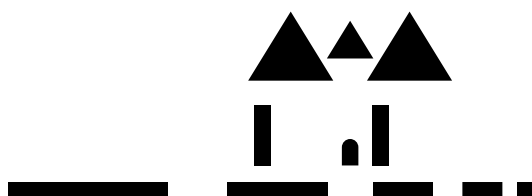


DOMAIN OF CHAUMONT-SUR-LOIRE CENTRE FOR ARTS AND NATURE



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

2019 ART SEASON
30 MARCH - 3 NOVEMBER 2019

CONTEMPORARY ART
EXHIBITIONS
AND INSTALLATIONS

GAO XINGJIAN
EL ANATSUI
AGNÈS VARDA
STÉPHANE THIDET
VINCENT MAUGER
JANAINA MELLO LANDINI
CORNELIA KONRADS
CHRISTIAN RENONCIAT
CÔME MOSTA-HEIRT
MARC COUTURIER
LUZIA SIMONS
MA DESHENG

OPEN ALL YEAR ROUND WWW.DOMAINE-CHAUMONT.FR T. +33 (0) 254 209 922



/Domaine de Chaumont-sur-Loire



@Chaumont_Loire



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THE DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
2019 ART SEASON



A magnificent combination of lush greenery and fine old stone overlooking the river, the Domain of Chaumont-sur-Loire lies at the heart of the Loire Valley UNESCO World Heritage site's cultural landscapes.

An Arts and Nature Centre since 2008, its ambitious programming has made it an unmissable rendezvous for art and garden lovers alike. Its threefold identity – as architectural heritage and a centre for fine arts and the art of the garden – distinguishes it from its fellow Loire châteaux.

Open 363 days a year, the Domain is bursting with life whatever the season. Its year revolves around three major events: the **Art Season** and the **International Garden Festival** in the spring and summer, and the **Chaumont-Photo-sur-Loire** photography exhibitions in the autumn and winter. And in between these annual highlights, there are no few opportunities to share the beauty of the site itself and the burgeoning creativity it inspires.

The Domain is a heady mix of the temporary and the permanent. Although it takes on a new face each year, with a dozen or more visual artists invited to contribute to the Art Season and almost thirty ephemeral gardens designed for the International Garden Festival, the Domain of Chaumont-sur-Loire is also a long-term affair. Such is the case, for example, with the Centre-Loire Valley region's special 3-year commission to the artist **Sheila Hicks** in 2017.



Twelve artists have been invited to Chaumont-sur-Loire for this new Art and Nature season, over which dream and poetry are set to reign supreme. The Château's west and south wings will be exhibiting dreamlike landscapes by the great Chinese artist and winner of the Nobel Prize for Literature **Gao Xingjian**, entitled *Appel pour une nouvelle Renaissance* [Call for a New Renaissance]. 2019 will see the return of the Ghanaian artist **El Anatsui**, with a new installation of rivercraft masterfully upended across from the Loire, symbols of the "forgotten boatmen" who plied their trade at the service of humankind, materials and ideas...

In the Donkey Stables, the Brazilian artist **Janaina Mello Landini**'s ghostly forest of braided ropes is an immaculate silent reflection of the agonies of trees too often subjected to the violence of humankind.

Faithful to his infinitely poetic universe and meditations on time, erosion and the instability of all things, **Stéphane Thidet** has designed two spectacular installations, *Les pierres qui pleurent* (the Weeping Stones) and *There is no Darkness (Il n'est pas d'obscurité)*, to be respectively located in the Bee Barn and the Lower Le Fenil Gallery.

The unclassifiable **Agnès Varda** will be inviting us into her imaginary world and *Serre du Bonheur* (Greenhouse of Happiness), where sunflowers are engaged in joyous dialogue with delicate strips of celluloid from abandoned copies of her old films. That magician of matter **Christian Renonciat** will be making "wood talk" in an erudite dialogue with the Château's and Stables' architecture, while the Domain's Grounds and Farmyard will act as venues for imposing and mysterious sculptures by the Chinese artist **Ma Desheng** and the French artist **Vincent Mauger**. This Art Season will also see its fair share of green creations, with **Côme Mosta-Heirt**'s glass and wooden *Portes* (Doors) in the Château and Stables, a mineral and vegetable vertigo by **Cornélia Konrads**, a *Mille fleurs* (Thousand flowers) tapestry by **Luzia Simons**, and **Marc Couturier**'s subtle porcelain *Orangers* (Orange trees). In short, a new Art Season in which dream, imagination and creation are inextricably intertwined.

Chantal Colleu-Dumond
Art Season Curator



ANNUAL COMMISSIONS AND EXHIBITIONS



Les pierres qui pleurent, installation de Stéphane Thidet pour le Domaine de Chaumont-sur-Loire, 2018 - © DR



GAO XINGJIAN

APPEL POUR UNE NOUVELLE RENAISSANCE
CHÂTEAU



Gao Xingjian à Chaumont-sur-Loire, 2018
© DR

ARTISTIC APPROACH

"With his 'Call for a new Renaissance', that proponent of total art Gao Xingjian is advocating a new way of thinking, in order to change the world and raise awareness through culture. Writer, painter, playwright, stage director and poet, Gao Xingjian is calling for a return to artistic creation without borders, multidisciplinary, non-utilitarian and non-"commoditised", exploring the complexities of the human soul in order to achieve perfect communion between hearts and minds."
Chantal Colleu-Dumond

It is Gao Xingjian's graphic work that is on show as part of the Chaumont-sur-Loire exhibition. A French artist of Chinese origin and winner of the 2000 Nobel Prize for Literature, his Chinese ink creations explore a third path between figuration and abstraction: the world of his dreams. He seeks to bring time and space into painting. *"A rich, highly refined tone is created by the flow of ink, opening up a wealth of visual possibilities capable of prompting true revelations. Painting also opens the doors to an inner journey; anywhere the imagination is up to exploring may be expressed in painting, and such expression is limitless [...]. If spatial relations have been modified in a painting, empty becomes full, black turns into something or nothing, and empty spaces into shining light. A vision very difficult to grasp through direct observation of nature, but in a black and white painting, it is possible to construct a space that takes the onlooker by surprise, that can only be seen in*

dreams: what else is this but an inner image?" Gao Xingjian, *Pour une autre esthétique* (For another Aesthetic), 2001.

"Gao Xingjian's paintings have undoubtedly opened up new horizons for painting in Indian ink and have also overcome the problems encountered by Western contemporary arts, blazing a new trail by revealing fresh perspectives for the art of painting. An inexhaustible series of mental images emerge, caught between the figurative and the abstract, opening a new chapter in the history of art." Liu Zaifu (Mingbao, 2015).

Between his native land's cultural heritage and Western aesthetics, his artistic practice brings a boundless sensibility to the fore. His imaginary landscapes reflect his literary genius, his works for the theatre and opera in particular. In June 2018, he published an essay in Italy entitled *Per un nuovo rinascimento*.

"He is not only an artist and multidimensional man of letters with few peers, he is also a thinker. And his thought goes beyond ridding himself of all ideological constraints, it is also completely independent and, in contrast to the approach taken by philosophers, does not seek to force creation and reflection into theoretical frameworks at any price. From start to finish, his thought is alive, open, never in search of what is known as "ultimate truth". As he says himself, it is simply a matter of continuously deepening one's knowledge of the world and human nature in order to replace philosophical ontology and all value judgements." Liu Zaifu (Mingbao, 2015).





KEY BIOGRAPHICAL DATES

Gao Xingjian was born in Ganzhou, China, on 4 January 1940. His childhood was marked by the conflicts with Japan, which invaded Manchuria in 1931 and finally capitulated in 1945. From 1951 to 1957, he was a pupil at Nanking's secondary school in China, where the painter Yun Zongyin taught him the techniques of watercolour and oil painting. In 1962, he obtained a certificate in the French language from Beijing's foreign language institute and started working as a translator. During the Cultural Revolution (1966-1976), he was sent to the country to work the land between 1970 and 1975, when he returned to Beijing and resumed his work as a translator.

After Mao's death in 1976, he was finally able to travel, visiting France and Italy in 1979. Between 1980 and 1987, he published numerous short stories, essays and plays which displeased the regime of the day. He presented his literary theories in his *First Essay on the Art of the Modern Novel* (1981), generating wide debate on modernism and realism. His productions at Beijing's People's Theatre found favour with the public: his play *Juedui xinhao* [Alarm Signal – 1982] marked the beginning of experimental theatre in China. The government, which did its utmost to counter "spiritual pollution", condemned his satirical play *Che Zhan* [Bus Stop – 1983] on the foibles of Beijing society. In 1985, his play *Yeren* [Wild Man] was the subject of fresh polemics. He mounted a first unofficial exhibition in Beijing alongside the sculptor Yin Guanzong.

The international community lent him their support. Invited by the Berliner Künstlerprogramm in Germany and by France's Ministry of Foreign Affairs, he spent several months in Europe. His first solo exhibition, held at the Berliner Kunsterhaus Bethanien, was a success. In 1986, his play *Bi'an* [The Other Shore] was banned. In order to avoid harassment, he left the city for a year, making his way to Sichuan province and then to the East China Sea

along Asia's longest river, the Yang Tse Kiang. He left China in 1987 and settled in Paris. France granted him political asylum the following year.

In 1989, following the events in Tiananmen Square, he wrote *Taowang* [Escape], a play that led to a complete ban on all his works in China. He became a French citizen in 1997. Even before then some of his writings were in French.

Gao Xingjian was awarded the Nobel Prize for Literature in 2000, "for an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama."

A prolific, multifaceted artist from the very start of his career, he is a writer, playwright, poet, painter and stage and film director. He worked with oil paints up until 1978, since which year he has painted exclusively in Chinese ink. His solo and collective exhibitions have taken him round the world (including to Germany; Austria, Sweden, Taiwan, Poland, Luxembourg, Hong Kong, the United States and Russia). His works are to be found in public collections in Germany, France, Sweden and Taiwan.



Page précédente :
Au fin fond du mont, 2016
Encre sur papier, 69 x 61 cm
© DR

Ci-contre :
© Éric Sander



Art books

Ink paintings by Gao Xingjian (1995),
Goût de l'encre (1996),
L'Encre et la lumière (1998),
L'Esquisse de l'encre de Chine (2000),
Gao Xingjian (2000),
Pour une autre esthétique (2001).

Novels and short stories

Étoile dans une nuit glacée (1979),
Une colombe appelée Lèvres Rouges (1981),
Une canne à pêche pour mon grand-père (1988),
La Montagne de l'âme (1990),
Le Livre d'un homme seul (1999).

Theatre

Signal d'alarme (1982),
Arrêt de bus (1983),
Quatre scènes indépendantes (1984),
Monologue (1985),
L'Homme sauvage (1985),
L'Autre Rive (1986),
La Cité des morts (1987),
Variation sur les sons lents (1988),
La Bible des montagnes et des mers (1989),
La Fuite (1989),
Au bord de la vie (1991),
Dialoguer/interloquer (1992),
Le Somnambule (1993),
Quatre Quatuors pour un week-end (1995),
La Neige en août (1997, devenu opéra en 2002),
Le Quêteur de la mort (2000),
Ballade nocturne (2010),
Chroniques du classique des mers et des monts (2012).

Essays

Premier essai sur l'art du roman moderne (1981),
Recherches pour un théâtre moderne (1987),
Sans isme (1996),
Au plus près du réel (1997),
La raison d'être de la littérature (2000),
Pour une autre esthétique (2001),
Le Témoignage de la littérature (2004),
De la Création (2013),
L'Art d'un homme libre (2017).

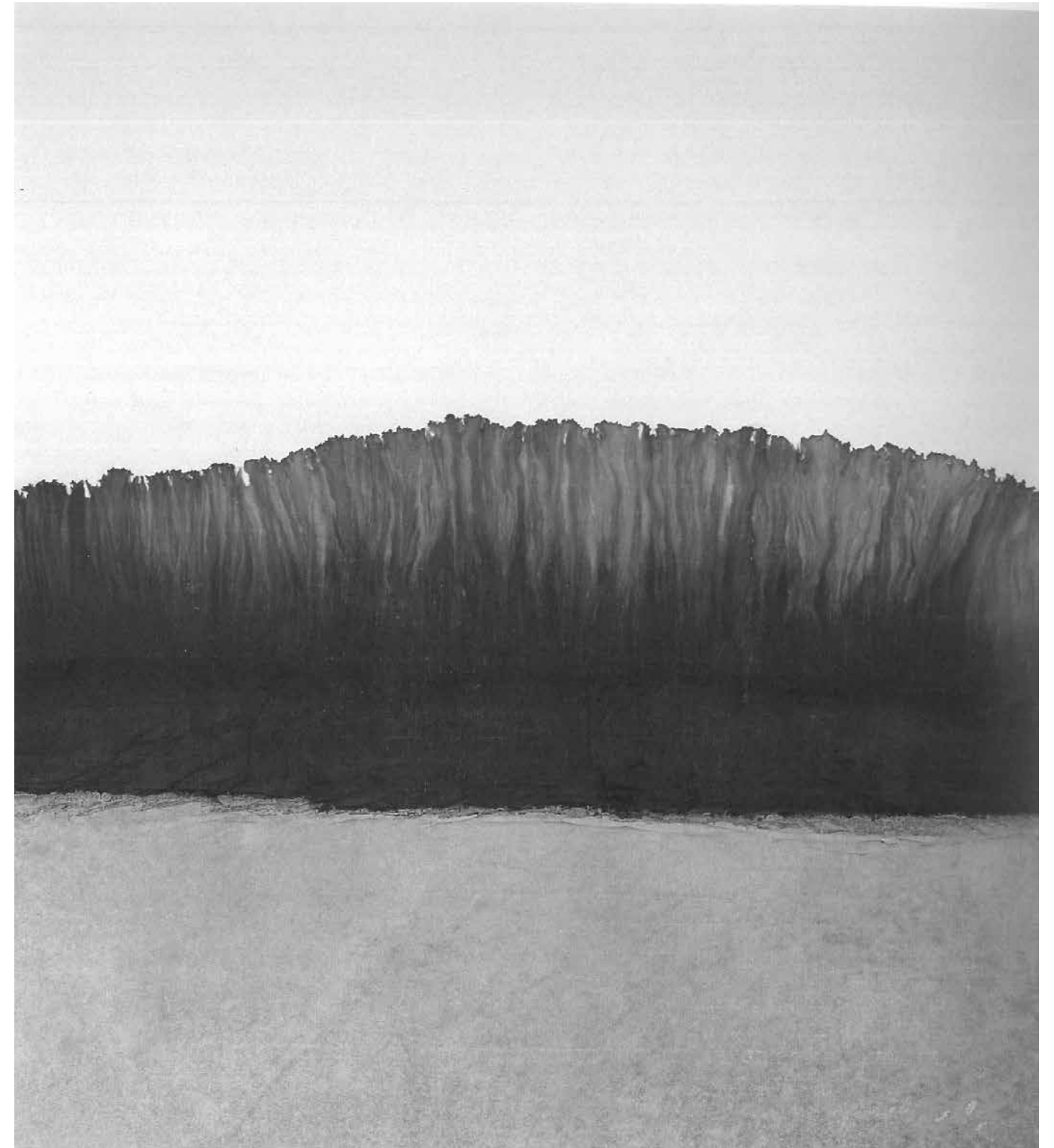
Poetry

L'Errance de l'oiseau (2003).

Films

La Silhouette sinon l'ombre (2003),
Après le déluge (2008).

Ci-contre :
Marée du soir, 2008
Encre sur papier, 144,5 x 184 cm
© DR





EL ANATSUI

CIRE PERDUE
HISTORIC GROUNDS

ARTISTIC APPROACH

Awarded the 2015 Venice Biennale's Golden Lion for Lifetime Achievement and the 2017 *Praemium Imperiale* in Tokyo, El Anatsui is known for his wooden sculptures and complex assemblages of recycled materials. In the late 1970s, he gave precedence to using glass shards and pieces of broken ceramic. 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 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.

He was invited to Chaumont-sur-Loire in 2015, when he created a monumental work entitled *XiXe* which covered the Le Fenil Gallery's walls with gold and silver reflections. In 2016, the Historic Grounds provided the setting for an installation entitled *Ugwu*, composed of accumulations of coloured wood – a piece very much in the spirit of the wooden sculptures he likes to design but drawing inspiration this time from the Domain's immediate environment. For 2019, the Loire's gabarres, the river's traditional flat-bottomed barges, inspired a new work presented in the Historic Grounds.



El Anatsui à Chaumont-sur-Loire, 2018
© DR





CIRE PERDUE (Lost Wax) - 2019 creation at Domaine de
Chaumont-sur-Loire

"Why boats, why barques? For me, the barque symbolises departure, it's what serves to transport human beings, ideals and materials. It sacrifices itself, so to speak, in order to transport human beings and goods of all kinds. The work is called Cire perdue, like a lost work, a lost life. The boat sacrifices itself by carrying human beings and goods: it's usually horizontal, but here it's used vertically. These are dead boats, standing on their ends in order to be celebrated. A glorification of those who have sacrificed their lives, an elevation skywards in an extraordinary sculpture. The boat is sacrificed, just as the wax is lost when you pour the bronze. Energy is lost so as to enable something else to exist. It is the emergence of new things that is celebrated here. The boat has a bronze spinal column. The boats are being converted into bronze, with the basin at the top to enable distribution of the wax."
El Anatsui commenting on his work; comments collected by Chantal Colleu-Dumond.

Chaumont lies on the river's banks. Highly appreciative of river traffic and the fluidity and importance of rivers, the artist has always felt an affinity for boats, as he was born in Ghana, on a peninsula. In his eyes, the boat symbolises departure, journeying, the transport of ideas.

Page précédente :
© Éric Sander

Ci-contre :
Cire perdue,
installation d'El Anatsui à Chaumont-sur-Loire, 2019
© Éric 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.

In 2013, he won the prestigious Charles Wollaston Award for his piece *TSIATSIA - searching for connection*. 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.

In 2017, the artist was awarded the highly prestigious *Praemium Imperiale* in the sculpture category.

THREE OF EL ANATSUI'S CREATIONS AT CHAUMONT-SUR-LOIRE

The Domain of Chaumont-sur-Loire has the honour of accommodating three works by El Anatsui, for whom the Domain is a constant source of inspiration:

XiXe (2015)

Le Fenil Gallery

El Anatsui's monumental mural installations are composed of such "waste materials" as labels and bottle tops. The extraordinary *XiXe* is constituted of gin bottles connected up by copper wires to form a land- and seascape, surrendered to the strength of the winds before becoming desert. These works, alive with shimmering colour, draw inspiration from kente fabrics, items decorated with symbolic patterns and worn by Ghanaian chiefs.

Ugwu (2016)

Historic Grounds

This is an extraordinary hill composed of logs, scrap materials, printing plates and shimmering colours, created by the artist in the heart of the Historic Grounds, in the shade of a protecting linden tree.

Cire perdue (Lost Wax) (2019)

Historic Grounds

For the artist, this rehabilitation of "sacrificed boats" is a way of celebrating all those who work in the shadows to facilitate exchanges.



Ci-contre :
XiXe, Ugwu et Cire perdue,
installations d'El Anatsui à Chaumont-sur-Loire
© Éric Sander



AGNÈS VARDA

TROIS PIÈCES SUR COUR : LA SERRE DU BONHEUR, À DEUX MAINS (SÉRIE DE PHOTOGRAPHIES, 2019) AND
L'ARBRE DE NINI (INSTALLATION, 2019)
GARDENERS COURT GALLERIES



© Julia Fabry, 2018

ARTISTIC APPROACH

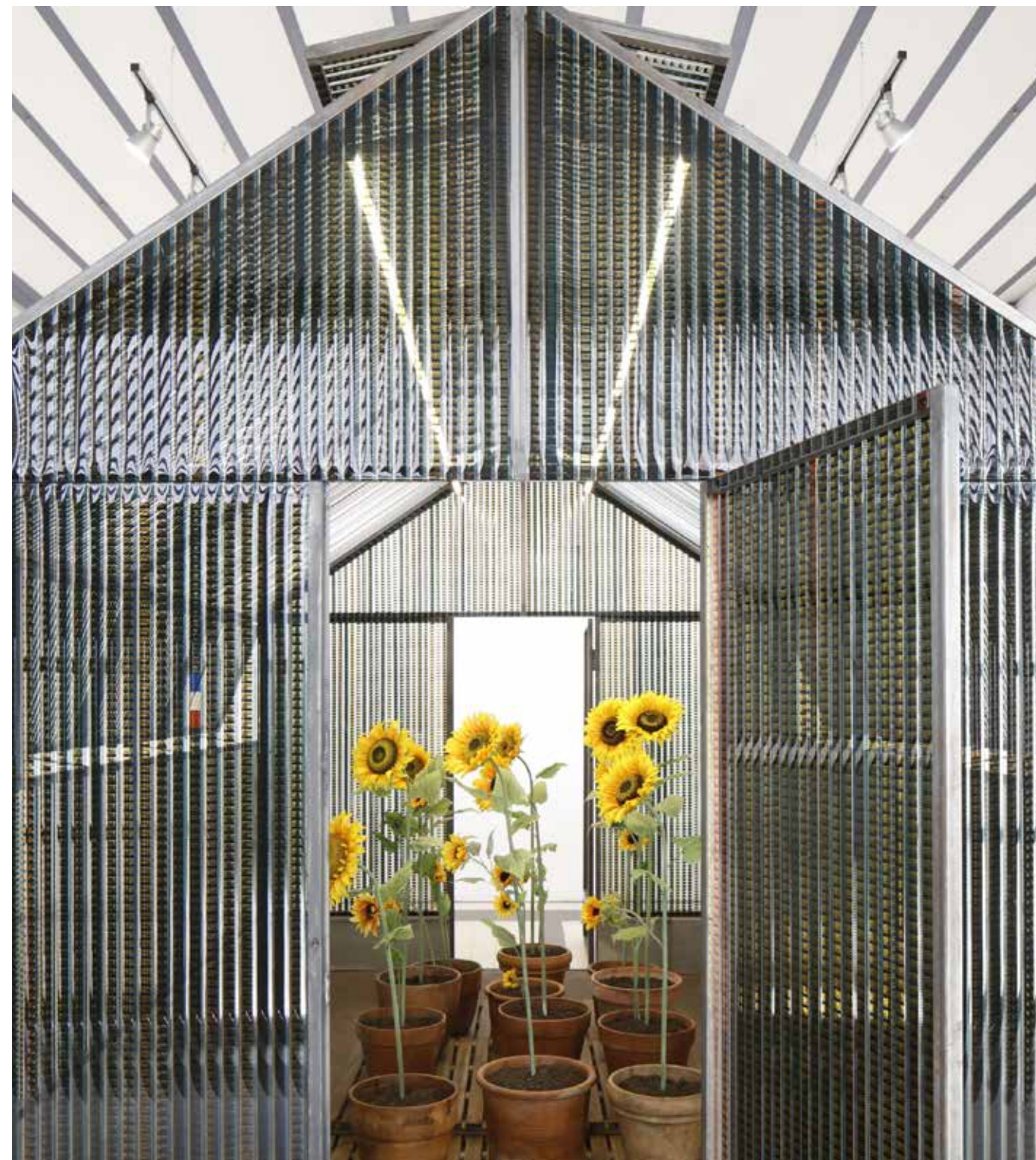
Agnès Varda is exhibiting a hut in the form of a greenhouse where sunflowers are growing. It is made out of a copy of a film she made in 1964: *Le Bonheur* (Happiness).

"My nostalgia for 35-mm cinema films turned into a desire to recycle them... I build huts with abandoned copies of my films. Abandoned because they're now unusable for screenings. They've become huts, favourite houses of an imaginary world."

In those days, copies of films arrived in projection booths in the form of 5 to 8 round metal boxes 4 cm thick. Each box contained a metal reel on which 500- to 600-metre strips of film were wound: the film in images with the soundtrack in an optical record along the side. The booth projector had two lamps; one transmitted the images and the other the sound. These days, films come as digital files containing image and sound and weighing an average of 200 grams when they're not dematerialised altogether. Large numbers of reels and films were simply thrown out... Jacques Demy and I found ourselves stuck with endless copies that cinemas simply didn't want anymore. As you know, I'm a great gleaner and recycler."

This is the third hut I've built. I imagine a specific form for each of my films. Le Bonheur was made in 1964 and told the story of a happy family, played by Jean-Claude Drouot, his wife and children. They liked picnics. I shot the film in Ile-de-France with impressionist painters in mind. The music was by Mozart. The credits were shot near a field full of sunflowers, flowers redolent of summertime and happiness.

I made this greenhouse with its special double windows out of a complete copy of the film, 2 159 metres in all, enough to complete its construction. Visitors will be able to go inside and see the film's transparent images close up. 24 images of dear Claire Drouot equal one second of film. You're surrounded by the film's duration and images of a time long past. And the boxes containing the films became obsolete too. I love those boxes. I remember that we carted around masses of them (at least a hundred), which clinked together when we shoved them into car boots to go and mix the films. Boxes for images, for live dialogue, for music, and for sound effects... Is this nostalgia again and/or recycling? A royal arch made of empty 35mm film boxes invites us to make our way into the kingdom of the second life of films." Agnès Varda





KEY BIOGRAPHICAL DATES

Agnès Varda was born in Belgium in 1928 but left the country with her family in 1940 to escape the bombings. They settled in Sète. She went to Paris as a student, attending Bachelard's classes at the Sorbonne and enrolling in the École du Louvre, where she obtained a Certificate of Professional Competence (CAP) in photography.

In 1949, she worked as a photographer alongside Jean Vilar, who was also from Sète and had just created the famous Avignon Theatre Festival. Her photographs of Gérard Philipe and Maria Casarès brought her to the public eye. She followed the director and his company to China, Cuba and beyond. When she made her first full-length film, *La Pointe courte* (The Short Headland) in 1954, it was no surprise that she chose two actors from the Théâtre National Populaire, Silvia Monfort and Philippe Noiret (then a newcomer to cinema). Edited by the young Resnais, the film heralded the audacities of the New Wave, of which she would become one of the period's few female directors. She followed up her first public success with *Cléo de 5 à 7*, while *Le Bonheur* was awarded the Louis Delluc Prize in 1965.

Alternating feature-length and short documentaries and fictional films; she was commissioned to make a film on the Loire Châteaux in 1957, and then went on to film *Les Créatures*, a dreamlike tale starring Catherine Deneuve. In 1967, she visited the United States along with her husband Jacques Demy, a filmmaker she had met at the Tours Festival in 1958. She got to know Andy Warhol and Jim Morrison in Los Angeles, where she made a film on the hippie counterculture (*Lions Love*) and a documentary on mural paintings. In 1978, she set out to meet her neighbours in *Daguerréotypes*, while in 1982 her film *Ulysse* drew inspiration from a photograph taken in 1954, mixing the real with the imaginary. In 1988, she made two films starring Jane Birkin: *Jane B. par Agnès V.* and *Kung-Fu Master*.

Skipping from one subject to another, a devotee of collage and wordplay, Agnès Varda also bears witness to her times, evoking feminist struggles in *L'Une chante, l'autre*

pas (One Sings, the Other Doesn't) and the plight of those that came to be labelled NFA in *Sans toit ni loi* ("Without Roof or Law" – entitled "Vagabond" in English), which won the Golden Lion at the Venice Film Festival and enjoyed enormous success with filmgoers in 1985. Later, with *Les Glaneurs et la glaneuse* (The Gleaners and I), which she filmed using her digital camera and with a smaller team, she highlighted the excesses of the consumer society.

Agnès Varda has a very special place in French cinema. This being so, she was commissioned to make a film tribute to the 7th Art to mark its centenary in 1995 (*Les Cent et une nuits de Simon Cinéma* – entitled "The Hundred and One Nights" in English). In more intimate fashion, she made three films, including *Jacquot de Nantes* in 1991, based on Jacques Demy's inspired childhood. Awarded an honorary César for Lifetime Achievement in 2001, she has been involved in the contemporary art scene for the past few years, through exhibitions and installations (Cartier Foundation, CRAC Languedoc Roussillon, LUX de Valence, Galerie Obadia, CAFA in Beijing, LACMA in Los Angeles, Centre Pompidou, Blum & Poe Gallery in New York, etc.). In 2008, she made an affecting self-portrait, *Les Plages d'Agnès* (The Beaches of Agnès), which was hailed at the Venice Film Festival and won the César for best documentary film. She was awarded an honorary Oscar in 2017. The same year, she collaborated with artist JR to make the documentary *Visages, villages* (Faces, Places), which was awarded a Golden Eye at the Cannes Festival. Her most recent documentary, *Varda par Agnès* (Varda by Agnès) was presented out of competition at the 69th Berlin Film Festival and broadcast on ARTE on 18 March 2019.

Agnès Varda died on the day of the inauguration of her exhibition in Chaumont-sur-Loire.

Ci-contre :
L'arbre de Nini,

Page précédente :
La Serre du Bonheur,
installations d'Agnès Varda à Chaumont-sur-Loire, 2019 - © Éric Sander





STÉPHANE THIDET

LES PIERRES QUI PLEURENT AND
THERE IS NO DARKNESS (IL N'EST PAS D'OBSCURITÉ)
BEE BARN AND LOWER LE FENIL GALLERY



Stéphane Thidet à Chaumont-sur-Loire, 2019
© Éric Sander

ARTISTIC APPROACH

Stéphane Thidet creates ordinary worlds in which something is always off-kilter. His works present his vision of reality, imbuing it with fiction and poetry. Drawing on everyday situations, he highlights the notion of instability in the face of the erosion by time and action that finally leads to their disappearance. His various creations are the result of a simple gesture which he applies to objects and situations. His work is both sculpture and installation.

Playing with natural components, Stéphane Thidet comes up with intensely poetic visions, immersing audiences in dreamlike worlds, where his imagination engages in subtle dialogue with those of the onlookers who contemplate them.

Les pierres qui pleurent (the Weeping Stones)

Hanging by ropes from the Bee Barn's ceiling, stones slowly drip-dry.

Drop by drop, water falls on a powdered clay surface, crystallising a petrified halo.

There is no Darkness (Il n'est pas d'obscurité)

The ground is covered with a liquid skin. Duckweed is spread across the surface. A warm light drifts slowly from an upturned glass bulb. Delicately, its motion tears the vegetable film, separating its tiny leaves and tracing a goalless pathway through them. A work that speaks to us of time, light and shadow in an endless pattern.

Ci-contre :
Les pierres qui pleurent,
installation de Stéphane Thidet à Chaumont-sur-Loire, 2019
© Éric Sander





KEY BIOGRAPHICAL DATES

Born in Paris on 20 May 1974, Stéphane Thidet lives in his native city and works in Aubervilliers. He graduated from Rouen's Higher School of Fine Arts in 1996 and from the National Higher School of Fine Arts in Paris in 2002, and has taught at Nantes' Higher School of Art (volume and space) since January 2017. He is represented by the Aline Vidal Gallery in Paris and the Laurence Bernard Gallery in Geneva. His works are to be found in the public collections of the National Contemporary Art Fund, the City of Paris' Municipal Fund and Alsace's Regional Fund for Contemporary Art (FRAC).

SOLO EXHIBITIONS (SELECTION)

2018

Détournement, La Conciergerie, Paris, France
Solitaire, Chiesa di Santa Monaca, Florence, Italy

2017

Tout un monde, Fondation pour l'Art Contemporain- Espace Écureuil, Toulouse, France
Sur le fil, Le Pavillon Blanc, Colomiers, France

2016

Désert, Abbaye de Maubuisson, Saint-Ouen l'Aumône, France
Une histoire vraie, FIAC hors-les-murs, Musée Eugène Delacroix, France
Solitaire, Collège des Bernardins, Paris, France

2011

Du vent, FRAC Basse-Normandie, Caen, France
Vie sauvage, La Maison Rouge, Paris, France

2009

Crépuscule, Lab-Labanque, Béthune, France

GROUP EXHIBITIONS (SELECTION)

2018

Sculpter (faire à l'atelier), Musée des Beaux-Arts de Rennes, France
2017

Le Voyage d'Hiver, Château de Versailles, Versailles, France
International New Media Art Festival, Diaoyu Fortress, Hechuan, China

Un été au Havre, Bassin du Commerce, Le Havre, France

Le partage des eaux, Parc des Monts d'Ardèche, France

2016

Nuit Blanche, Parvis de l'Hôtel de Ville, Paris, France
Gigantesque !, Domaine Pommery, Reims, France

Switch On !, Palácio Pombal, Lisbon, Portugal

Day for night, collection vidéo d'Antoine de Galbert, Le SHED, Notre-Dame-de-Bondeville, France

Sortir du Livre, Mains d'œuvres, Saint-Ouen, France

2015

3^{ème} Biennale industrielle d'art contemporain de l'Oural, Yekaterinburg, Russia

Un été dans la Sierra, FRAC Ile-de-France, Le Château de Rentilly, Bussy-Saint-Martin, France

Élévations, Palais Idéal du Facteur Cheval, Hauterives, France

From Walden to Space, Pioneer Works, New York, USA

FOMO, Friche Belle de Mai, Marseille, France

Habiter, Domaine de Chamarande, Chamarande, France

A Night of Philosophy, Ukrainian Institute of America, New York, USA

2014

Inside, Palais de Tokyo, Paris, France

Portizmir 3 (It's Enough !), Austro-Turk Tobacco Warehouse, Izmir, Turkey

A book between two stools, Fondation Boghossian - Villa Empain, Brussels, Belgium

La Collection impossible, Fondation Fernet-Branca, Saint-Louis, France

2013

De leur temps, Hangar à Bananes, Nantes

La quatrième dimension, Musée d'Art Moderne et d'Art Contemporain, Nice, France

2012

Fantastic, Gare Saint Sauveur, Lille, France

2011

My Paris, Me Collectors Room, Berlin, Germany

2010

FIAC 2010

Nos meilleurs souvenirs, Domaine Pommery, Reims, France

Ceci n'est pas un casino, Casino Luxembourg, Luxembourg

Ci-contre :
There is no darkness (Il n'est pas d'obscurité),
installation de Stéphane Thidet à Chaumont-sur-Loire, 2019
© Éric Sander





VINCENT MAUGER

LA DÉRIVE DES REPÈRES AND
GÉOMÉTRIE DISCURSIVE
FARMYARD FOOTBATH AND
HISTORIC GROUNDS

ARTISTIC APPROACH

Vincent Mauger's work is an ongoing search for materialisation, concretisation of mental space. By "mental space", he means the construction of thoughts that come into being in the face of an area or place, as well as virtual worlds and mathematical or schematic constructions developed so that viewers can project themselves into non-existent or faraway places.

He often confronts a real area – the exhibition venue – with a representation of a mental perception of another area. Employing ordinary building materials, he reconstructs representations of landscape that come close to computer-generated images or mathematical and schematic constructions. He sets real, concrete building techniques alongside scientific and virtual imaging techniques.

The principles underlying the assemblages of components remain visible: viewers can take hold of them mentally and imagine themselves following the act of construction or modifying its configuration.



Vincent Mauger à Chaumont-sur-Loire, 2019
© Éric Sander

His sculptures are made from simple materials: wood, fabric, tiles, and plastic and metal tubes. They remain identifiable, but the ways in which they are used create discrepancies in comparison with their ordinary appearance. The sculptures seem to be rough outlines, sketches developing in space. Inside a building, we come across fragments of landscapes, extensions of space, as it were, giving concrete form both to mental images and places conducive to reflection.

Ci-contre :
Géométrie discursive,
installation de Vincent Mauger à Chaumont-sur-Loire, 2019
© Éric Sander





KEY BIOGRAPHICAL DATES

Vincent Mauger was born in 1976 and graduated from the Angers, Paris, Rennes and Nantes Higher Schools of Fine Arts. He lives and works near Nantes.

SOLO EXHIBITIONS (SELECTION)

- 2016
Sans titre, sculpture, façade de l'Hôtel de Gunzburg, siège de la société Groupama, Paris, France
Sans titre, installation in-situ, Arte Sella, Incontrati Internazionali Arte Nature, Trente, Italy
La Géométrie des Pierres, Musée Joseph-Denais, Beaufort en Vallée, France
Monument Synthétique, Caves de la Maison Ackerman, Résidence Ackerman + Fontevraud la Scène, Saint-Hilaire-Saint-Florent, France
- 2015
Nulle part, c'est déjà ailleurs, Le Point Commun, Annecy, France
House of cards, installation in-situ, Nouveau pont de Saint Gervais, Saint-Gervais-les-Bains, France
Ni réponse, ni solution, Le Portique (espace d'art contemporain), Le Havre, France
L'élément du vide, École municipale des Beaux-Arts de Saint-Brieuc, France
- 2014
Présence stratégique, installation in-situ, Les Champs libres, Rennes, France
- 2013
Des abscisses désordonnées, Centre d'art contemporain Micro Onde, Vélizy-Villacoublay, France
Système adéquat, La Maison Rouge - fondation Antoine de Galbert, Paris, France
- 2012
Super Asymmetry, Centre d'art contemporain de la Maréchalerie, Versailles, France
L'omniprésence des possibles, Musée de l'Hospice Saint Roch, Issoudun, France
L'absence de règles est-elle une règle en soi?, Centre d'art, Istres, France
La chose et son objet, Galerie de la scène nationale, Bar-le-Duc, France
- 2011
La multiplication des contraintes, Centre d'art du Parc Saint Léger - Abbaye de Corbigny, France
Des illusions radicales, Centre d'art du Vallon du Villaret, France
- 2010
Anarchy in the Symmetry, Galerie Marcel Duchamps, France
École municipale des Beaux-Arts de Châteauroux, France
In Situ #4, Le Bol - Association Mixar, Orléans, France
- 2009
Sans titre, le Lieu Unique, Estuaire 2009, Nantes, France
The Undercroft, La Fabrica, Brighton, Great Britain

GROUP EXHIBITIONS (SELECTION)

- 2016
FIAC Hors les murs, Jardin des Tuileries, Paris, France
- 2015
FIAC Hors les murs, Jardin des Plantes, Paris, France
- 2014
Sans titre, 14 artistes pour le Musée des arts, l'Atelier, Nantes, France
Installation in-situ, *La possibilité d'une faille dans nos certitudes*, exposition collective *Capitaine Futur et le voyage extraordinaire*, La Gaité Lyrique, Paris, France
FIAC Hors les murs, Jardin des Plantes, Paris, France
Sculpture *Résolution des forces en présence*, Le Voyage à Nantes, Place du Bouffay, France
- 2012
Passeur, Passage Kunstlerhaus, Vienna, Austria
Si j'avais un marteau, Musée des Beaux-Arts de Nantes, France
FIAC hors-les-murs, Jardin des Tuileries, Paris, France
- 2011
FIAC hors-les-murs, Jardin des Plantes et Jardin des Tuileries, Paris, France
Nos plus belles années, Expérience #8, Domaine Pommery, Reims, France
- 2010
Dynasty, Palais de Tokyo et Musée d'art moderne de la ville de Paris, France

Ci-contre :
La dérive des repères,
installation de Vincent Mauger à Chaumont-sur-Loire, 2019
© Éric Sander





JANAINA MELLO LANDINI

CICLOTRAMA
DONKEY STABLES



Janaina Mello Landini à Chaumont-sur-Loire, 2019
© Éric Sander

ARTISTIC APPROACH

Ciclotrama is a neologism invented by Janaina Mello Landini as a name for the project she has been developing since 2010.

Working with thread and rope, she creates installations in situ, occupying space in immersive and unexpected fashion.

For her, a *Ciclotrama* is a section of a continuous binary cycle. A hierarchical schematic structure composed of interdependent parts, re-enacting an all-encompassing syntopy and entropy, opposites in a single system made up of individuals.

The artist's main goal is to create a physical experience of tension, portraying imaginary networks that define spaces and tell stories. Social mapping of individual networks shows the infinite interconnections and interdependences of personal trajectories through a system, society and the world as a whole. The movement of bodies (ropes) and the relationship between rhythm and time are also fundamental aspects of these series.

"Hence, the tormented tree, the restless tree, the impassioned tree can provide images for all human passions. Legend tells us of trees that bleed, of trees that weep."

Sometimes it even seems that the wailing of trees touches our souls more closely than the far off howling of beasts. They complain more silently, their pain seems deeper to us. The philosopher Jouffroy put it very simply: "At the sight of a tree on a mountain, buffeted by the winds, we cannot stay unmoved: the sight reminds us of man, the sorrows of his condition, a multitude of cheerless ideas". It is precisely because the sight is of such simplicity that the imagination is stirred. The impression is deep and yet the expressive value of a tree bent beneath the storm is insignificant! Our being is set trembling by a primitive sympathy. The sight makes us understand that pain is in the cosmos; that the elements are at war with each other, that beings have contrary desires, and that rest is only a passing good. The suffering tree is an apogee of universal pain." Gaston Bachelard, *Air and Dreams. Essay on the imagination of movement*, 1943.

At Chaumont-sur-Loire, Janaina Mello Landini has designed an original project for the Farmyard's Donkey Stables, where suspended gossamer-light structures interact with the gallery's wooden architecture.

Ci-contre :
Ciclotrama,
installation de Janaina Mello Landini à Chaumont-sur-Loire, 2019
© Éric Sander





KEY BIOGRAPHICAL DATES

Janaina Mello Landini was born in São Gotardo, Brazil, in 1974. She lives and works in São Paulo.

An architect by training, she studied physics and mathematics. Her work reflects these interests and also draws on her observations on time, while expressing her own poetic viewpoint, to “weave” her vision of the world. Her work varies in scale, from canvas format to more monumental spaces that the artist takes over for her in situ installations.

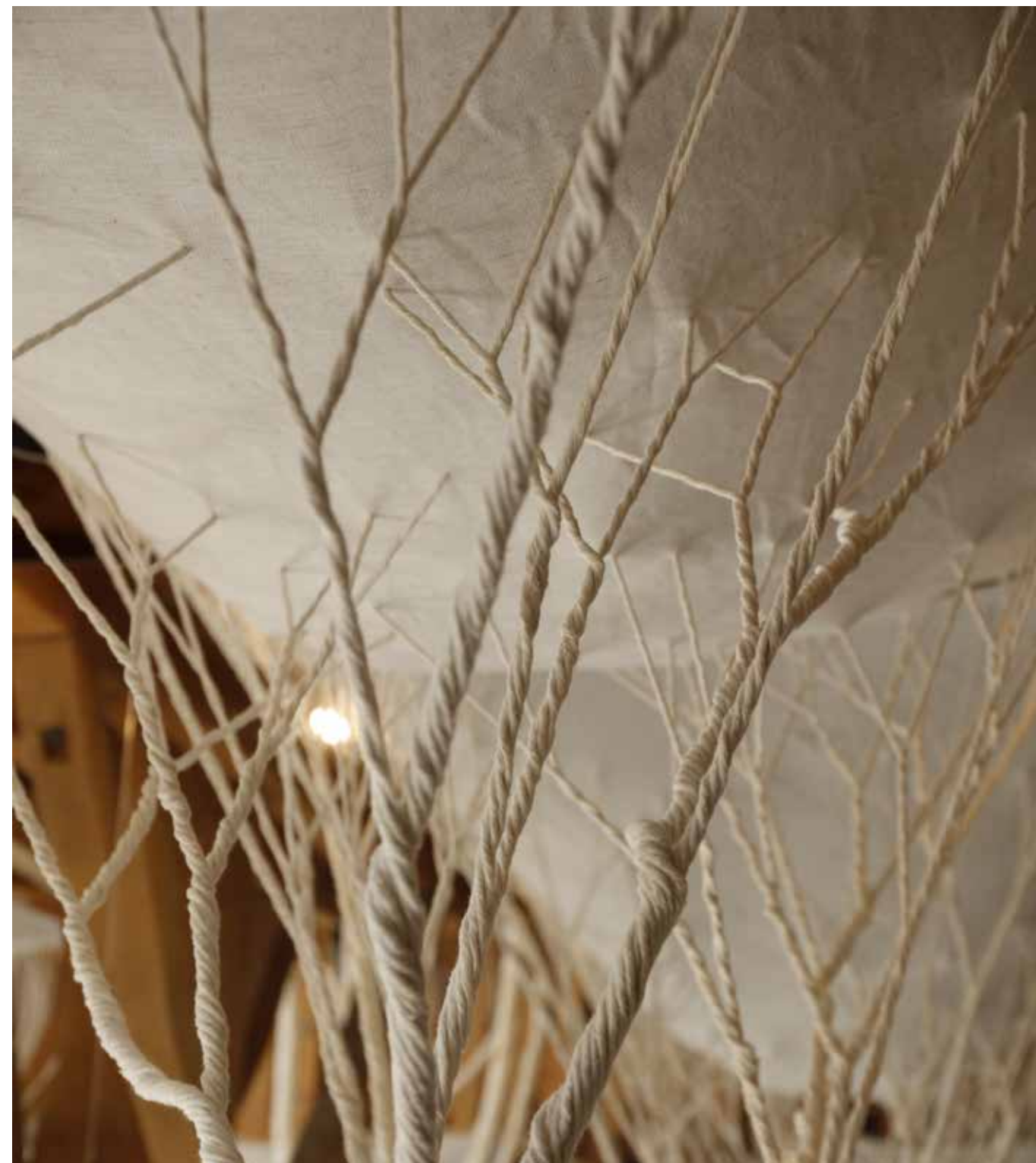
Since 2010, the artist has exhibited her creations in Brazil, Latin America and Europe.

In 2016, her work was on display at the Palais de Tokyo in Paris, and in 2017 at the Rijswijk Textile Biennial in Holland.

In 2018, one of her works was on show at the Centquatre-Paris as part of the exhibition of the BIC collection.

An in situ installation in the *Ciclotrama* series is currently on view at the Carmignac Foundation on Porquerolles Island.

Ci-contre :
Ciclotrama,
installation de Janaina Mello Landini à Chaumont-sur-Loire, 2019
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CORNELIA KONRADS

RUPTURE (LAKMÉ'S DREAM)
STABLES



Cornelia Konrads à Chaumont-sur-Loire, 2019
© Éric Sander

ARTISTIC APPROACH

Cornelia Konrads creates work in situ, usually using materials found in the immediate surroundings so that her works merge with their environment. This subtly developed merging mechanism leaves the viewer with an impression of dislocation in the landscape.

"I like the idea of showing that there is something of the invisible in the visible", Cornelia Konrads explains. "I like reawakening the joy of thinking of possibilities, of what could be. I like those instants of sudden amazement that shake us out of our numbness [...]. What interests me the most is order and chaos. Visible and invisible. Material and immaterial. And I don't see them as contradictions. They are like poles that are to be found in all things. I like moments of amazement and annoyance. Usually, when we look we don't see. We carry on regardless in a sort of monologue with ourselves. This annoyance, this amazement shakes us out of our mental numbness." Cornelia Konrads, *The Gate* (2004-2006), documentary film by Antoine de Roux.

In Cornelia Konrads' world, stones dance above the ground, branches form unresolved porticos, books are written with brambles and drops of water... Ready to break apart

before our eyes, her works are spaces of transition and interrogation, traps capable of raising possibilities and, with luck, awakening the joy of another viewpoint.

Like her artistic practice, imbued with gravitas yet free of gravity, her installations contain "the instant of disaster" alongside "an instant imbued with humour and joy". Confronted with constellations of stones or twigs, our eyes linger on the empty space left between disjointed components. Poetry comes into play, the imagination breaks free. The work is a passage from one world to another, confirming the poet Paul Éluard's injunction, "There is another world, but it is in this one".

Cornelia Konrads is able to breathe motion into what we believed to be inert, infusing us with a kind of magical thinking that enriches our perception.

At Chaumont-sur-Loire, Cornelia Konrads immerses her audience in an extraordinary combination of mineral and vegetable, where plants appear to be raising the venerable brickwork of the Domain's listed Stables, in a poetic vertigo of stone.

Ci-contre :
Rupture (Lakmé's dream),
installation de Cornelia Konrads à Chaumont-sur-Loire, 2019
© Éric Sander





KEY BIOGRAPHICAL DATES

Cornelia Konrads was born in Wuppertal in 1957 and lives and works in Barsinghausen in Germany. She studied philosophy and cultural sciences before becoming a teacher.

In 1998, she finally devoted herself to art, developing impressive installations in situ in public spaces, sculpture parks and private gardens. Whether permanent or ephemeral, they are all very much part of the land art movement, using their natural settings and the materials they provide. Over the past 20 years, she has continued her tireless journeying across all five continents, creating timeless works for solo and collective exhibitions and during her many residencies.

INSTALLATIONS (SELECTION):

2004

SénArt en Forêt, Fontainebleau, France ; *Sentier Art et Nature*, Jaujac, France ; Winter-Biennale, Luleå (Sweden)

2005

Kamiyama, Japon ; International Sculpture Project, Australia

2006

Sculptures en Chartreuse, France

2007

Les Territoires occupés – Arts plastiques et Monde Agricole, Corbigny, France ; Guandu International Outdoor Sculpture Exhibition, Taiwan

2008

Horizons Arts-Nature en Sancy, France

2009

Chemin d'Art, St. Flour Contemporary Art Festival, France

2013

International Biennale of Land Art, South Africa ; *Éphémères – Parcours d'art contemporain Sud Dordogne*, France

2014

Domaine du Rayol, France

2015

Domaine de Chaumont-sur-Loire, France ; Domaine du Rayol, France ; *Global Nomadic Art Project India*, India

2016

Reserva do Ibitipoca, Brazil ; Set design for the Theatre Production *Tinkers*, Canada

2017

Solo exhibition at the Hanover Kunsthalle Eisfabrik, Germany ; Biennale of Landscape Architecture, Italy

2018

Fondation Carmignac, France ; *Blackwood Pathways – Sculpture in the Wild*, USA

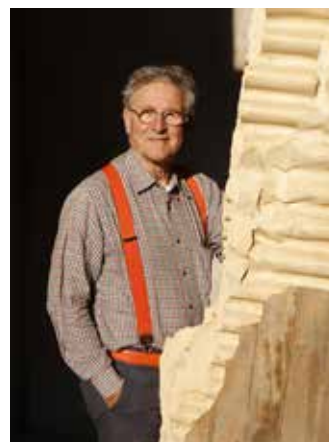
Ci-contre :
Rupture [Lakmé's dream],
installation de Cornelia Konrads à Chaumont-sur-Loire, 2019
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CHRISTIAN RENONCIAT

DOUCEURS AND TROUBLEMENT
DONKEY STABLES UPPER GALLERY,
CHÂTEAU AND STABLES



Christian Renonciat à Chaumont-sur-Loire, 2019
© Éric Sander

ARTISTIC APPROACH

Christian Renonciat is a past master at the art of playing with appearances and surprising the eye. He “makes wood talk”, suggesting sponginess, fragility and softness with a hard material that he masters to perfection, combining amazing technical virtuosity with a deep-seated and highly sensitive conceptualisation of his work.

Christian Renonciat's installations at Chaumont-sur-Loire dialogue with the Stables' architecture, in the horses' kitchen and thoroughbreds' loose boxes alike. The artist's work is also to be seen in the Château itself, where his creations resonate with the furnished apartments' very soul.

“Crumple, tear, glue, drape...

Fold, wrap, contain, hide and show...

Feel, listen, caress, reveal, remind, make heard...

The subject is not so much the material as the body reflected in it, as in a mirror: it comes alive there, find itself there.

The surface of things speaks to us of intimacy, of our infant selves, our primal being.

Even before we are born, our bodies record an infinite number of sensations, later forgotten, which together form the memory of a world perceived at our own level. From our very first meals as babies, each and every emotion in our lives is experienced, coloured and “sensoried” without our

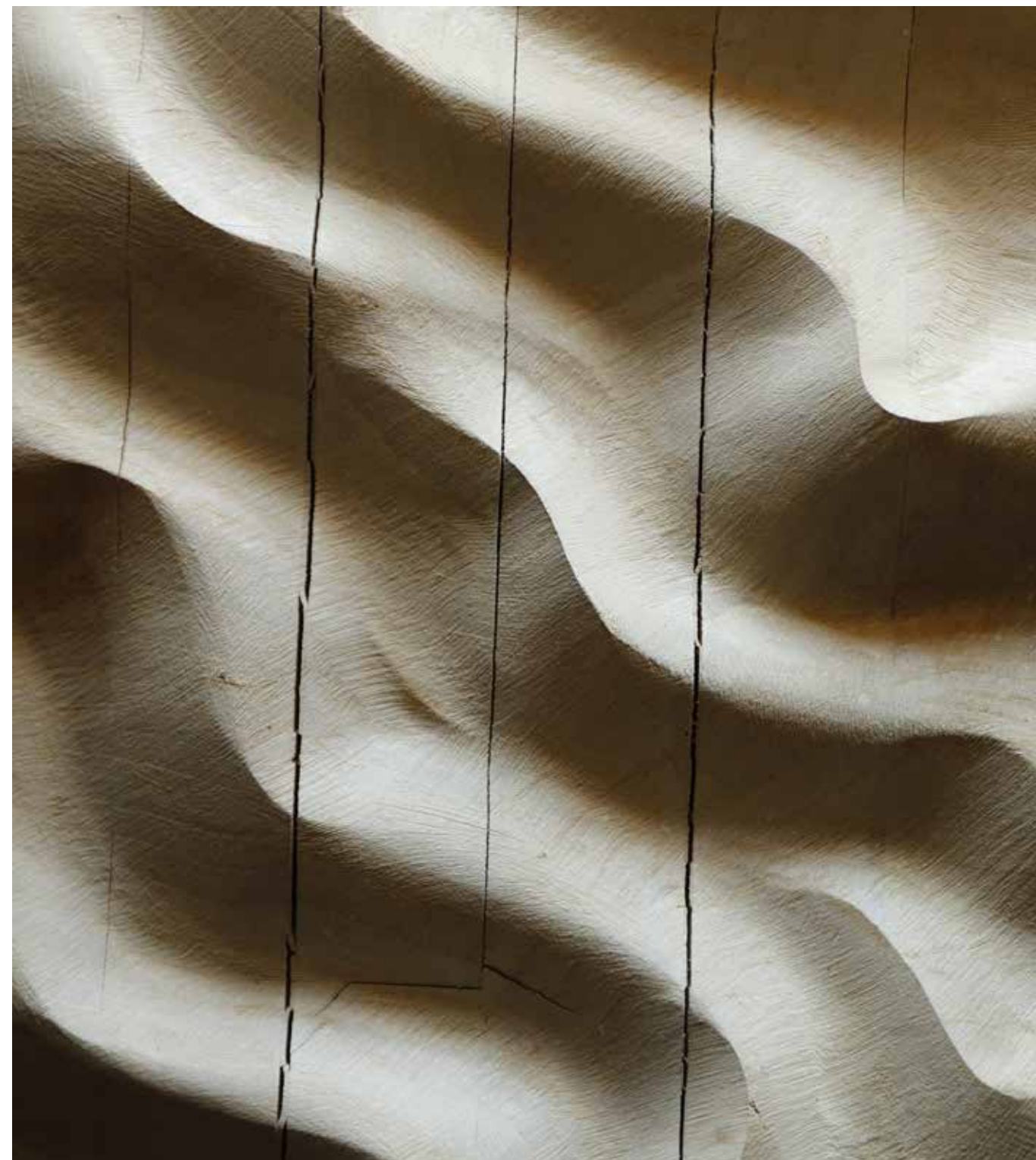
knowledge. Thereafter, they are no longer just hot and cold, wet or dry, smooth or rough, or sweet or bitter, but much more subtle sensations combining all our senses: a flavour and a whisper, a smell and a texture, music and a colour. In other words, our emotions have substance, not just form. They are a colouring we remember.

Hold up a mirror to this body that feels, make it linger a while in this library of sensations, make it aware, if only briefly, of this stored wealth – that's what I try to do, one step at a time, when I work with wood.

If there is actually a substance of sensations, it's because there's a substance of things.

First of all, there's wood: one of those natural materials that the body favours. It is the medium between sculpture and viewers. Wood calls to them with immediate physicality, making them say, “I like wood because it's warm.” But this warmth they talk about, it's their own, which the wood sends back to them. That's how contact is made.

Then, there is matter. Not wood this time; but cardboard, wool, paper, leather, cotton and silk. What the sculpture speaks to us of is not decoration (the draped, the crumpled, the trussed up?), but a sound, a texture, suppleness or stiffness, smell or taste, warmth or glaze, tension or weight, gentleness or turmoil.” Christian Renonciat





KEY BIOGRAPHICAL DATES

Born in Paris in 1947, Christian Renonciat graduated from the Sorbonne with a degree in philosophy.

In 1969, he joined an art studio in Antibes, where he spent six years learning all the techniques of working with wood. In 1975, he opened his own studio in Valbonne, where his first sculptures were created.

Upon his return to Paris, he mounted his first exhibition in 1978, held at the Alain Blondel Gallery. The passing years crystallised his interest in the substance of things as a subject, sculpted in wood via a range of representations running from the hyperrealistic to the hyper-abstract.

In 1984, he set out to explore a parallel path, monumental creations combining imagination and technique in a wide range of materials (including cast steel, bronze, aluminium and gardens), often with something of an imaginary archaeology about them.

Installations in Saumur, Tokyo, Sapporo, Atlanta, San Francisco, Monte-Carlo, Aytré, La Rochelle, Paris, Issy, Reims, London, Seoul, etc.

These days, he is back to seeking out the substance of things in large-scale mural compositions of sculpted wood – tapestries of serge, plastic, wool, paper or cardboard.

Regular exhibitions, including in France, Switzerland, Belgium, the United States, Japan, China and South Korea.

Ci-contre :
Troublement

Page précédente :
Douceurs,
installations de Christian Renonciat à Chaumont-sur-Loire, 2019
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CÔME MOSTA-HEIRT

PORTES
WINE CELLAR, CHÂTEAU

ARTISTIC APPROACH

Initially intent on becoming a poet, Côme Mosta-Heirt became neither a painter nor a sculptor. He is a visual artist who rejects the idea of installations: “they’re for bathrooms”, he jokes. Instead, his work questions the relationship between painting and sculpture, above all in space. His method consists of arranging volumes of coloured wood. Before they are allotted their places, it is as if they did not exist. His art is a continuous hesitation that is resolved in action, in doing. He uses a band saw to cut lengths of wood of various sizes, working in random fashion to produce unexpected angles: almost a form of automatic writing. He then assembles them in the simplest possible way, just as they come, and applies successive coats of paint, using varnish from the first coat onwards, resulting in a very dark colour rendition. His exploration of space through paint has led him to produce geometrical shapes that he calls “jambs” and “structures”, modules akin to branches or living ramifications.

Côme Mosta-Heirt’s *Portes* (Doors), presented this year in Château’s wine cellar, were inspired by his observation of Étretat Bay, which is framed by two limestone cliffs resembling his “jambs”: the Porte d’Amont (Upstream Door) and the Porte d’Aval (Downstream Door).

The artist has used two blocks of Altuglas, a recyclable transparent acrylic glass, to which he has added his preferred medium, wood, to form a pyramid composed of 44 pieces. The complete structure covers a surface area of 6.5 x 2.5 metres. The blocks of Altuglas act as two giant lenses that reflect the

wood’s carefully worked colours: fifteen different shades of greens (emerald green, bottle green, gunmetal green, British Racing Green, Veronese green and olive green among them). The ensemble is enhanced by coats of matt and gloss varnish, which give the work an appearance of infinite nobility.

KEY BIOGRAPHICAL DATES

Born in Le Havre in 1946, Côme Mosta-Heirt now lives and works in Paris and Étretat. After studying Fine Arts at the Sorbonne and École du Louvre, he held his first exhibition in 1970, on the premises of an antique dealer friend of his, Jacques Bonnefoux, in Paris. His meeting with François Matey, curator at the Museum of Decorative Arts, was a turning point. Matey arranged for him to give a series of lectures on contemporary art and encouraged him to become an artist.

Alongside numerous trips to New York, where he met such artists as Robert Rauschenberg, Richard Serra and Daniel Buren, he has held regular exhibitions at the Éric Fabre Gallery in Paris since 1974. He has also mounted exhibitions at the Museum of Modern Art of the City of Paris (1977), Vienna’s Modern Art Gallery (1979), the National Museum of Modern Art at the Centre Pompidou (1981), the Vassivière International Centre for Art and Landscape in Limousin (1994), and the Kunstverein in Stuttgart, Germany (2001).



Côme Mosta-Heirt à Chaumont-sur-Loire, 2019
© Éric Sander



Portes
installations de Côme Mosta-Heirt à Chaumont-sur-Loire, 2019
© Éric Sander



MARC COUTURIER

VOUS ÊTES ICI
ENTRANCE HALL, CHÂTEAU



Marc Couturier à Chaumont-sur-Loire, 2019
© Éric Sander

ARTISTIC APPROACH

Marc Couturier's art is imbued with mystery and spirituality. His sculptures possess the evocative power of symbolism and the formal rigour of minimalism. He is above all known for his "redressements" (recoveries), those instants when his eye is drawn to a form in the real world that is "not made by humankind" but by the grace of God. For him, it is a matter of observing a particular feature in the natural or urban environment and, by adjusting his eyes, discovering a figure or landscape within it. These forms are easily identifiable and presented as they are, full-size. He assembles chosen, neglected or abandoned objects, which are reborn as museum pieces. A parallel practice focusing on drawing has also led him to work in a range of formats, from sheets of paper to entire walls of exhibition venues.

This work, on display in the Château's entrance hall, is of extraordinary subtlety and sophistication. The oranges have gilded bronze trunks bearing exquisitely delicate leaves and fruit created from Sèvres porcelain. A fascinating, fragile work, whose poetry resonates with the Château's walls, tapestries and history, reflecting the artist's taste for the celebration of the beauty and mystery

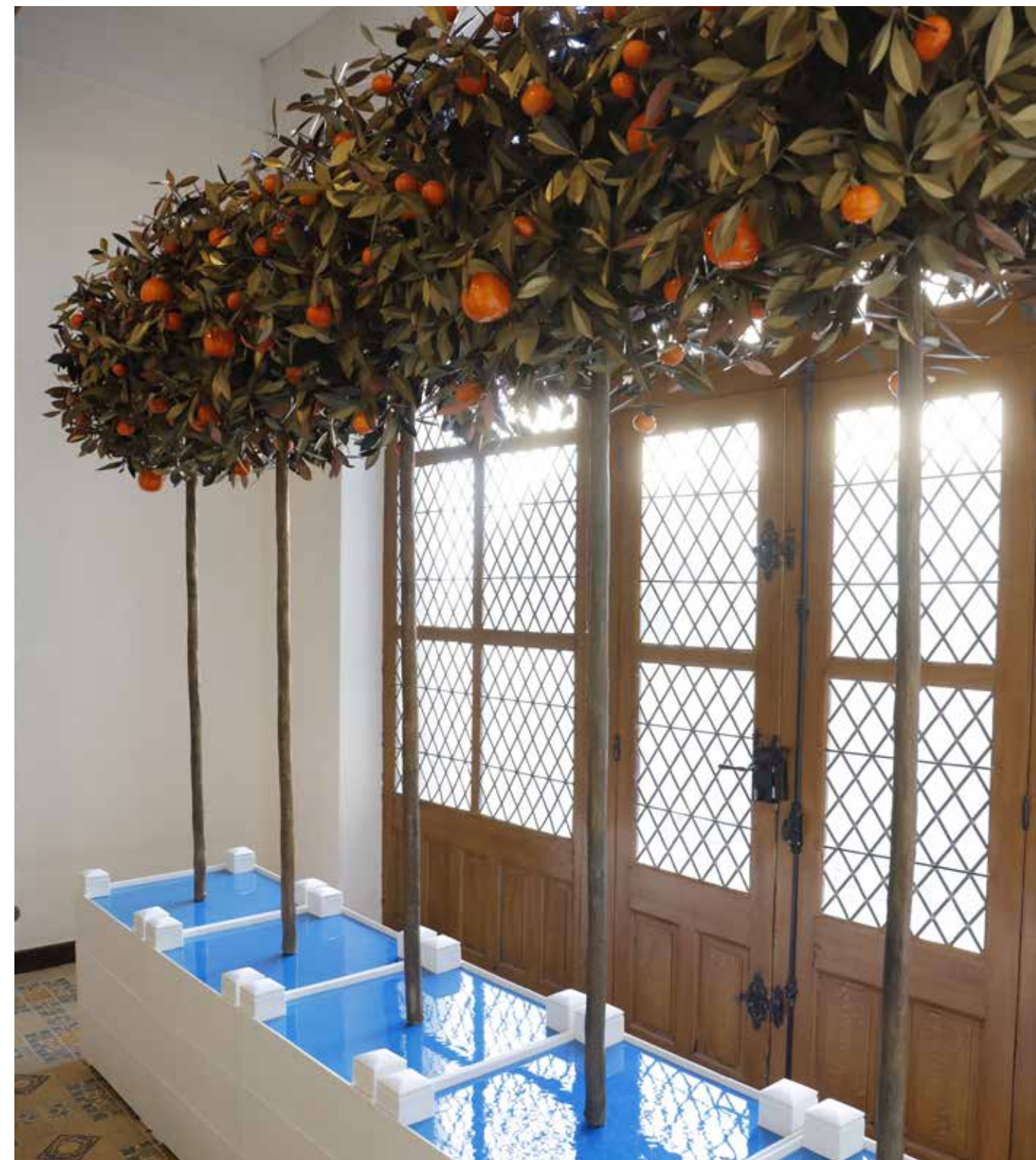
of things. The boxes are of Limoges biscuit porcelain and the blue plates in Sèvres porcelain. The various sizes of barbotine oranges were created in Limoges.

"Five biscuit porcelain tubs represent the five continents, bathed by the five [Sèvres celestial blue] oceans. Cabochons set at the four corners of each tub/continent represent the High Places of the Earth that humankind has created, works that touch the sky: Delphi, Machu Picchu, Mont-Saint-Michel, Easter Island, the Pyramids of Giza, the Taj Mahal, and so on. Their summits appear worn away, rounded by long contact with the sky. Bronze orange-tree trunks represent the earth's atmosphere. The bronze and brass plant mass represents outer space, the universe occupied by all the stars, embodied here by barbotine oranges, large ones for suns and small ones for planets.

Hence, visitors behold the whole earth and its high places reflecting in all the oceans; at the same time and from some distance, they perceive the universe in its entirety, while still standing outside the universe (you are here).

This work is a metaphor for an inverted world where the light and fragile supports the heavy and solid."

Marc Couturier





KEY BIOGRAPHICAL DATES

Marc Couturier was born in 1946 and lives and works in Paris. He is self-taught and came to art rather late in life, at the age of thirty-eight. He first exhibited his work in 1985, at the first edition of the Belfort Sculpture Biennale. The piece he presented there, *Barque de Saône*, was the first in his emblematic series of rivercraft evocative of the River Saône's boatmen. The installation levitated a water-filled "found" barque above the ground. In 1989, he took part in the legendary *Les Magiciens de la Terre* (Magicians of the Earth) exhibition at the Centre Pompidou. Embarked on in 1991, his "drawings of the Third Day", executed in lead pencil and silverpoint, evoke the Creation in Genesis. This "manmade" work is complemented by the monumental "Lames" (Blades) series, which includes the *Flamme de la Liberté* (Flame of Liberty – 2001), located in Tokyo Bay and commissioned as a celebration of Franco-Japanese friendship, and *Tremblement de ciel* (Skyquake – 2007), presented near the Centre Pompidou-Metz (26 metres high, 17 tonnes and covered in gold leaf).

His work has been exhibited at such venues as Espace Muraille in Geneva, Switzerland, (2017), Domaine de Chaumont-sur-Loire (2016), Musée du Quai Branly (2015), Palais de Tokyo (2014), Musée de la Chasse et de la Nature (2012), MUDAM in Luxembourg (2006) and the Cartier Foundation for Contemporary Art (1987, 1993, 1996).

Marc Couturier's body of work is represented in major public and private collections. He has also accepted a number of sacred art commissions, including the stained-glass windows for Saint-Léger Church in Oisilly, the Cross and the Glory for the chancel of Paris' Notre-Dame Cathedral, and the altar for Saint-Denis du Saint-Sacrement Church in Paris.

Ci-contre et page précédente :
Vous êtes ici,
installation de Marc Couturier à Chaumont-sur-Loire, 2019
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LUZIA SIMONS

MIL FLORES
CHÂTEAU

ARTISTIC APPROACH

"A chance encounter, encouragement from a collector who had seen my works in the National Archives, took me back to my earlier idea of working with textiles. First of all, the baroque notion of folding came to mind. Then early one winter's evening I saw some 18th-century "verdure" tapestries in Paris. Antique tapestries like the ones at Chaumont-sur-Loire have always held a fascination for me, in particular the flowers and foliage that flourish in their borders. References to history have always interested me.

The photographs' reflecting surfaces (Diassec) provide distance. The same reflections invite us to cross the frontier into the image. We become part of the work. A tapestry's texture, however, provides warmth, immediate proximity, intimacy, the desire to touch. At the start, the same procedure holds – the surface of the glass, palpation by the scanner. Printing a photograph is reminiscent of painting, evocative of surface, pigments and brushes. In contrast, the image of tapestry and its threads is closer to drawing. The viewer navigates through them, between the lines, seeming to repeat the scanning process. It's work on a variety of levels, the layers and their *deal*." Luzia Simons



Luzia Simons à Chaumont-sur-Loire, 2019
© Eric Sander

Already invited to Domaine de Chaumont-sur-Loire in 2009, 2016 and 2017, Luzia Simons is famous for her "scanograms", a technique consisting of layering flowers and plants she has collected on her journeys directly on the scanner's glass bed. It is a tried and tested technique that has made the artist's name and belongs to the cameraless photography tradition that includes photograms and Man Ray's "Rayogrammes" of the early 20th century.

Her scanograms play with scales in very large formats, documenting nature down to its smallest details. By means of a very slow scanning and capture process, the scanner provides these images with surreal precision and intensity.

Luzia Simons is a great traveller. The first work that she exhibited at Domaine de Chaumont-sur-Loire in 2009 focused on tulips. Once as valuable as gold, these flowers, which did not originate in Holland but in Kazakhstan, Iran and Turkey, provide the artist with a metaphor for transference of identity and culture, for journeyings between West and East, synonymous of rupture and fertile enrichment alike. Such themes are always at the heart of her work.





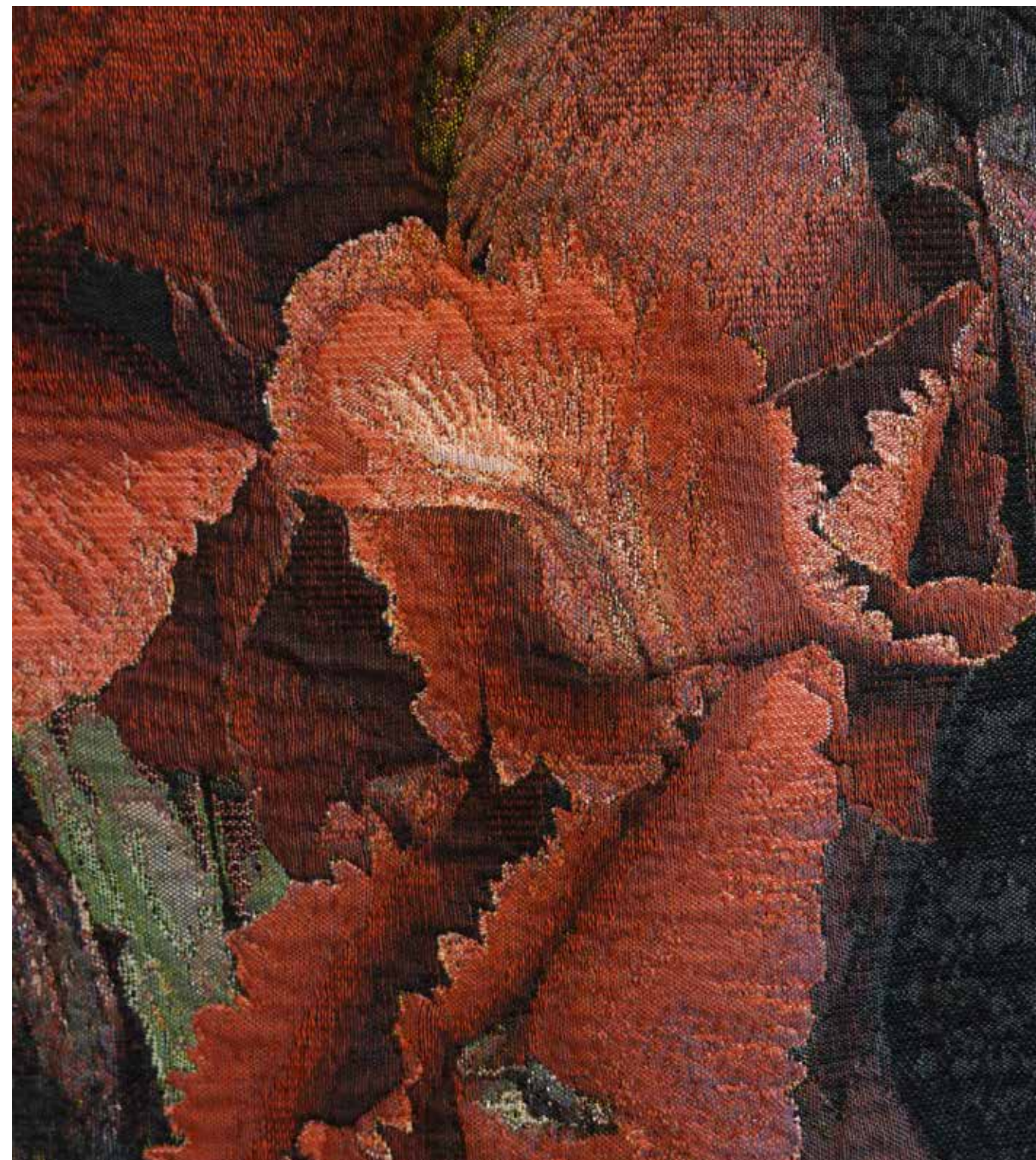
KEY BIOGRAPHICAL DATES

Luzia Simons was born in Quixada in northeast Brazil in 1953, and studied history and visual arts at the Sorbonne in Paris. She settled in Germany in 1986 and currently lives and works in Berlin.

Her works have been acquired by numerous institutions, including the National Contemporary Art Fund, Paris; Domain of Chaumont-sur-Loire's Arts and Nature Centre; Deutscher Bundestag, Berlin (Germany); Kunsthalle Emden (Germany); Graphische Sammlung der Staatsgalerie, Stuttgart (Germany); Kupferstich-Kabinett der Staatlichen Kunstsammlungen, Dresden (Germany); Museum De Buitenplaats, Eelde (Holland); Casa de las Americas, Havana (Cuba); Museu de Arte Sacra, Belém (Brazil); Coleção Joaquim Paiva, MAM Rio de Janeiro (Brazil); MASP / Museu de Arte de São Paulo (Brazil); and the University of Essex, Colchester (Great Britain).

Here most recent solo exhibitions in 2018 are *Lustgarten* at the Tristan Lorenz Gallery, Frankfurt (Germany) and *Between Exploration and Revelation* (with Luo Fahui) at the Sanya Museum of Contemporary Art, Sanya (China). In June 2016, the National Archives' Paris site hosted her exhibition *STOCKAGE*, a contemporary installation in situ designed for the Hôtel de Soubise's main courtyard and comprising a dual series of scanograms. The same year, she exhibited a series of hyper-realistic photographic works on Brazilian flora, with the Domain of Chaumont-sur-Loire as the venue. Other major exhibitions have been devoted to her, including at São Paulo's Pinacothèque in 2013, Chaumont-sur-Loire's Arts and Nature Centre in 2009, the Künstlerhaus Bethanien, Berlin, in 2006, the French Institute in Istanbul, alongside the Biennale in 2005, and the Württembergischer Kunstverein, Stuttgart, in 2002.

She was also responsible for a 1999 performance, *Memory Error*, in collaboration with Iris Meinhardt and Michael Knoedgen. This experiment, a combination of photography, dance and electronic music, was repeated on several occasions, in 1999, 2000 and 2004. In 2001, she designed a similar performance with Julia Nachtmann, *Save as Julia*. She has also been making videos since 2002 (*Face Migration*, *Blow-up*, *Amazonas Path*, etc.). In 2017, she screened her series *Blacklist 1, 2, 3 and 4* at the International Garden Festival, whose theme that year was *Flower Power*.



Ci-contre et page précédente :
Mil flores,
installation de Luzia Simons à Chaumont-sur-Loire, 2019
© DR



MA DESHENG

SCULPTURES
FARMYARD

ARTISTIC APPROACH

Ma Desheng has been painting, drawing and sculpting stones since the 1970s. He sees stones as possessing souls, expressing himself under the guidance of the “vital breath” – the famous qi.

This physical and sensory relationship promotes a universal hope – Harmony. All Ma Desheng’s thought is based on Taoist philosophy: humankind is not at the centre of the universe, but one element among many others. Human beings have no rights over nature and have a duty to respect it.

Ma Desheng’s work soon started to focus on the human body, which had initially been absent from it, or at the most had a marginal presence in his landscapes of cosmic dimensions. The body has continued to be a guiding principle in his experiments with Chinese ink and lithography. The body’s movements have succeeded the stability of landscapes. For him, stone is the means of making the best possible synthesis between movement and stability. He started out by painting on canvas, producing a whole series, “Stone Beings”. He then turned to using the material itself. His assemblages imitate the



Ma Desheng à Chaumont-sur-Loire, 2019
© Éric Sander

body, employing a material that comes from the ground. Deprived of his own body’s mobility, the artist sets out to examine all forms of equilibrium.

Stones are piled up over and over again, playing on the paradox of their weight and fragility.

Ma Desheng’s monumental bronze sculptures are of depersonalised figures that transcend the human condition. They forge links between palpable elements (earth), on which humans stand, and intangible elements (sky), for which humans reach and of which they dream. For Ma Desheng, stone is a catalysing element for all beings imbued with energy, the record sheet of eternity.



Ci-contre :
Sculptures,
installation de Ma Desheng à Chaumont-sur-Loire, 2019
© Éric Sander



KEY BIOGRAPHICAL DATES

Born in Beijing in 1952, Ma Desheng is a key figure in sound poetry, action poetry and performance reading. He is also an engraver, calligrapher and painter. Although he contracted polio as a child, leaving him crutch- and wheelchair-bound, his disability has done nothing to limit his productivity and creativity. In 1979, he was a founder member of the Xing-Xing [Stars] group, China's first avant-garde art movement, alongside Wang Keping, Huang Rui, Li Shuang, Zhong Acheng and Ai Weiwei.

Ma Desheng's work is shown at solo and collective exhibitions and at international fairs, and is to be found in the collections of the world's greatest museums. He is represented by the Kwai Fung Hin Gallery in Hong Kong and the A2Z Art Gallery in Paris and Hong Kong.

EXHIBITIONS (SELECTION)

2016

Busan Biennale, Busan Museum of Art, Busan, Korea

2013

Voice Of The Unseen, Venice Biennale, Italy

2011

Êtres de Pierre, souffle de Vie ?, Asian Arts Museum, Nice, France

Artistes chinois à Paris, Musée Cernuschi, Paris, France

Blooming in the Shadows, Unofficial Chinese Art 1974-1985, China Institute in America, New York, USA

2010

Story of Stone, Hong Kong Arts Centre, Hong Kong

2009

Biennale of Sculpture, Yerres, France

2008

Go China !, Groninger Museum, Groningen, The Netherlands

2005

Mahjong - Contemporary Chinese Art, Kunstmuseum, Bern, Switzerland

2004

Sens interdit, Espace Culturel François Mitterrand, Périgueux and Ancien Evêché, Sarlat-la-Canéda, France

2003

Shanghai Museum, Shanghai, China

1996

Face à l'Histoire (1933-1996), Centre Georges Pompidou, Paris, France

1980

Étoiles, National Museum of Fine Arts of China, Beijing, China



Ci-contre :
Sculptures,
installation de Ma Desheng à Chaumont-sur-Loire, 2019
© Éric Sander



**SPECIAL COMMISSION FROM THE CENTRE-LOIRE VALLEY REGION
TO SHEILA HICKS**



Sens dessus dessous, installation de Sheila Hicks au Domaine de Chaumont-sur-Loire, 2018 - © Eric Sander



SHEILA HICKS

SENS DESSUS DESSOUS
GUESTS' APARTMENTS AND BASEMENTS, CHÂTEAU



Sheila Hicks à Chaumont-sur-Loire, 2019
© Éric Sander

ARTISTIC APPROACH

A special commission from the Centre-Loire Valley Region (2017-2019), Sheila Hicks' installation at Domaine de Chaumont-sur-Loire has taken over the Château. The monument already houses an outstanding collection of antique tapestries and, after Gabriel Orozco's *Fleurs fantômes* (Phantom Flowers) inspired by the wallpapers in Princess de Broglie's guestrooms, what could be more natural than turning to Sheila Hicks, an artist so attuned to the whisperings of walls, tapestries and wallpapers. Indeed, with her, "the wall hangings have stepped out into the light to become a work of art".

She manifests breathtaking skill in the way she handles the fibres, just as a painter might apply his gouache.

For her, each piece is a journey, an exploration she embarks on with the wonderful coloured bundles and giant balls of wool or flax, her faithful companions, which she manipulates to invent her poetry-steeped creations.

Monumental installations or delicate collages and woven assemblages of wool or linen derive from the same analysis of colour by this highly regarded artist, who is adept at all the textile practices she has been able to discover in all four corners of the globe, during her countless discovery trips.

The artist is bringing her talent to bear in the Château's apartments with the combined use of two materials: wool and paper, a paper no thicker than skin, as a nod to the old wallpaper, walls and souls suspended in these spaces through which so many guests, lives and phantoms have passed.

Paper, silk, bamboo, wool and drawings dialogue with deteriorated walls and peeling wallpaper, providing glimpses of long-kept secrets, hidden histories, bringing old stories back to life, taking us back in time to experience the colours of yesteryear.

"Although she spends many long hours meditating over the areas she must make her own, the materials she will employ and the colours she will diffuse within them, it is only when she is actually in the rooms themselves and experiences the ambiances she has to work with that she really makes a start on the act of invention. Then, using everything that comes to hand, every object, every architectural feature, every nook and cranny the walls might have to offer, she follows her instincts to create a scene in which her imagination will combine with the onlooker's, creating poetic mayhem in the pre-existing order. She feels, she knows what must be, what must come, driven by her instinct and the long experience of a perfect eye. Just as some people have perfect pitch, she possesses an omniscient eye, which instantly takes in the entirety of a scene and its chromatic potential."

Drawing inspiration from paintings and elements of nature, she gives shape to the ideas and visions brought forth by her imagination.

Employing such unusual materials as thick, intensely coloured fabrics in the Château's basements and the finest-quality papers in its top-floor apartments, she enters into poetic dialogue with the monument's unique settings.

And so it is that, in the Château's basements, she conjures up impressive flows of the deepest red to costume the "pantry" in dramatic fashion, spreading across the floor, rolled and positioned "like a game of chess" – a spectacular crimson curtain-raiser coming up against the powerful verticality of Jannis Kounellis' beams in masterly fashion.

And in the neighbouring "butcher's", she goes on to invent a mysterious ultramarine "waterfall", concealing a door into an imaginary tunnel, a play of light from the slit-windows, which she refers to as a "secret way out".

In the "refectory", she combines "interlacings" of sand-coloured and ochre ribbons, which work their way into the texture of the stones.

Beneath the Château's roofs, in what were once the guests' apartments, she proudly spreads her monochrome fabrics, so many banners announcing the triumph of colour, and also causes "the sky to fall into the fireplace". Sensitive as she is to the subtleties of tones, she mixes the grey of an old bare wall with the pale pink of the finest Korean paper. She invents a "trembling wall", which vibrates as visitors pass by, in the room whose walls were hung long ago with wallpaper that is now in tatters, itself stirred into movement by the passage of time.

In the room she calls "bewitchment", she has created a cunning mixture of ragged fabrics and weaves that seem to have been there forever, clinging to the vault and enhancing the mystery of their setting.

Never losing the thread of her thoughts or from the spool in her hands, she takes fabrics and yarns of all sorts and casts them on floors and walls alike. She dialogues with history and architecture, creating environments, worlds in their own right. She brings out the ambiances in settings that previously inspired Sarkis and Gabriel Orozco, sensitive, like her, to the souls in waiting, the imperceptible signs left behind by centuries past.

There is no moiré effect, nuance of colour or light she is unfamiliar with. She makes joyous use of all possible materials and colours. Without ever conveying any clear message, always imbued with several layers of meaning, Sheila Hicks' installations are evocations of secret worlds that the artist is content to suggest and to insinuate into our souls." Chantal Colleu-Dumond





KEY BIOGRAPHICAL DATES

Sheila Hicks, born in 1934 in Hastings, USA; has been living and working in Paris since 1964.

Through her participation in the longstanding tradition of modern art which combines abstract art with a range of other disciplines, American-born artist Sheila Hicks lends fresh interpretation to the mainstream artisanal textile tradition, blurring the boundary between painting and sculpture with her fabric creations. After studying under Josef Albers at Yale, she began to work with fibres during a trip to South America from 1958 to 1959, where she was able to study the hand-woven fabrics of Columbia, Chile, Peru and Bolivia. Fibres then became the material of choice in her work which, shaped by her travels and the cultures she has explored, she sees as a process that ends in a dynamic interaction between her pieces and the beholder, as well as with the architecture in which her exhibits are on display.

Her creations are on show in public collections: The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; The Museum of Fine Arts, Boston; The Cleveland Museum, Ohio; The Art Institute of Chicago; The Smart Museum, Chicago; The Philadelphia Museum of Art; The Minneapolis Institute of Art; The Saint Louis Art Museum; Museo de Bellas Artes, Santiago; The Museum of Decorative Arts, Prague; Musée des Arts Décoratifs, Paris; Centre Georges Pompidou, Paris; The Museums of Modern Art, Tokyo and Kyoto; Stedelijk Museum, Amsterdam.



Double page :
Sens dessus dessous, installation de Sheila Hicks à Chaumont-sur-Loire, 2018 - © Éric Sander



THE DOMAIN OF CHAUMONT-SUR-LOIRE





Owned by the Centre-Loire Valley Region since 2008, the Domain of Chaumont-sur-Loire encompasses the Château, Grounds 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 for Arts and Nature to be focused entirely on the relationship that artistic creation has with landscape invention.

THE DOMAIN IN FIGURES

12 000 000 sq.m. of total surface area
32 hectares of Grounds

Over 130 contemporary artists and photographers invited between 2008 and 2018
12 exhibition galleries, making a total of almost 2000 sq.m
6 restaurants, located in the Château, the Farmyard and the International Garden Festival

Ever increasing numbers of visitors (Gardens and Château)
Nearly 500,000 visits in 2018 (430,000 in 2017)
Over 20 000 children hosted for educational activities in 2018

1 owner : the Centre-Loire Valley Region
Open **363 days** a year
75% self-financing

The 2018 Michelin Green Guide to the Châteaux of the Loire awarded the Domain of Chaumont-sur-Loire 3 stars.



Vue aérienne du Château, 2018 © Éric Sander



Volcan, installation de Nils-Udo à Chaumont-sur-Loire, 2018 © Éric Sander



La possibilité d'une île, Festival International des Jardins, 2018 © Éric Sander

A threefold identity: shaped by art, gardens and heritage

Since 2008 the Domain of 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-Loire Valley 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 Domain, 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 11th edition in 2019.

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, the Domain of 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 Grounds 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, the Domain of Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications,



Le Parc Historique, 2018 © Éric Sander



Le Vallon des Brumes, 2018 © Éric Sander

all of which work towards developing an ambitious contemporary artistic project within a monument of nationwide importance and regional relevance.

The Grounds 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 2018 Michelin Green Guide to the Châteaux of the Loire awarded the Domain of Chaumont-sur-Loire 3 stars. It is also recognised as a “Quality tourism” venue.



The Domain's leading actors

Bernard Faivre d'Arcier

Chairman of the Board of the Domain of Chaumont-sur-Loire

Graduate from the Hautes Études Commerciales Business School, the Sorbonne in Literature, the Institut d'Études Politiques de Paris and École 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 the Domain of Chaumont-sur-Loire and the International Garden Festival, curator of photography and contemporary art exhibitions.

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 Domain of 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 (new edition in 2019 entitled *Jardin Contemporain le Guide*) and *Art et Nature à Chaumont-sur-Loire*, published by Flammarion, which will also be bringing out her latest work, *Chaumont-sur-Loire Art et Jardins dans un joyau de la Renaissance*, in 2019.

Major projects 2008 - 2018

The Centre for Arts and Nature was founded in 2008 and celebrates its tenth 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, Éric Poitevin, Gilles Walusinski, Brigitte Olivier

In 2013

David Nash, Armin Schubert, Klaus Pinter, Éva Jospin, Andrea Branzi, Fujiko Nakaya, Michel Gérard, Sarkis, Claude Lefèvre, Nicolas Lenartowski, Jacques du Sordet, Jeffrey Blondes

In 2014

Gabriel Orozco, 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

Gabriel Orozco, 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

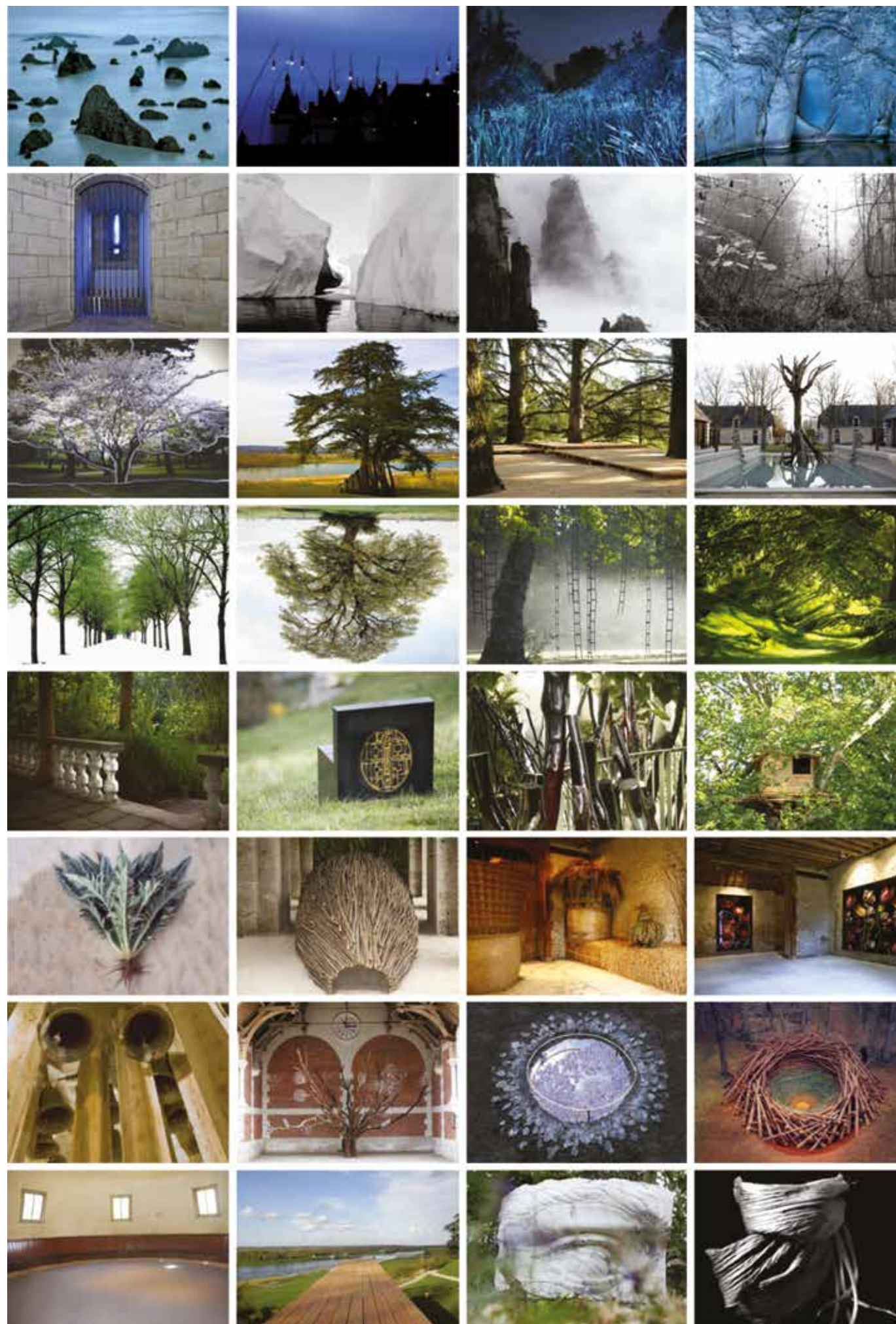
Andy Goldsworthy, El Anatsui, Giuseppe Penone, Marc Couturier, Wang Keping, Lee Bae, Pauline Bazignan, Yamou, Jean-Baptiste Huynh, Luzia Simons, Davide Quayola, Han Sungpil, Alexandre Hollan, Stéphane Erouane Dumas, Nicolas Alquin, Michael Lange, Denis Darzacq

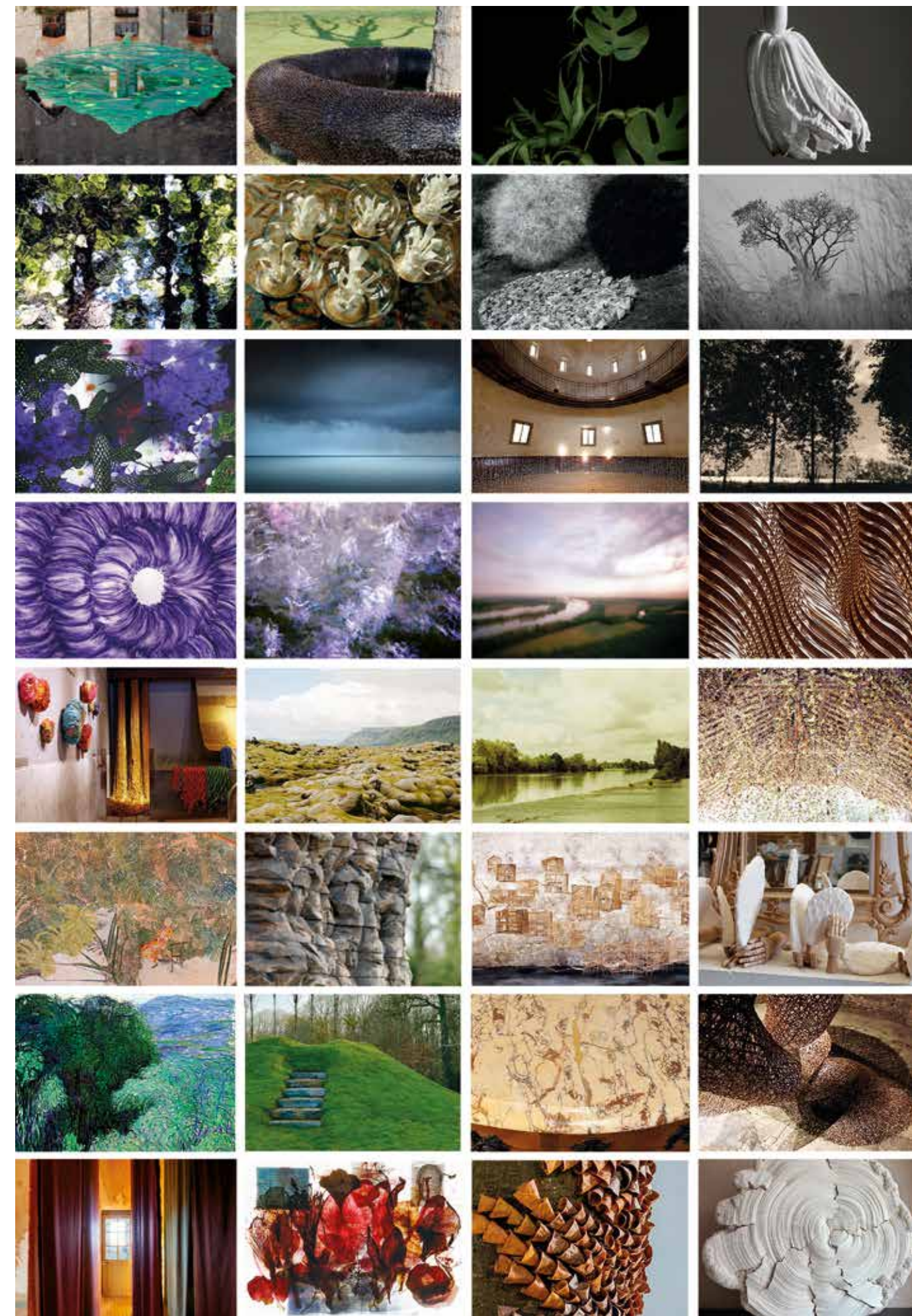
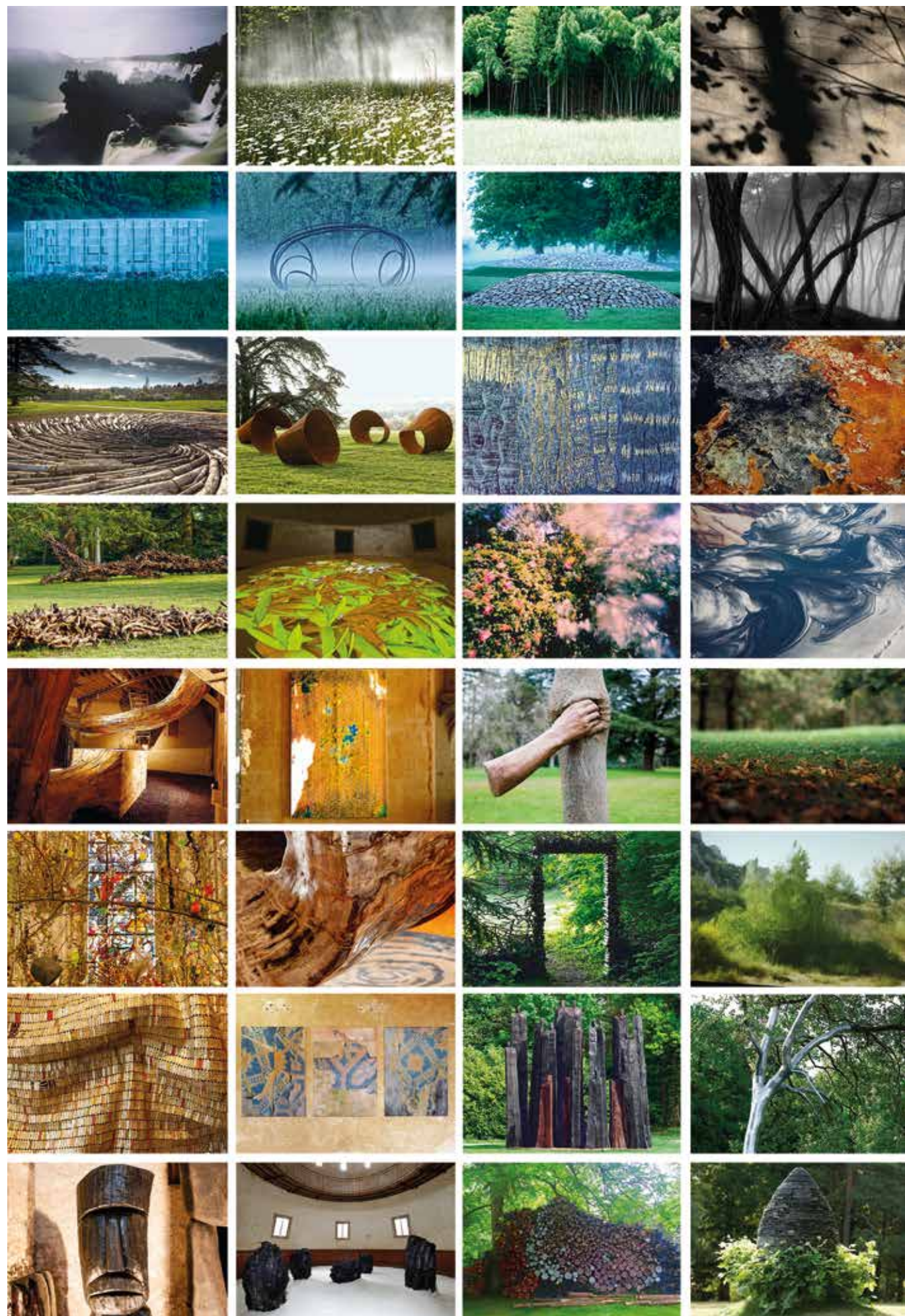
In 2017

Sheila Hicks, El Anatsui, Ursula von Rydingsvard, Stéphane Guiran, Sara Favriau, Karine Bonneval, Marie Denis, Andrea Wolfensberger, Rebecca Louise Law, Miguel Chevalier, Davide Quayola, Elger Esser, Thibaut Cuisset, Robert Charles Mann, Hanns Zischler, Gérard Rondeau, François Méchain, Éric Sander

In 2018

Sheila Hicks, Jacques Truphémus, Fiona Hall, Fujiko Nakaya, Anne and Patrick Poirier, Nils-Udo, Sarkis, Klaus Pinter, Eva Jospin, Tanabe Chikuunsai IV, Duy Anh Nhan Duc, Simon Pheulpin, Frans Krajcberg, Nathalie Nery, Juliette Agnel, Alex MacLean, Robert Charles Mann, Davide Quayola, Santeri Tuori







USEFUL INFORMATION



Volcan, installation de Nils-Udo à Chaumont-sur-Loire, 2018 © Eric Sander



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	DAY TICKET		TICKET FOR 2 CONSECUTIVE DAYS <i>(WITH GARDENS OF LIGHT)</i>	
	25/04 - 03/11/2019	02/01 - 24/04/2019 04/11 - 31/12/2019	25/04 - 03/11/2019	02/01 - 24/04/2019 04/11 - 31/12/2019
Full price	€18.00	€14.00	€30.00	N/A
Reduced fee ¹	€12.00	€8.00	€20.00	N/A
Child (6-11)	€6.00	€4.00	€10.00	N/A
Family ticket ²	€36.00	€28.00	N/A	N/A

Free entrance : children under 6's, visitors with disabilities (reduced rate for their minder) and press card holders.

CHÂTEAU MULTIMEDIA GUIDE HIRE - 4,00 €

Adults 

Children aged 6 and over 

Application also available on  

¹ Reduced fee accorded to those between 12 and 18, students upon presentation of appropriate identification and one minder accompanying disabled visitors

² Ticket valid for 2 adults and 2 children under 12's

N/A – non applicable

OPENING HOURS

The Domain of Chaumont-sur-Loire is open from 10 a.m. every day including public holidays [except 1 January and 25 December]. In July and August 2019, the Domain opens at 9:30 a.m. It really needs a whole day to make a full tour of the Domain, so we advise you to arrive early in the morning in order to get the best out of the site. Nevertheless, it is possible to take less time over your visit.

ACCESS

Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris.

ACCESS BY CAR

You can get to Chaumont-sur-Loire along the D 952 (on the right bank) and D 751 subsidiary roads.

- A10 motorway, towards Bordeaux: exit 17 [Blois] – 30 mins.
- A10 motorway, towards Paris: exit 18 [Amboise] – 30 mins.
- A85 motorway: exit 12 Saint Aignan – 30mins.

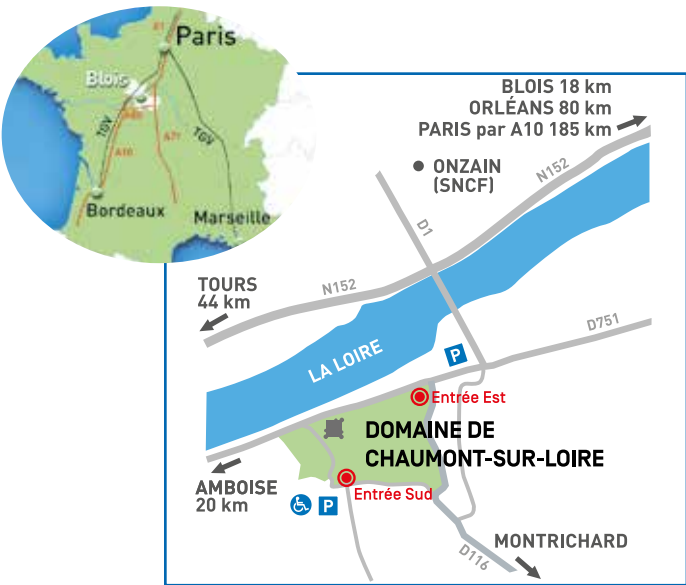
ACCESS BY TRAIN

- From Gare Paris-Austerlitz – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: about 1 hour 40 minutes. Direct rail link from 1 April 2019.
 - From Saint-Pierre-des-Corps station – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: 20 minutes.
- Every weekend from April to October, including all public holidays except 1 May, and daily in July and August, the Domain is served by a (return) shuttle service departing from Blois/Chambord and Onzain / Chaumont-sur-Loire railway stations.

LA LOIRE À VÉLO

Take the “Loire à Vélo” cycle path and call in at the Domain of Chaumont-sur-Loire. Free bike racks and lockers are available at each of the Domain's entrances.

FREE CAR PARK    



THE DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
2019 ART SEASON



NOTES

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Centre-Loire
Valley Region

