLES INDOOR RING

ARTISTIC APPROACH

Stéphane Guiran has come up with a remarkable installation composed of quartz flowers, designed for the Chaumont-sur-Loire stables' indoor riding arena; a gentle and infinitely poetic accumulation that resonates with the arena's architecture.

“I imagined a nest made from geodes gleaned in Morocco's Atlas Mountains. Stone flowers gathered by human hands. Like poems garnered directly from the earth. From these broken geodes, a gentle purity emanates. That of quartz, keeper of murmurs. To white quartz we ascribe the magical gift of reflecting thoughts and feelings. Singing the silent words hidden within us.

A sound creation based on children's murmurings illuminates the poetic journey.

The Domaine de Chaumont-sur-Loire Stables' Indoor Arena boasts truly remarkable architecture. Anchored in the soil. It has the allure of the earthly seat of that ancient furnace in which matter once crystallised. Aerial. It

has all the lightness of a cathedral whose rows of windows are open to the winds and the birds.

Assembled against a backdrop set between earth and sky, the four thousand quartz geodes become a huge amplifier of murmurs. An enhancer of silences. Let each visitor leave their dreams there, their wishes and secret fantasies. And those

silences will fly away, through the open windows, blown by the wind. To reach the World's ears. To reach the humming of the stars, which will turn them into Constellations. Weaving a map of song fashioned from cocoons of the Self. Dreams ready to hatch. To fashion a world where poetry guides its beings towards an awakening that sleeps in us all”. Stéphane Guiran



Stéphane Guiran à Chaumont-sur-Loire, 2017
© Eric Sander



KEY BIOGRAPHICAL DATES

Stéphane Guiran was born in Var, France, in 1968. He lives and works in Eygalières and Barcelona. An ESSEC graduate, he left the world of graphics in 2001 and turned his hand to sculpture.

From 2002 to 2011, most of his works were created from steel lines, in keeping with his early years as a graphic artist. In 2004, he learned the ropes of casting during a year's residency in Barcelona, which opened the way to monumental sculpture. The pared-down lines of the work he produced during this period evoke an imaginary form of writing unfolding in space, often inspired by Japanese calligraphy and haikus.

He joined the Alice Pauli gallery in 2011 and started exploring other mediums, photography first of all, around the reflections captured in the “Symétries” series. Then glass and crystal, which rapidly took on a predominant role in his work. Crystal led to more organic shapes, largely inspired by his close relationship with nature. He employs crystal in a range of contemporary expressions: as recycled material through his work on cullet, as pixel or design element, and in dialogues with natural crystals and other crystalline stones.

Nature and abstraction live in his work like the two sides of a single mirror. His latest creations meld his sculptural work with his interest in images through installations combining crystal and video, in which he seeks to involve the onlooker in the feelings that crystals arouse in him.



Double page :
“Le Nid des Murmures”,
installation de Stéphane Guiran pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander



SARA FAVRIAU

“OU, PROLOGUE POUR UNE CHIMÈRE”
BEE BARN



Sara Favriau à Chaumont-sur-Loire, 2017
© Eric Sander

ARTISTIC APPROACH

Sara Favriau sculpts wood with remarkable energy and inventiveness, working her chosen medium into gossamer-light shapes that play with the space within the Bee Barn along with her amazing “colonnes grignotées” (nibbled columns).

Sara Favriau is interested in the notion of extension, creating bridges between shape and content. She appropriates classical techniques of working and extends them with present-day codes: moulding turns plastic blister packaging into anthropomorphic bas-reliefs, machined wooden battens are sculpted into cabin frameworks, and marquetry on layers of plywood generates a moucharabieh motif. “It’s this open door that brings the work into existence, freeing it from any description, teetering between form and meaning”.

The artist recently starting sculpting using wooden battens, drawing inspiration from the realm of construction. She cuts, sculpts and assembles them to create townships composed of huts of various sizes. From mobile to dwelling. She provides her bits of wood with a new functionality, a second life. Sculpted, these common-or-garden battens are both more solid (as they are cut with the grain) and more fragile (as they are thinner). “I ennoble the role of “framework” through simple procedures and actions. The object becomes hybrid, halfway between structure and ornament, and provides a new phase of interpretation that goes beyond the manufacturing process”.



KEY BIOGRAPHICAL DATES

Sara Favriau was born in 1983; she lives and works in Paris. She explores old and new ways of working: as in a palimpsest, classical techniques mix with contemporary practices. Her research is an attempt at poetic reflection on the mechanisms of history. She works with materials most often encountered in the world of industry, bypassing their original functions, freeing them from their traditional paths to fulfil a simpler destiny. And from such synthesis, a story is born.

Sara Favriau graduated from the National Higher School of Fine Arts in Paris (Giuseppe Penone’s studio) in 2007, following a residency at Villa Médicis in 2005. She won the YIA Art Fair#04 Prize for best installation in 2014, and the Amis du Palais de Tokyo’s Discovery Prize in 2015. The same year saw her first solo exhibition, “La houle se déroulant au fracas de la coque [...], je sabrais l’écume”, held at the Maubert Gallery. Her second solo exhibition, “La redite en somme, ne s’amuse pas de sa répétition singulière” was held at the Palais de Tokyo from February to May 2016.

Double page :
“ou, prologue pour une chimère”,
installation de Sara Favriau pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander





KARINE BONNEVAL

“SACCHARUMANIA”
CHÂTEAU

ARTISTIC APPROACH

These are sugar flowers, fragile poetic sculptures in an unexpected material that has an air of dressed marble about it, and which Karine Bonneval has arranged in display cases installed in the Château's historical apartments.

“For the last few years, Karine Bonneval has focused her research on the paradoxical relations we maintain with the living. Through notions of territory, exoticism, exploration, hybridisation and raw materials, she examines our relationship with nature, which human beings have domesticated without always realising that they are an integral part of everything they hold sway over. Her sculptures, videos and installations attempt to highlight this necessary alterity between humans and other living beings, plants in particular. With poetry and more than a touch of mischief, combining the natural with the artificial and the artisanal with the industrial, she poses the question of adaptation, of dialogue with an environment made up of our preferred interlocutors”. Gunther Ludwig, 2015

Sugarcane is the world's most widely grown plant. *“Where does what we eat come from? Humankind regards nature as a curiosity. It hunts it, plays with it, and uses it as a larder. For millions of years, human beings have been deciphering their environment and what it can bring them. They are often afraid and want to master it.*



Karine Bonneval à Chaumont-sur-Loire, 2017
© Eric Sander

Backlash guaranteed! Sugar is one of our greatest pleasures and one of our worst scourges. People love sugar. They have been seeking it out frenetically since prehistory. Alexander the Great brought back sugarcane from India, and acclimatised it in the Mediterranean long before colonists cultivated it in the Antilles and initiated the worst form of slavery with the complicity of African tribal chiefs. Napoleon ruined the trade triangle that had brought so much wealth to

Double page :
“Saccharumania”,
installation de Karine Bonneval pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander



Nantes and Bordeaux by forcing Delessert to develop the cultivation of sugar beet, although it was another half-century before the scourge of slavery was done away with. These days, we eat too much sugar and diabetes is one of humankind's most widespread illnesses. We must beware of sugar”. Gilles Fumey, food geographer, 2013, on the subject of Makarka and explorers' outfits.

Sugarcane is a perfect illustration of the complex relationship we have with the vegetable world.

The geographical origin of *Saccharum officinarum* is a matter of debate. Spread across the world by the hand of man and crossed with other sugarcane species, it no longer exists in the wild. It is the most cultivated plant worldwide.

The “white gold” once produced thanks to slavery and the cause of wars has now become an inexpensive commodity obtainable wherever you are in the world. But its whiteness and glittering crystallisation preserve all the ambiguity of our common history.



KEY BIOGRAPHICAL DATES

Born in La Rochelle in 1970; lives in the Centre-Loire Valley Region.

Solo exhibitions (selection)

2015
Dendromité, ESAD Orléans, France
2012
Bonpland et Acclimatation, projection et rencontre à l'Alliance française en association avec le MAMBA, Buenos Aires, Argentina
Moteurs !, exposition à la borne du pays où le ciel est toujours bleu, La Châtre, France
Je cherche des parfums nouveaux, des fleurs plus larges, des plaisirs inédits, la Maréchalerie énsa-v, Versailles, France
Hybrides véhicules, Galerie MET de la Châtre, Paris, France
2010
Dans un jardin, musée des Beaux-Arts, Rouen, France
Projection d'Acclimatation, Faculté d'Arts plastiques, Lille, France

Collective exhibitions (selection)

2016
La force de l'empathie, Watou kunstenfestival, Belgium
Back to the trees, forêt de Chaux, France
Fantômes et apparitions, Château du Rivau, Léméré, France
Microscopie du Banc, Micro Onde, Vélizy-Villacoublay, France
2015
Jardins d'hiver, La Graineterie Centre d'Art, Houilles, France
Chimères, Château du Rivau, Léméré, France
Triennale de Vendôme, France
Jardiniers terrestres, jardiniers célestes, biennale d'art contemporain de Melle, France
GlocouAir, open studios, Berlin, Germany
2014
Les habits de château, Château de Maisons, Maisons-Laffitte, France
Marc Plas invite, Galerie the window, Paris, France
A posteriori, énsa-v, Versailles, France
Le secret, Château du Rivau, Léméré, France
2013
Design culinaire à 4 mains, avec Carole Belenus, MAC/VAL, Vitry-sur-Seine, France
Passe-moi le sel !, 15^{ème} parcours contemporain, Fontenay le Comte, France
Dés-tresse et délacé treize, Maison des tresses et lacets, Parc Naturel Régional du Pilat, France



MARIE DENIS

“HERBIER DE CURIOSITÉS”
DONKEY STABLES



Marie Denis à Chaumont-sur-Loire, 2017
© Eric Sander

ARTISTIC APPROACH

Highly creative and closely connected with nature, Marie Denis has provided Chaumont-sur-Loire with a poetic vegetable cabinet of curiosities, playing with the subtleties of the Donkey Stables' and Farmyard's architecture.

Nature is Marie Denis' "nurturing substance" and she makes use of a wide range of creative techniques: braiding, assemblages, sculptures and vegetable transformation hold no secrets for her, as is evidenced by the palm trees, branches and foliages that she reinvents and beautifies with the most delicate of touches.

Marie Denis is a tireless collector of unusual objects of all kinds, subtly mixing the natural with the artificial, and makes use of free associations of images and thoughts around the idea of nature, creating phantasmagorical herbariums or "patiences". Recycling, assemblage, telescoping and reworking objects of whatever kind is her daily bread.

Marie Denis is constantly in dialogue with the shapes that nature takes. She reworks her herbariums and "sculptures of curiosities" in an assertive dialogue with heritage. She likes to revisit her work regularly, by further developing their formats and shaping their materials.



KEY BIOGRAPHICAL DATES

Marie Denis was born in Bourg-Saint-Andéol, Ardèche, in 1972. She lives in Paris and works wherever she finds herself.

After studying at Lyon's School of Fine Arts, she spent 1999 as a resident at Villa Médicis.

Her work is sculptural, and the "realms" of nature are its Ariadne's thread.

Her sculptures, objects and photographs enjoy turning rules and knowhow to their own ends in order to poeticise them.

Marie Denis is represented by the Alberta Pane Gallery.

Recent solo exhibitions

2016

L'Herbier Noir, Galerie Alberta Pane, Paris, France

Pâques et salon rouge, Galerie Kamila Régent, Saignon, France

2015

Secret Garden, Brussels, Belgium

L'Installation éphémère, Galerie Kamila Régent, Saignon

2014

Patrimoine culturel, patrimoine naturel, Journées européennes du patrimoine, Hôtel du ministre, Quai d'Orsay, Paris, France

2013

Un Jardin, Plot Hr, Rouen, France

Lucy, Galerie Alberta Pane, Paris, France

YIA Art Fair (Young International Artists), Galerie Alberta Pane, Lille, France

La Forêt de l'art contemporain, œuvre spécifique pour site, Forêt des Landes de Gascogne, France

Recent collective exhibitions

2016

Paysages sublimés, Centre d'art contemporain Chanot, Clamart, France

Entrare nell'opera, Galleria Massimodeluca, Mestre, Italy

X^{ème} Biennale de Gonesse, France

Flower Power, Galerie de multiples, Paris, France

2015

Choices Collectors Week-end, Palais des Études des Beaux-Arts, Paris, France

Jardins d'hiver, La Graineterie, Houilles, France
SLACK ! Deux-Caps Art Festival, Artists installations 16 km de balades insolites, 36 km de côte

Contresens-Dissidence-Tolérance, une sélection d'œuvres des Abattoirs – Frac Midi-Pyrénées, France

Résidence duo/Atelier-Refuge Marie Denis & Nathalie Prally, Ardèche, France

Studio à l'invitation de Kamila Régent - nappe brodée in progress - "caresses"

COOP CLUB continue! Coopérative proposée par M. Mercier pour le salon MAD à la Maison Rouge, France

Double page :
"Herbier de Curiosités",
installation de Marie Denis pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander





ANDREA WOLFENSBERGER

“0/1. ZWISCHEN NULL UND EINS”
DONKEY STABLES UPPER GALLERY



Andrea Wolfensberger à Chaumont-sur-Loire, 2017
© Eric Sander

ARTISTIC APPROACH

“Swiss artist Andrea Wolfensberger makes use of several modes of expression: painting, drawing, video, sculpture and installation. She has also been working with digital technology over recent years, both in making her videos and in elaboration of the processes for creating her works. Her aesthetic is less the result of a formal search and capture that spends all its energy on matter and form, but rather of constant questioning and research on the possibilities of testing the essence of reality and perception in space and time.

The piece on display in the Donkey Stables is created out of corrugated cardboard and has every appearance of being a sculpture in motion, an echo of the journeys its visitors have made. It is accompanied by a multitude of smaller works sculpted out of wood – studies or variations that seem to be terrains with furrowed or incised reliefs, reminiscent of topographic models.

Where do these variations come from? What do they correspond to? A number of Andrea Wolfensberger's works on exhibition in the Donkey Stables contain the indication “0/1”. The central corrugated-cardboard is entitled “0/1. zwischen null und eins” [between zero and one]. The title encompasses a departure point, a calm; silent state of being, a

beginning that carries infinity within itself, as well as an exit, or possibly a return to the point of departure. A far-off visual force incises what arises and what is deployed. A force coming from the realm of the invisible, made visible by the artist.” Extracts from a text by Esther Maria Jungo



KEY BIOGRAPHICAL DATES

Born in Zurich in 1961; lives and works in Zurich and in Waldenburg (Basel-Canton).

Lecturer at various Higher Schools in Switzerland and Germany, including Bern's Higher School of the Arts.

Grants from the Swiss Confederation, the Canton of Zürich, and the Cities of Geneva and Zürich, for Workshops in Rome (Istituto Svizzero) and Paris (Cité des Arts).

Represented by the Gisèle Linder Gallery, Basel (represented at the ART Basel Fair and artgeneve) and the Bob Gysin Gallery, Zurich (represented at artgeneve).

Solo exhibitions (selection)

2016

L'écume des jours, Galerie Bob Gysin, Zurich, Switzerland

Wade in the water, Orbital Garden, Bern, Switzerland

Falten, Galerie Gisèle Linder, Bâle, Switzerland (with Luzia Hürzeler)

2012

Waveform, Galerie Bob Gysin, Zurich, Switzerland

...dein Wille geschähe..., reformierte Kirche Zürich-Witikon

...then listen again..., Kunstmuseum Solothurn, Solothurn, Switzerland

2009

Galerie Gisèle Linder, Basel, Switzerland

Galerie Bob Gysin, Zurich 2008 Edizioni Periferia, Luzern, Switzerland

2007

Galerie Bob Gysin, Zurich, Switzerland

kunst@stpeterundpaul, Bern, Switzerland (with Kathrin Stengele)

2006

Installation über der Kempt, Effretikon, Switzerland

2003

Sculpture at schoenthal, Kloster Schönthal, Langenbruck, Switzerland

Denkspuren I, Institut für Neurobiochemie der Universität

Witten/Herdecke, Galerie Bob Gysin, Zurich, Switzerland

Tweaklab, Basel, Switzerland

Aufführung von Hitzewelle, anlässlich von Three Voices (Morton Feldman), Gare du Nord, Basel, Switzerland; Kunsthaus Zug, Kirche St. Marien, Winsen, Germany; und Theaterraum Oldenburg, Germany (with Marianne Schuppe and Peter Vittali)

Double page :
“0/1. zwischen null und eins”,
installation d'Andrea Wolfensberger pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander





MÂKHI XENAKIS

“COUR DES JARDINIERS”
GALLERIES

ARTISTIC APPROACH

“Thus they go across the boundless darkness...” warns Baudelaire in his poem “The Blind” [1857]. Are we those same boundlessly blind when confronted with Mâkhi Xenakis’ pastels? There, where patient work with an eraser causes the tender milky darkness to spread across the white sheet of paper in unknown but palpable shapes. There, where boundless shades of fleshly pink hatch into smooth indefinite shapes on tracing paper suddenly filled to overflow. Xenakis’ pastels are bodies and places, tactile murmurings and organs of life covering the yawning void, the blind whiteness where what is absent has taken refuge, where silence has fled, where chaos is hiding. Her prolific series of pastels are voluptuous traps ensnaring our eyes and our doubts, gardens of delights for our most disquieting desires, where mineral tears espouse vegetable husks and animal flesh mates with floral tongue. Where marine alveoli call us down to the primal abyss, that of the birth of the self, that of the birth of the world. Our gaze is drawn in, widening at contact with the pastel’s sensuous texture, into its pulsations and retractions,

into its inextinguishable density and shifting tensions, until it reaches a place pulsating with light, dimming all fear. There, in a pastel drawing, white is stripped bare, a whirlwind of life regained, a collar of light, a gaping oculus in the heart of a maelstrom of fleeting shadows and spawnings. These pastels are refuges of life...”
Marjorie Micucci

“I write, I draw and I sculpt in regular autonomous fashion. These three means of expression have become essential to me. What cannot be expressed in one field may suddenly be expressed in another. There are no more moments of emptiness or silence. So many themes overlap and answer one another. When I start on a drawing or sculpture, I wait for that magical moment when, all of a sudden, something new and living makes its appearance, linked to our animality, our universality. I then experience the wondrously crazy sensation of creating life and keeping death a little at bay. The work is truly accomplished when I find the same feeling in whoever looks at it. For this invitation to Chaumont, I wanted



© Willem Schalekamp

to create a fresh correspondence between the blue sculptures that bid us welcome in the courtyard through new blue and violet pastels that lead us to the pink and black “abysses”. Mâkhi Xenakis



KEY BIOGRAPHICAL DATES

Born in Paris, where she lives and works. She divides her time between sculpture, drawing and writing. Her works figure in such public collections as the Centre Pompidou, the Manufacture de Sèvres, the Manufacture des Gobelins, FNAC and the FMAC in Paris. Her books are published by Actes Sud.

Among other places, her work has been exhibited at the Strasbourg Museum of Modern and Contemporary Art (MAMCS), the Orlando Museum of Art, the Museum of Hunting and Nature, the Maison Rouge, the Centre Pompidou, the Zadkine Museum, the Besançon, Brest and Nancy Museums of Fine Arts, and the Pitié Salpêtrière Hospital Chapel.

She has drawn and painted since she was a child. After passing a scientific baccalaureate, she studied architecture with Paul Virilio and created theatre sets and costumes, working with Claude Regy among others.

In 1987, award of a Villa Médicis external grant enabled her to move to New York, where she painted up until 1989, and where she met Louise Bourgeois, a decisive encounter. Following her return to Paris, she held regular exhibitions of her drawings. In 1998 she published “Louise Bourgeois, l’aveugle guidant l’aveugle” (Louise Bourgeois, the Blind Leading the Blind), a book in which she seeks out her subject’s childhood haunts and gradually reveals the secret links that formed between them and Louise Bourgeois’ body of work, immersing

the reader in the complexities and mysteries of the creative process. In parallel, she produced her first sculptures, which she exhibited in Paris and Genevilliers in 1999, accompanied by the book “Parfois Seule” (Sometimes Alone).

In 2004, after being invited to exhibit her sculptures at Salpêtrière hospital, a search through the Welfare Services Archives revealed the prison hell lived by thousands of women since the days of Louis XIV and she published “Les folles d’enfer de la Salpêtrière” (The Madwomen of the Hell of Salpêtrière). In parallel, she exhibited a series of 260 sculptures in the Salpêtrière Chapel.

In 2015, she published “Iannis Xenakis, un père bouleversant” (Iannis Xenakis, an overwhelming father), this time immersing us in the creative process behind her father’s work, making use of his personal musical and architectural archives. In the second part, she attempts to understand how, confronted with so unique a parent, she herself is constructed. A new, more intimate book on her relationship with Louise Bourgeois is being published by Actes Sud in 2017. The diversity of and connections to be seen in her sculptures and drawings, borne by the need to create life while maintaining a ration of anxiety, take on clearer meaning today in the light of her many books.



Double page :
Pastels © M. Xenakis



REBECCA LOUISE-LAW

“LE JARDIN PRÉSERVÉ”
STABLES CANOPY



© Malcolm Crowthers

ARTISTIC APPROACH

Rebecca Louise-Law is known for the way she transforms space into colourful poetic universes by suspending hundreds or even thousands of flowers within its confines. Rebecca Louise-Law's sculptures exalt the beauty of natural change. Her works evolve as nature takes its course, providing an alternative concept of beauty by embracing preservation and deterioration alike.

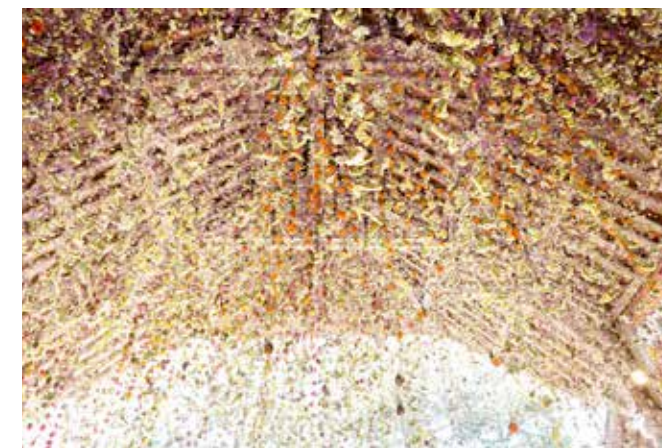
Rebecca Louise-Law works with fresh and dried flowers, allowing the work to evolve naturally. Her installations are designed to last indefinitely, with each component attached individually, and bear witness to the changes of shape and colour produced as time goes by.



KEY BIOGRAPHICAL DATES

A London-based artist who trained at Newcastle University's School of Arts and Cultures in England, Rebecca Louise-Law has worked with natural materials for 17 years, a practice that involves constant exploration of the relationship between nature and humankind. Her work includes philosophical and spiritual aspects: each flower is selected for a particular reason. The copper wire she uses to fix them in place has become her trademark. Colours are chosen and organised with meticulous care.

The artist has exhibited her installations in a wide variety of venues, from galleries to churches: her “The Flower Garden Display'd” project saw her suspending a total of 4,600 flowers from the vaulted ceiling of a church.



“I like to capture and cherish small beautiful natural objects to create artworks that can be observed without the pressure of time. Preserving, appreciating, celebrating and sharing the beauty of the Earth with the world is what motivates me”. Rebecca Louise-Law

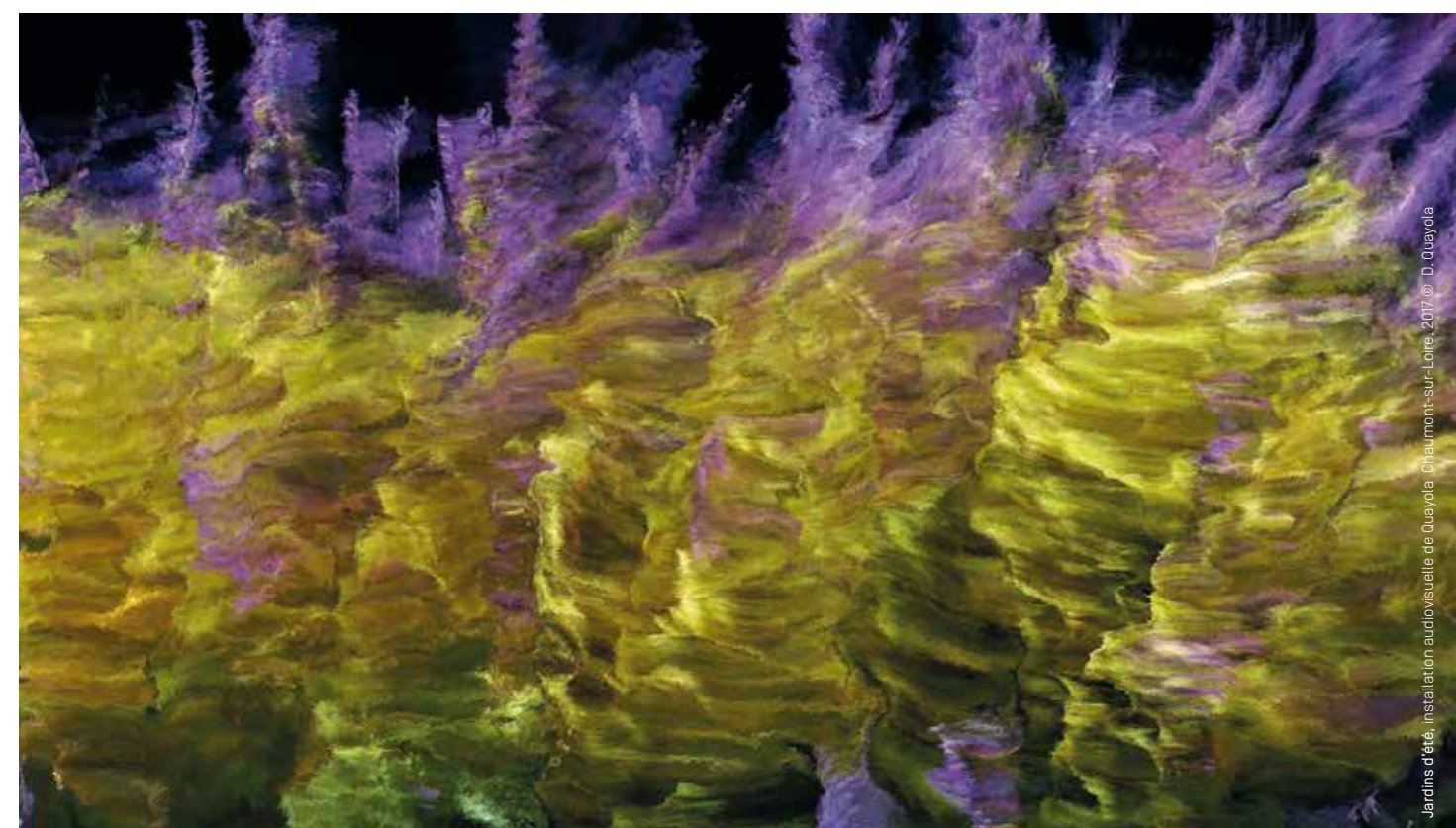
“The power of Rebecca's installations lies in their perpetual transmutation. The living flowers move exquisitely through the natural stages of deterioration: they wilt, lose their colour and dry. By leading visitors along this path of deterioration, Rebecca extends the perceived limits of the beauty of flowers, imbuing them with an artistic value that makes them more than mere objects of decoration”. Amanda Krampf, Director of the Chandran Gallery



Double page :
“Le jardin préservé”,
installation de Rebecca Louise-Law pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander



II. PHOTOGRAPHY AND VIDEO



Jardins d'été, installation audiovisuelle de Quayola, Chaumont-sur-Loire, 2017 © D. Quayola



MIGUEL CHEVALIER

“IN - OUT / PARADIS ARTIFICIELS 2017”
HISTORIC GROUNDS

ARTISTIC APPROACH

The work contributed by Miguel Chevalier is an immersive multisensorial installation.

Visitors are invited to make their way into a dome and leave the physical reality of everyday experience behind them for a while. A second, smaller dome awaits them inside, to which two circular corridors, frontiers between the real and the virtual, give access. In the heart of this second dome, visitors are immersed in a multisensorial virtual space. Projected on the walls at 360°, the “Trans-Natures” digital installation calls first and foremost upon the sense of sight. After “Sur-Natures” and “Fractal Flowers”, “Trans-Natures” presents a new generation of fantastic artificial plants and flowers.

Music specially composed by Jacopo Baboni Schilingi accompanies the mystery of their appearance. A score of “Fatboy” chairs enable visitors to sit back comfortably and make the utmost of this unique immersive experience. To magnify the space, a glossy black floor creates a circular water-mirror effect that reflects the entire projection. Mirrors 2 metres high and set at 30° angles also reflect the projection around the dome’s entire circumference.

“Trans-Natures” is a poetic exploration of the link between nature and artifice. In continuation of an approach initiated in the late 1990s, it builds on observation of the vegetable kingdom and its imaginary transposition into the digital



Miguel Chevalier à Chaumont-sur-Loire, 2014
© Eric Sander

world. This artificial nature, whose forms are reminiscent of undergrowth vegetation, combines various species of trees, shrubs, twigs and foliage. Its development and shapes are inspired by “tree diagrams”, data-organisation systems using the principle of roots, trunks and branches. This nature with its sometimes realistic, sometimes abstract, forms is generated ad infinitum by means of software written by Claude Micheli. Plants spring up at random, blooming and dying at the dictate of various “morphogenetic codes”. The garden constantly renews and transforms itself. Fluid vegetable shapes unfurl in space while arborescences of abrasive branches grow



relentlessly large, sometimes seeming to burst forth from the screen. The work plays with its visitors’ sense of spatial limits. Immersed in its enveloping sphericity, their conception of far and near is reconfigured, opened up to the infinite. The fact that the inner dome is insulated by a circular corridor enables visitors’ total immersion in this artificial paradise. The hemispherical architecture and system of mirrors does away with angles, pushing back the limits of virtual space. Visitors’ bodies are caught within a rain of vegetation that plunges downwards only to vanish away. Some plants become gigantic as they freefall, others fade away as they pass, like clouds of floral pollination, and still others vanish in the distance like fireworks. Visitors see the work’s hanging gardens fall. Its immortal flowers are fugitives, fleeing into the distance. The plants of light that close in on visitors seem to have fallen from the sky. Foliages, thorny flowers and arborescences swirl and intertwine in a mysterious vegetable ballet that fades into nothing. Their gossamer-light dance traces the outlines of a garden which, like a microcosm, seems to sum up the evanescence of beauty and of life.



KEY BIOGRAPHICAL DATES

Born in Mexico in 1959. Lives and works in Paris.

Since 1978, Miguel Chevalier has been using computer technology as a means of expression in the realm of visual arts. He is internationally acknowledged as one of the pioneers of virtual and digital art.

His multidisciplinary experimental work has its sources in the history of art, whose essential data he reformulates. His work tackles the question of immateriality in art, as well as such computer-driven logics as hybridisation, generativity, interactivity and networking. He focuses on a range of themes, including the relationship between nature and artifice, observation of the flows and networks that organise today’s societies, imaginary architecture and virtual cities, and transposition of motifs drawn from Islamic art into the digital world. The images he provides us with are an ongoing examination of our relationship with the world.

Miguel Chevalier has held numerous exhibitions in museums, art centres and galleries throughout the world. He also carries out projects in public and architectural spaces.

Double page :
“In-out : paradis artificiels 2017”,
installation de Miguel Chevalier pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander





DAVIDE QUAYOLA

“JARDINS D’ÉTÉ”
LOWER “LE FENIL GALLERY”

ARTISTIC APPROACH

In August 2016, Davide Quayola carried out a ten-day residency at Chaumont-sur-Loire during which he filmed and recorded the magic of the Historical Park's and Prés du Gouloup's dahlia, sage and delphinium beds.

His residency resulted in a work entitled “Jardins d’Eté” (Summer Gardens), which, thanks to the wonders of digital technology, immerses us in a fascinating “impressionist” world.

Davide Quayola uses flowers as departure points, pretexts for creating emotive spectacle and movement. By playing with image analysis and manipulation algorithms, he revisits photographic images to provide alternative modes of vision and synthesis. Flowerbeds are filmed in very high definition, and then, using special software, the finely detailed flowers are reduced to a two-dimensional, almost abstract mass. Their shapes meld into one another and nature becomes dense, almost impenetrable. The resulting composition seems caught between depiction and abstraction, between the depth of its natural content and the flat surface of the screen.

Contrasting with such images, straightforward graphic representations of movement and colour succeed one another in a set order, reminding us of what actually hides beneath the surface.

Quayola’s “Jardins d’été” pays tribute to the tradition of



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

French impressionism and the later works of Claude Monet. It questions the ways in which nature is observed, studied and synthesised, so becoming a point of departure towards abstraction.

Quayola has re-created conditions similar to classic impressionist landscape paintings, but has done so using sophisticated technological apparatus to capture the delicate nuances of reality that lie beyond the reach of our senses. Natural landscapes are observed and analysed through the eye of the machine and redefined by new modes of visual synthesis.



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 :
“Jardins d’été”,
installation audiovisuelle de Quayola pour le Domaine de Chaumont-sur-Loire, 2017
© Eric Sander





STÉPHANE GUIRAN

“RÉFLEXIONS ONIRIQUES”
LONG GALLERY IN THE STABLES



ARTISTIC APPROACH

“The ‘Réflexions oniriques’ (Dreamlike Reflections) series immerses me once again in abstraction. It frees me from reality and lets me venture into soundscapes with shimmering fragrances. Imaginary quests where nature rids itself of form. Unknown faces appear through the water prism. Treeless forests and forestless trees. Airless skies with wrinkled clouds. Worlds in motion eloquent with the presence of plant life, light and air. United in a ballet celebrating a poetry of the transitory.

Walking alone across virgin lands. I gather a few images in Mount Lozère’s forests. Glimpses of a private watercourse where life flows unsubdued. Water sometimes still, providing me with mirrors in dialogue with the surrounding peaks. Sometimes intoxicated, staggering with trickles of laughter, pouring its limpid treasures onto the light, discreet mosses of Verlaine’s sweet song. The elements bathe me with their presence. I capture their reflections before the moment passes. Evanescent mosaics of light. Silence at play.

The sky overflows with life as it plunges into the water. It bathes there like an unruly child. Wrinkles. Puckers. Runs until it’s gasping for breath. Studs itself with stars. Escapes between two clouds. Comes flooding back on the burning sun. And opens wide on the abysses that reflect it. Whispering to us that water and sky will always be the performers of the most aerial of choreographies. That of passing time.” Stéphane Guiran



Mont Lozère II
© S. Guiran

KEY BIOGRAPHICAL DATES

Stéphane Guiran was born in Var, France, in 1968. He lives and works in Eygalières and Barcelona. An ESSEC graduate, he left the world of graphics in 2001 and turned his hand to sculpture.

From 2002 to 2011, most of his works were created from steel lines, in keeping with his early years as a graphic artist. In 2004, he learned the ropes of casting during a year’s residency in Barcelona, which opened the way to monumental sculpture. The pared-down lines of the work he produced during this period evoke an imaginary form of writing unfolding in space, often inspired by Japanese calligraphy and haikus.

He joined the Alice Pauli gallery in 2011 and started exploring other mediums, photography first of all, around the reflections captured in the “Symétries” series. Then glass and crystal, which rapidly took on a predominant role in his work. Crystal led to more organic shapes, largely inspired by his close relationship with nature. He employs crystal in a range of contemporary expressions: as recycled material through his work on cullet, as pixel or design element, and in dialogues with natural crystals and other crystalline stones.

Nature and abstraction live in his work like the two sides of a single mirror. His latest creations meld his sculptural work with his interest in images through installations combining crystal and video, in which he seeks to involve the onlooker in the feelings that crystals arouse in him.



Mont Lozère IV
© S. Guiran



III. ALSO WELL WORTH SEEING AT CHAUMONT-SUR-LOIRE IN 2017





ANDY GOLDSWORTHY

Installation in the Historic Grounds

Andy Goldsworthy has been shaping subtle works of Land Art since the 1970s, inspired by the elements of nature, in total harmony with the environments in which he creates them. Toying with the stump of a chopped-down plane tree, from which a few stray branches sprout again, the artist has fashioned a wholly new cairn for Chaumont-sur-Loire, where stone and plant intertwine and merge together as the years go by.

EL ANATSUI

Ugwu, Historic Grounds

The great Ghanaian artist El Anatsui, who won the 2015 Golden Lion at the Venice Biennale, has designed an extraordinary hill made from logs, scrap materials and an array of printing plates in sparkling colours at the heart of the Historical Park.

GIUSEPPE PENONE

Already on view at Chaumont-sur-Loire in 2012, with a spectacular sculpture called "Idea di Pietra" (Ideas of Stone) and a permanent garden entitled "Arbre-chemin 2012" (Tree Pathway 2012), laid out in a copse, the Italian artist has produced a new bronze work symbolic of the imprint humankind leaves on nature, echoing the poetic labyrinth he created in the Historical Grounds.

YAMOU

Lien infini, Gouloup Park

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 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".



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

MATHIEU LEHANNEUR

Petite Loire, Stables Yard

Invited to dream up an original "vegetable action", the great designer Mathieu Lehanneur has created "Petite Loire" for the Domain's Stables – a spectacular work in green marble inspired by the river and Chaumont-sur-Loire's trees alike.

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.



Trattenero 8 anni di crescita, 2004-2012
installation de Giuseppe Penone à Chaumont-sur-Loire, 2016
© DR

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 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 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.

VINCENT BARRÉ

Chaos, Historic Grounds

In the Historical Grounds, 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.



CHRIS DRURY

Carbon pool, Gouloupp 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 Gouloupp Park's secrets, in a clever dialogue with the big cedars from the time of Princess de Broglie.

BETTY BUI

Le presse-citron, Gouloupp 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

A creator of natural architecture, Armin Schubert's work is essentially based on raw materials (stones, branches, roots, leaves, earth, etc.). The "spherical objects" entitled

"sub-ex-terre", which he designed for Domaine de Chaumont-sur-Loire, seem to literally rise up out of the ground.

ANDREA BRANZI

Recinto sacro, Gouloupp 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".



Recinto sacro
installation d'Andrea Branzi à Chaumont-sur-Loire, 2013
© Eric Sander

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 Gouloupp 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.



L'Œil de la Mémoire
installation d'Anne et Patrick Poirier à Chaumont-sur-Loire, 2010
© Eric Sander

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

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.

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.



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 Kitchens

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.



L'abri
Installation de Dominique Bailly à Chaumont-sur-Loire, 2011
© Eric Sander

IV. THE DOMAIN OF CHAUMONT-SUR-LOIRE



La constellation du feu, installation de Christian Lapie 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

Over 100 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 - 2016)

Over 400 000 visitors in 2016 (200 000 en 2007)

20 000 children hosted for educational activities in 2016

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.



Vue aérienne du Château / © DR



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



Le jardin flottant du songe
Festival International des Jardins, 2016 / © Eric Sander

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 9th edition in 2017.

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



Château du de l'autre rive de la Loire / © DR



La rivière de tulipes, 2016 / © Eric Sander

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 [Magyart] 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; she will be publishing a work on "art and nature" at Chaumont-sur-Loire in spring 2017.

4. Major projects 2008 - 2016

The Centre of Arts and Nature was founded in 2008 and celebrates its ninth 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 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 Blondes

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

In 2016

Andy Goldsworthy / El Anatsui / Giuseppe Penone / Marc Couturier / Wang Keping / Lee Bae / Pauline Bazignan / Yamou / Jean-Baptiste Huynh / Luzia Simons / Davide Quayola / Han Sungpil



5. Diary for 2017

APRIL 2017

1 APRIL 2017: opening of contemporary art exhibitions and installations

Installation by Sheila Hicks (subject of a Centre-Loire Valley Region's special commission).

Installations and exhibitions by Sam Szafran, El Anatsui, Stéphane Guiran, Sara Favriau, Karine Bonneval, Marie Denis, Andrea Wolfensberger, Mâkhi Xenakis, Miguel Chevalier, Davide Quayola, Gabriel Orozco, Andy Goldsworthy, Yamou, Mathieu Lehanneur, Cornelia Konrads, Henrique Oliveira, Nikolay Polissky, 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, Rainer Gross and Patrick Blanc.

21 APRIL 2017: opening of the "FlowerPower" International Garden Festival

JULY 2017

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 2017

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.



Chaos
installation de Vincent Barré à Chaumont-sur-Loire, 2015 / © Eric Sander



L'archipel de Shodo Suzuki
© Eric Sander



Explosive Nature
Jardins de Lumière, 2016 / © DR

OCTOBER 2017

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 2017 TO FEBRUARY 2018

WINTER EXHIBITIONS

Consult our website internet in September 2017.

There are regular children's workshops throughout the holidays.

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



Splendeurs d'Automne, 2016 / © Eric Sander



Jardins d'hiver, 2016 / © DR



V. USEFUL INFORMATION



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



PRESS AGENCY

Claudine Colin Communication
Caroline Vaisson
caroline@claudinecolin.com
Tél : 33 (0) 142 726 001

PRICES

	Entrance ticket	Reduced fee ¹	Children between 6 - 11
"Domain" ticket for 1 day ²	€18.00	€11.50	€6.00
"Domain" ticket for 2 consecutive day ³	€30.00	€20.00	€10.00
International Garden Festival ticket ⁴	€15.00	€9.50	€5.00
Château ticket ⁵	€12.00	€7.00	€4.00

FAMILY TICKET - €36.00

For two full priced "Domain" tickets, two free admissions are granted to children between the ages of 6 and 11

Free entrance for under 6's

¹ Reduced fee accorded to those between 12 and 18 and to students upon presentation of card

² Access to the whole estate: International Garden Festival, Gouloup Park, Château, Stables and Historic Grounds

³ Access to the whole Estate and the Nocturnal events

⁴ Access to the International Garden Festival, Gouloup Park and Historic Grounds

⁵ Access to the Château, Stables and Historic Grounds

MULTIMEDIA GUIDE

In 10 languages (4 for children) for the Château visit, supplementary tariff of €4.00

Adults 
Children ⁶ 

⁶ Children aged 6 and over



Application also available on



OPENING TIMES

The International Garden Festival is open daily from the 20th of April to the 5th of November 2017, 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 5th of November 2017. 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

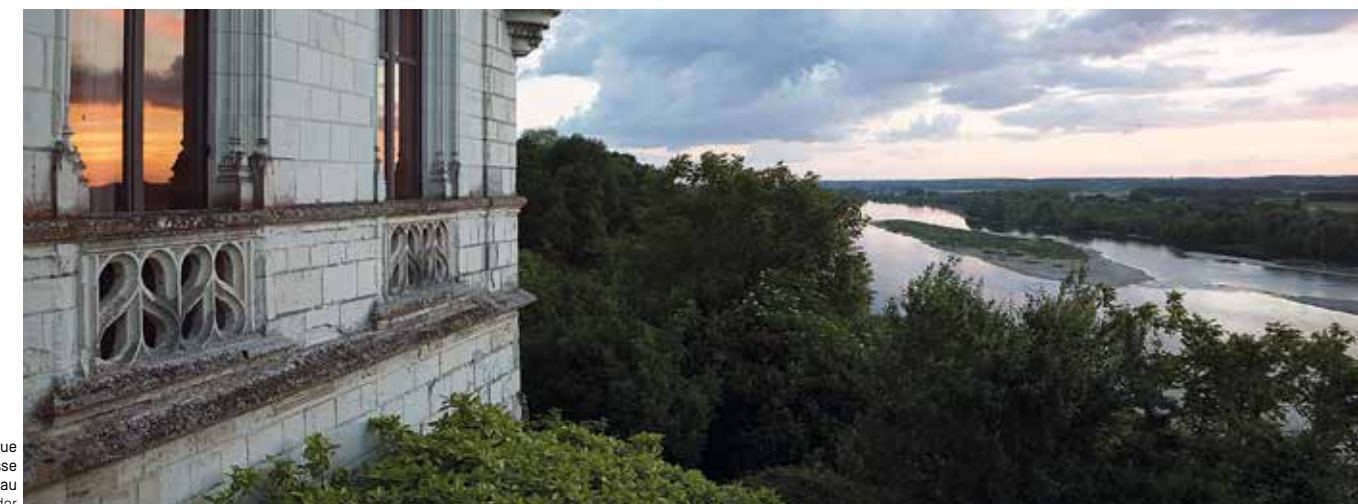
Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris. A10 or A85 motorway, Blois or Amboise junctions.

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.

During the summer there is a direct two-way rail link between Gare d'Austerlitz and Gare d'Onzain / Chaumont-sur-Loire.



FREE CAR PARK



La Loire vue de la terrasse du Château
© Eric Sander



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]





Glossolalia, commande spéciale de la Région Centre-Val de Loire à Sheila Hicks, 2017 - © Eric Sander



Sheila Hicks
© Eric Sander



Saccharumania, installation de Karine Bonneval à Chaumont-sur-Loire, 2017 - © Eric Sander



Herbier de Curiosités, installation de Marie Denis à Chaumont-sur-Loire, 2017 - © Eric Sander



Sam SZAFRAN, Sans titre, 2016. Aquarelle sur carton, 200 x 300 cm. Galerie Claude Bernard / © GCB / Jean-Louis Losi, Paris / ADAGP, Paris



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



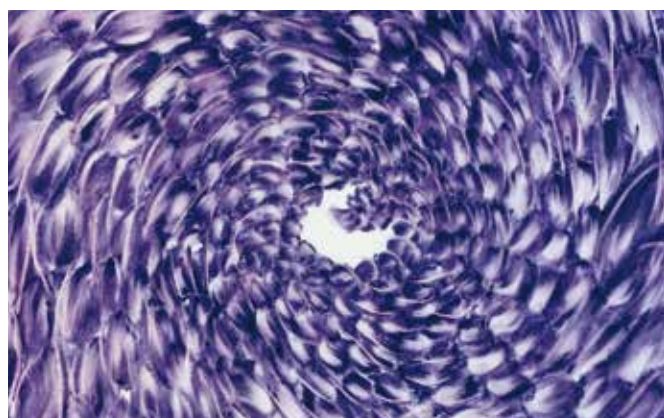
0/1. zwischen Null und Eins, installation d'Andrea Wolfensberger à Chaumont-sur-Loire, 2017 - © Eric Sander



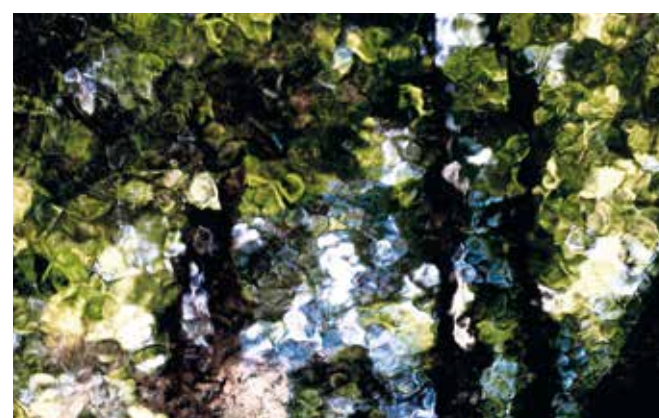
'ou, prologue pour une chimère', installation de Sara Favriau pour le Domaine de Chaumont-sur-Loire, 2017 - © Éric Sander



Le Nid des murmures, installation de Stéphane Guiran à Chaumont-sur-Loire, 2017 - © Eric Sander



Mâki Xenakis
© M. Xenakis



Réflexions oniriques
© S. Guiran



'In - Out / Paradis artificiels, 2017', installation de Miguel Chevalier pour le Domaine de Chaumont-sur-Loire, 2017 - © Éric Sander



NOTES

Domain of Chaumont-sur-Loire
Public Establishment for Cultural Cooperation
Domain of Chaumont-sur-Loire
41150 Chaumont-sur-Loire, France
Tél. : +33 (0) 254 209 922
contact@domaine-chaumont.fr

www.domaine-chaumont.fr

Property of the
Centre-Loire
Valley Region

