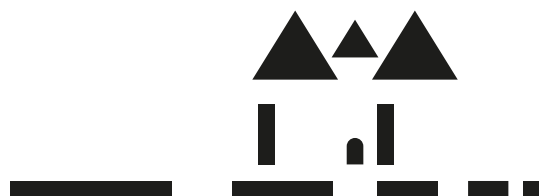


DOMAIN OF CHAUMONT-SUR-LOIRE CENTRE FOR ARTS AND NATURE



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

2020 ART SEASON

CONTEMPORARY ART
EXHIBITIONS
AND INSTALLATIONS

JOËL ANDRIANOMEARISOA
GIUSEPPE PENONE
PHILIPPE COGNÉE
PASCAL CONVERT
MARINETTE CUECO
MAKOTO AZUMA
LÉA BARBAZANGES
ISA BARBIER
SOPHIE LAVAUX
BOB VERSCHUEREN
MARC NUCERA
VINCENT BARRÉ
AXEL CASSEL
WANG KEPING

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CONTENTS

THE DOMAIN OF CHAUMONT-SUR-LOIRE	Page 5
----------------------------------	--------

INTRODUCTION	Page 7
--------------	--------

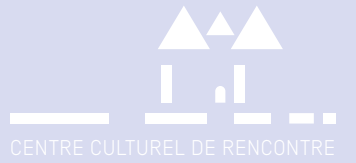
ANNUAL COMMISSIONS AND EXHIBITIONS	Page 9
------------------------------------	--------

- JOËL ANDRIANOMEARISOA
- GIUSEPPE PENONE
- PHILIPPE COGNÉE
- PASCAL CONVERT
- MARINETTE CUECO
- MAKOTO AZUMA
- LÉA BARBAZANGES
- ISA BARBIER
- SOPHIE LAVAUX
- BOB VERSCHUEREN
- MARC NUCERA
- VINCENT BARRÉ
- AXEL CASSEL
- WANG KEPING

THE DOMAIN OF CHAUMONT-SUR-LOIRE	Page 75
A threefold identity: shaped by art, gardens and heritage	
The Domain's leading actors	

USEFUL INFORMATION	Page 81
--------------------	---------

THE DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
2020 ART SEASON



Overlooking the river and surrounded by greenery, the Domain of Chaumont-sur-Loire is at the heart of the cultural landscape of the Loire Valley, listed as a UNESCO world heritage site.

Since 2008, Chaumont-sur-Loire's Centre for Arts and Nature has been a unique place for cultural exchange, especially in the fields of art and garden design. This unique location has a triple identity – heritage, art and gardens – offering visitors an all-round cultural experience.

The Domain of Chaumont-sur-Loire is an unusual place, a sort of “**artistic utopia**” that is both multi-disciplinary and multi-sensory. Its challenging, yet inclusive programme attracts a variety of audiences from all countries and generations, both experts and amateurs together.

Open 363 days of the year, it is a lively place all year round and is constantly evolving. The year revolves around three major events: the **Art Season** and the **International Garden Festival** in spring and summer, and the **Chaumont-Photo-sur-Loire** photography exhibitions that take place in the autumn and winter. Between these highlights of the year, there are plenty of opportunities to enjoy both the beauty of the place and exceptional creative experiences.

Some works of art come and others go. Each year fifteen visual artists are invited to contribute something new for the Art Season event and almost thirty temporary gardens are designed for the International Garden Festival, however, although new things are shown each year, some works of art at the Domain of Chaumont-sur-Loire are also here for the long-term. This is particularly true of the Centre-Loire Valley Region's Special Commission from the artist Davide Quayola, but it is also the case with the many permanent art installations and gardens.

The 2020 Art Season event gives a new look to walks through the Domain of Chaumont-sur-Loire's green utopia. As every year, another fifteen artists bring the grace and subtlety of their work to the Grounds and the Château. **Joël Andrianomearisoa**'s spectacular installation leads us on a poetic meditation around the theme of day and night, through several spaces within the Farmyard. Two sculptures by **Giuseppe Penone** enable us to "breathe in the shadows" and go beyond appearances, whereas his sublime and previously unseen drawings, on display in the Château, reveal his obsessive relationship with trees and branches.

Painter **Philippe Cognée**'s exhibition of around thirty large-format canvases, *Paysages révélés*, in the south and west wings of the Château, evoke the vibrant splendour of dense forests and wild or cultivated open spaces. Still linked to nature, libraries, herbaria and collections all play an important role in the 2020 programme. The Château's library display **Pascal Convert**'s disturbing crystallised books and his striking black tree stumps make their mark on the Historic Grounds, stirring up powerful echoes of remembrance.

How can you not linger in front of the simplicity of **Marinette Cueco**'s natural masterpieces, her fantastical herbaria, or the library of marvellous plants created by Japanese artist, **Makoto Azuma**? **Isa Barbier**'s dreamlike feathers, **Sophie Lavaux**'s refined ceramics and **Léa Barbazanges** delicate crystals fill the shadowy corners of the Château and the Bee Barn with their translucent whiteness.

Bob Verschueren's installation *Chemin de Vie* [Path of life], **Marc Nucera**'s organic creations, **Vincent Barré**'s *Couronnes d'arbres* [Crown of branches], **Wang Keping**'s *Oiseaux* [Birds] and sculptor **Axel Cassel**'s *Fumées* [Smoke] and other works enhance the grounds and outbuildings of the Château, celebrating the infinite diversity of shapes, materials and possibilities derived from nature. Whether prominent or emerging artists, the exhibitors at this year's Chaumont-sur-Loire Art Season, through the connections they weave with this place, allow us to share that delicate frisson of emotion that is both rare and essential.

ANNUAL COMMISSIONS AND EXHIBITIONS





JOËL ANDRIANOMEARISOA

THIS EVENING THE NIGHT DOESN'T WANT TO END
CE SOIR LA NUIT NE VEUT PAS S'ARRÊTER
LOWER LE FENIL GALLERY AND AGNÈS VARDA COURTYARD



© Christian Sanna

ARTISTIC APPROACH

Joël Andrianomearisoa's work is built around a non-explicit, often abstract narrative which everyone perceives, yet cannot put a name to. His world of forms weaves his work into sequences often mired in a deep sadness caused by an absence that is impossible to fill. He does this by using, in no particular hierarchical order, sound in its immaterial dimension or the book in its hyper materiality, silky fabrics or rough plastic, black or the most vibrant of colours.

His recent experience in Aubusson, where he created a tapestry that took six months work to complete, reflects this complexity, interweaving a flat figuration sketch with the thickest knots of an unknown drama.

Joël Andrianomearisoa's work has developed over time through different artistic mediums and materials. In recent years, his creations have often been made from textiles, paper, sometimes wood, minerals, or from surprising objects such as mirrors, perfumes, packaging or stamps, with which he reinvents magic and evokes emotions.

These "aesthetic emotions", which are much sought after and rarely found, speak for themselves.

In 2019, Madagascar was represented at the Venice Biennale for the first time, with Joël Andrianomearisoa's *I HAVE FORGOTTEN THE NIGHT*.

Joël Andrianomearisoa offers a poetic meditation on eternity to Chaumont-sur-Loire, starting with a spectacular installation in five places and at five different times to take us from night to day.

The first part is entitled *J'ai oublié la nuit*, the second *Crépuscule*, the third *En attente de l'aube*, the fourth *Le grand jour* and the fifth *Histoire sans fin*.

He tends to use a wide variety of materials. At Chaumont-sur-Loire, he used paper, cloth and other materials. He enjoys playing subtly with space and light.

Ses impressionnantes voiles noirs et ses délicates installations de feuilles claires nous plongent dans une signification mystérieuse, engendrée par le passage de la mélancolie de la nuit à la lumière de l'invisible.



Installation de Joël Andrianomearisoa au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



THE PROJECT

A journey translated from the night
matters of love and absence
the immaterial dimension of the invisible world
the black light until the green of life
melancholy
the first day, the last night
endless horizon
the geometry of the angle to make you weep for
the present

Having produced *I HAVE FORGOTTEN THE NIGHT* for
Madagascar's first pavilion at the Venice Biennale in 2019,
Joël Andrianomearisoa has now brought the work here to
the Domain of Chaumont-sur-Loire.

He has extended his exploration of the night beyond this
piece, to complete the endless cycle of night and day.

Five new pieces will each form a chapter of this story.
The immaterial dimension of this invisible world is
explored in five acts. A stroll through the black night of
forgetfulness leads to the broad daylight of life.
Paper is used to express a melancholy rhythm, with
textiles representing breathing.

Chapter 1:

J'ai oublié la nuit [I've forgotten the night] (Lower Fenil
Gallery)

Chapter 2:

Crépuscule [Twilight] (Agnès Varda Courtyard)

Chapter 3:

***En attente de l'aube qui nous surprendra aux rives du
sommeil*** [Awaiting dawn which creeps upon us as we
sleep] (Agnès Varda Courtyard Galleries)

Chapter 4:

Le grand jour [Broad daylight] (Agnès Varda Courtyard
Galleries)

Chapter 5:

Never ending story (Agnès Varda Courtyard Galleries)



Installation de Joël Andrianomearisoa au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



KEY BIOGRAPHICAL DATES

Joël Andrianomearisoa was born in 1977 in Antananarivo, Madagascar. Today, he lives and works between Paris, in the village of Magnat-l'Étrange in the Creuse departement and Antananarivo.

He grew up during the socialist revolution and began his training at art school. He was torn between fine arts and design, and eventually enrolled at the *École Spéciale d'Architecture* in Paris in 1997. There he met the architect Jean-Loup Pivin who founded the *Revue Noire*, a quarterly magazine specialising in contemporary African art, and Simon Njami, the Cameroonian writer and art critic who is influential throughout Africa. One of his performances was featured on the cover of *Revue Noire* in September 1997. In 2005 he graduated in architecture having studied under Odile Decq with whom he shared a taste for the colour black and the notion that the discipline was ripe for reform, as it is all too often restricted by a strict institutional framework that is resistant to change. He presented a rather unusual graduation project that combined graphic design and textiles. In his opinion, fabric is a universal medium.

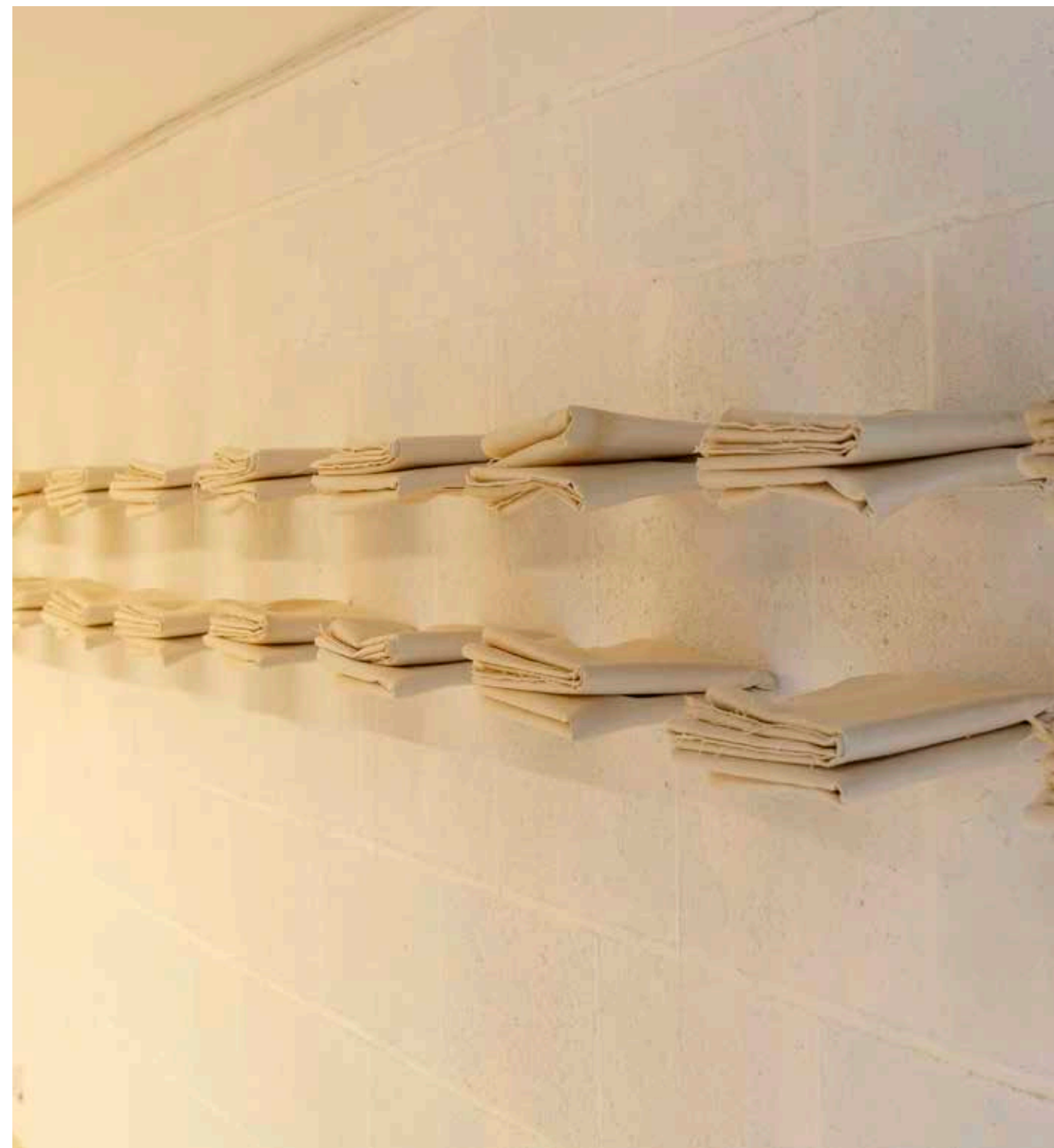
Along with other pioneering artists of contemporary Malagasy art, he actively contributes to the cultural development of his country. Among other projects, in 1996 he was named best new talent at the first Manja Fashion Festival and in 2015 he showed an exhibition entitled *Parlez-moi* (Speak to me). For the group exhibition *30 et Presque-Songes* (30 and almost dreams) in 2011, he brought together thirty artists at the Maison *Revue Noire* in Paris. In 2016 he won the 4th Audemars Piguet prize for his work *Le Labyrinthe des Passions* at the 35th ARCO Contemporary Art Fair in Madrid. He was the first non-Spanish artist to be awarded this prize. His project was a diptych made up of a large piece in white silk paper and its black twin which evoked a variety of emotions including

melancholy, passionate love and nostalgia. This reflection was based on the opposition between blinding light and complete darkness, which are both in fact driven by the same forces. The artist wanted to present a piece which "is not a melancholy meditation on love and loss, but a powerful recognition of the possibility of staying alive when surrounded by cruel and brutal forces."

In 2019 he was the obvious choice to represent Madagascar when the country took part in the Venice Biennale for the first time. He presented the installation *J'ai oublié la nuit* (I've forgotten the night), an assemblage of nine organic skies, that tumble down in a black cascade of bags, ropes and dark ashes.

He has exhibited his work on all five continents in institutions that include the Maxxi in Rome, the Hamburger Bahnhof in Berlin, the Smithsonian in Washington and the Centre Pompidou in Paris.

Joël Andrianomearisoa is represented by the galleries RX (Paris), Sabrina Amrani (Madrid) and Primo Marella (Milan).



Installation de Joël Andrianomearisoa au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



GIUSEPPE PENONE

ARBRES
FARMYARD
LOWER GALLERY AND ENTRANCE HALL, CHÂTEAU



Giuseppe Penone à Chaumont-sur-Loire
© Eric Sander

ARTISTIC APPROACH

Giuseppe Penone is one of today's greatest artists. He is fascinated by nature and especially by trees, the mystery and power of which he perceives, highlights and recreates better than anyone else. He loves them for their branches, leaves and needles. He scrutinises their shrubs, coppices and forests.

His work is a love song, an ode to the beauty of trees. A tireless observer of forests, he perceives and reconstructs the invisible messages, hidden strengths and energies inscribed in their wood.

His presence at the Centre for Arts and Nature at Chaumont-sur-Loire goes without saying. For 2020, the Domain will host two large sculptures, and the artist's original drawings will be shown in the Lower Gallery of the Château. These primary tools for expression are a fascinating and poetic laboratory for his sculptures. "You have to learn to see, to think with your hands," he says, "the simple act of placing your fingers in contact with the surface gives rise to words, images and feelings."

The tree, the central theme of his creative output, is at the heart of this exhibition.

DESSINS ET GRAVURES - Lower gallery of the Château
Shown here are 30 previously unpublished drawings all on the subject of trees, which are the main way the artist expresses himself, a glimpse into the making of his works. 7 etchings of trees *Transcription musicale de la structure des arbres* are also presented. Penone himself composed the musical scores based on his perception of the trees' vibrations.

This exhibition was organised for the launch of *Arbres*, a book written by Henri Claude Cousseau.

Arbres by Giuseppe Penone

"The tree is at the heart of the genesis of Giuseppe Penone's work. He was born in 1947 and began his work (in around 1968-69) in the woods around his native village of Garessio in Piedmont. There he developed a performance-based approach, centred around trees. He enters into a unique dialogue with the tree, using its natural growth to preserve the memory and traces of the instinctive actions that it inspired in him, and which turned the tree into a canvas for his decisive creativity. This dialogue continues today. A little later, in the 1970s, he began to explore the implied relationship with time that this process involves, and which is still in progress. By stripping the trees of their growth rings, he, so to speak, brings to light the previous



Respirare l'ombra, 1996, matita su carta
© Giuseppe Penone



life of the tree, revealing an archaeology which has become an unusual exegesis on the nature of sculpting, its history and mythology, in particular in the classical world.

For the past twenty years, Giuseppe Penone has continued his hermeneutical meditation in the same vein, casting specimens of natural trees in bronze and exploring the truly sculptural meanings that trees can reveal. Series such as Gravity and growth, Luce e ombra (Light and shadow) and Identita (Identity), undertaken since 2012, and before that installations such as those in the Tuileries Garden and the Parc d'Otterloo (1988), and the monumental pieces of Venaria (2003-2007) and Versailles (2013), were a prelude to the creation of a series of trees that – like those in the Boboli Gardens in Florence and in Frankfurt (at the European Central Bank) or more recently in Sorgente di luce (Light source) in Dharhan – command our respect in their austere and theatrical nudity. This gives them unequalled dramatic force and makes them a spectacular reflection on the age-old dialogue between Nature and Sculpture."
Henry-Claude Cousseau

Two sculptures are also presented in the Farmyard and in the Château.

TRA... - sculpture in the Farmyard

Tra... is composed of a large tree trunk laid horizontal, broken in two. The originality of *Tra...* comes from its attempt to invert the relationship between a trunk and its branches - here it is the branches that are supporting the trunk, all whilst showing the unbreakable bond that connects them. Here, the two immense trunks seem like two gravestones, raised by the arms of the bereft at a funeral procession. The trunks are made of bronze which, after oxidation, turns the same colour as its original bark, apart from the fracture which has been covered in a layer of gold, as dazzling as a flash of lightning. Whilst the gilding suspends the piece between funereal and mournful, it highlights the fact that

all forms of life shelter within themselves a luminosity, a breath of life, like the trunk which - although broken - still has a lifeblood running through it.

RESPIRARE L'OMBRA - sculpture in the Entrance hall of the Château

Respirare l'ombra is a hollow structure, made up of bronze sweet-chestnut leaves, oxidised over time. A set of lungs made up of laurel leaves, also cast in bronze and adorned with gold leaf, elevated from the sombre silhouette. Breath, unseen, becomes precious here.



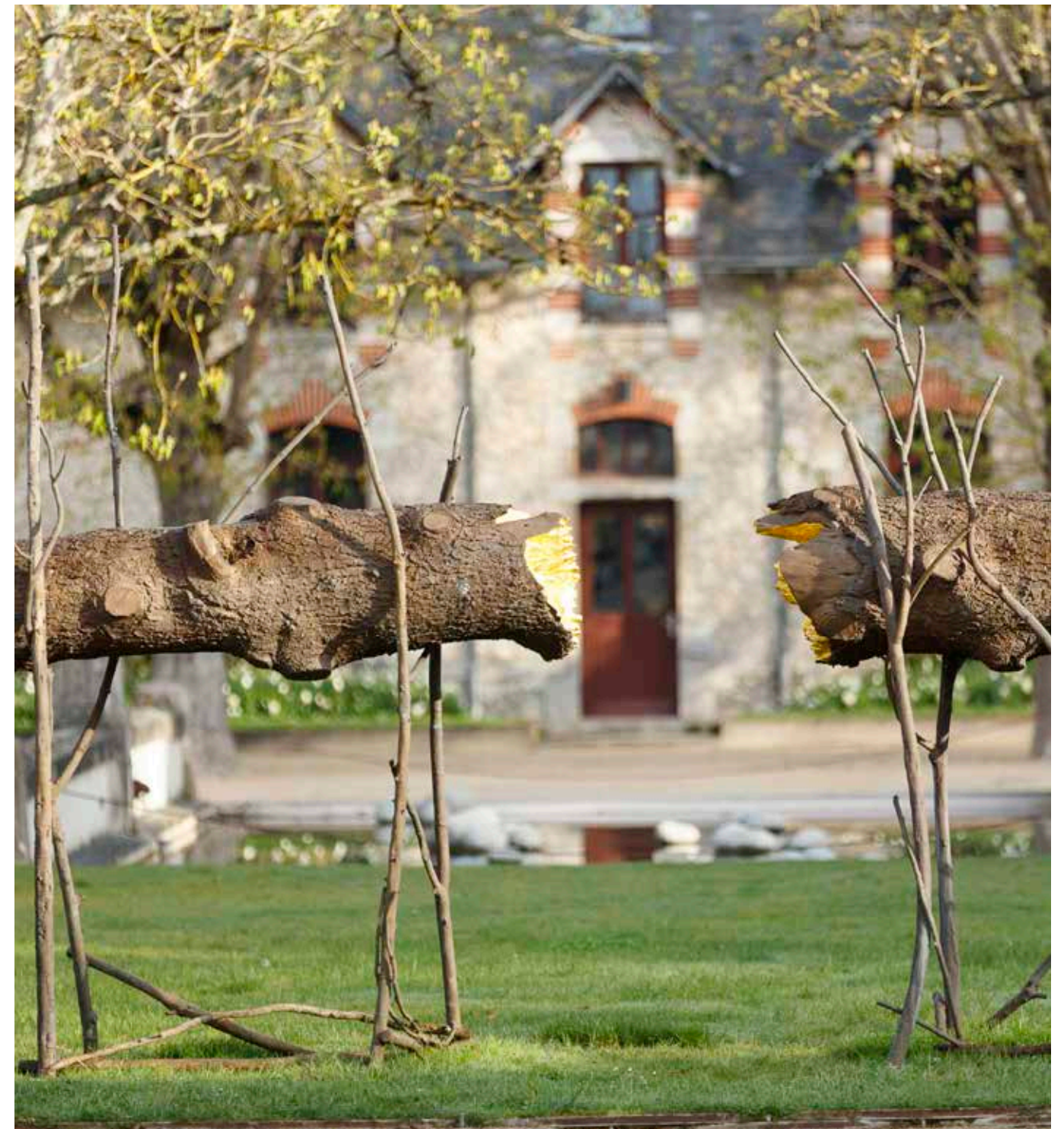


KEY BIOGRAPHICAL DATES

Born in 1947 between Piedmont and Liguria, Giuseppe Penone remains very attached to his native village of Garessio. The lush vegetation of the area shaped his artistic vision as much as his family background. As the son and grandson of farmers, all his work is dominated by nature. His first sculpture dates back to 1968: *Alpi Marittime - L'albero ricorderà il contatto* (Maritime Alps - The tree will remember the contact). It consists of photographs documenting the artist hugging the trunk of a tree, with snow in the background. Soon, the only remaining trace of this contact was the outline of his body marked by barbed wire embedded in the bark. It was created in the social context of a pivotal year when art influenced by consumer society (notably Pop Art) was largely decried by the Arte Povera artistic movement. Giuseppe Penone joined this movement, advocating art's return to the basics, including the use of natural materials (earth, plants and rocks) and simple forms. In particular, he explored the relationship between nature and culture. Giuseppe Penone thus integrated time, life and movement into his works, including using his own body. In 1969, at the age of 22, he mounted his first solo exhibition in a gallery in Turin. From 1997 to 2012 he taught at the École Nationale des Beaux-Arts in Paris. In 1999 he undertook a public commission to make a piece for the sculpture garden in the Tuileries Garden. *L'Arbre des voyelles* (Vowel tree) prefigured the terrible storm that struck France in the same year. This bronze cast of a 28 metre high oak tree, uprooted near Turin, is both fossilized and becoming a fossil, as five trees planted at its feet to represent the vowels A-E-I-O-U grow up around it. In 2004 the Centre Pompidou afforded him a major retrospective that brought together series of works that had until then been dispersed. This gave viewers the opportunity to observe his overall approach, which is rooted in the

creative process, and also highlighted the individual works, even when viewed within the series. In 2007 he represented Italy at the Venice Biennale, transforming the hall of the Italian pavilion into a sensory cavern. The walls, covered with dampened and shaped leather, were transformed into bark, while on the floor, white marble suggests a topographical map with its contour lines and rivers. This *Sculture di linfa* (Lymph sculpture) is now featured in the collections of MAXXI in Rome. In 2012 he showed *Idee di pietra, 1304 Kg di luce, 2010* [Ideas of Stone, 1,304 kg of light, 2010] here at the Domain of Chaumont-sur-Loire and created a perennial garden entitled *Arbre-chemin, 2011* (Pathway tree, 2011) in a copse in the Historic Grounds. In 2013 he was invited to the Palace of Versailles as part of the celebrations for the 400th anniversary of the birth of the garden designer André Le Nôtre. Twenty sculptures were erected in the Allée Royale leading from the Château to the Grand Canal and invaded the Star Grove. Winner of the Sculpture category of the prestigious Praemium Imperiale art prize in 2014, he presented a large solo exhibition at the Musée de Grenoble, showing a mix of old work and sculptures that had barely been finished, as well as a site specific piece. In 2016 he returned to Chaumont-sur-Loire with a bronze sculpture *Trattenere 8 anni di crescita, 2004-2012* [To retain 8 years of growth, 2004-2012], a cast of his hand attempting to hold back the growth of a tree to eight years.

He now lives and works between Turin and Paris.



Tra, installation de Giuseppe Penone au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



PHILIPPE COGNÉE

PAYSAGES RÉVÉLÉS
CHÂTEAU'S UPPER GALLERIES



ARTISTIC APPROACH

Philippe Cognée was born in 1957 in Nantes, where he still lives and works. He is one of the most recognised artists of his generation. He won the Villa Médicis prize in 1990 and was nominated for the Prix Marcel Duchamp in 2004.

Cognée creates his canvases using wax, which is heated and then crushed, producing a blurred effect on a textured surface. This raises the question of the thinning away of the image as much as it does the human condition in relation to their urban environment. The artist draws inspiration from Polaroids or photographs from his own personal collection, and depicts abandoned urban or private spaces. He does this while reflecting on the individual and the collective, the visible and the invisible, the domains of reality and those of art. His work also questions the role of painting in a society where the image, due to the effect of new technology, is both omnipresent and diminished.

Philippe Cognée's research has pushed him for the past 20 years to face a stark and mundane reality made up of motorways, suburbia, industrial abattoirs, supermarket chains and recycling facilities. According to the director of the Musée de Grenoble, Guy Tosatto, Cognée paints an utterly fascinating portrait of our "signposted and undefinable" reality.

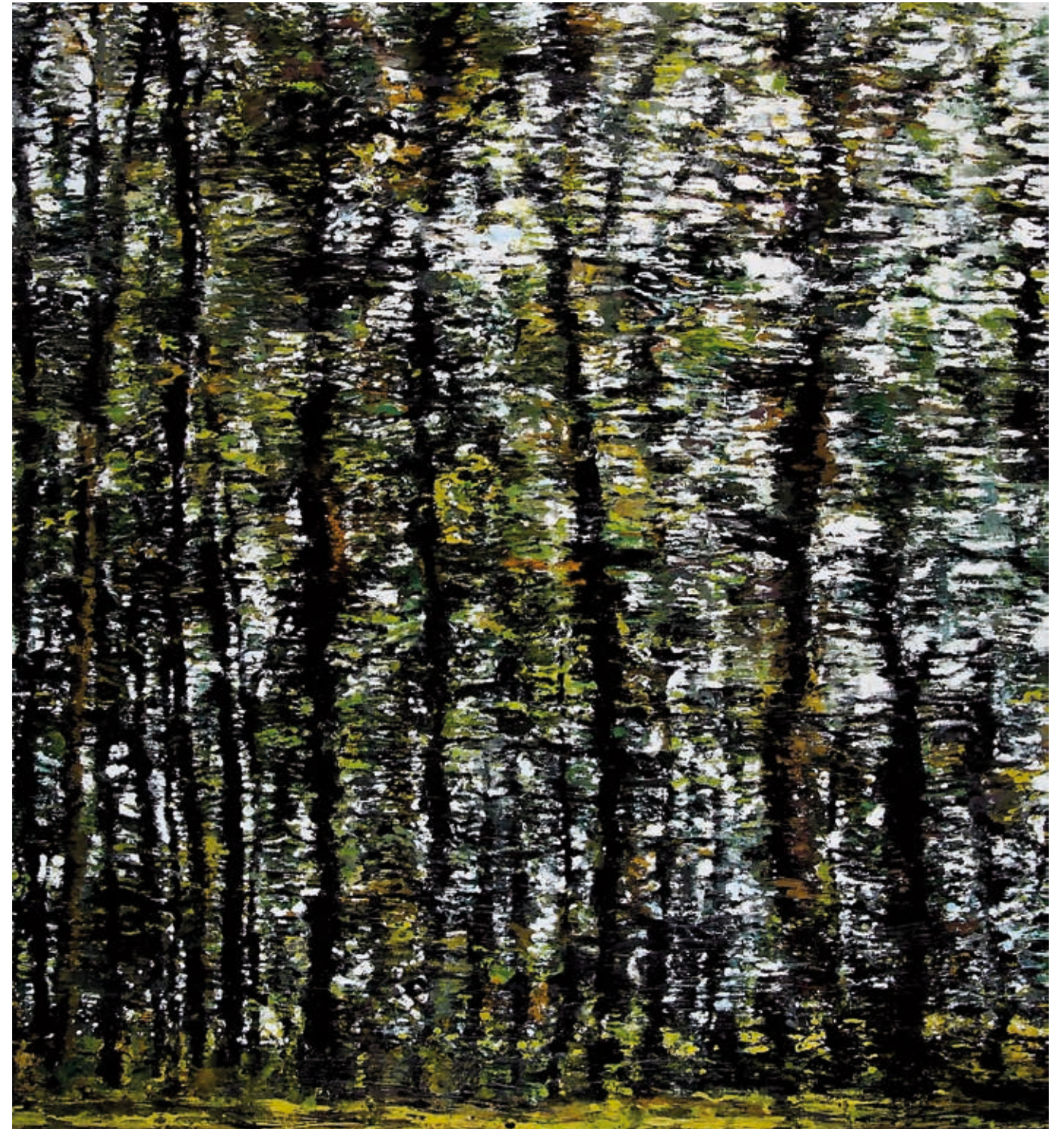
Philippe Cognée's work has been the subject of many solo exhibitions, notably at MAMCO in Geneva in 2006 and at FRAC Haute-Normandie in 2007. In 2011 he unveiled a public commission, *Écho*, at the Palace of Versailles. In 2013, the Musée de Grenoble dedicated a large retrospective to him which then traveled to Dôle. In the same year he also took part in the exhibition *Vues d'en haut* at the Centre Pompidou in Metz. In 2014 he exhibited at the Château de Chambord and in 2016 at the Fondation Fernet-Branca in Saint Louis, near Basel.

His flowers were shown for the first time at the Galerie Templon in January of this year.

At the heart of his exhibition here at Chaumont-sur-Loire, which is entitled *Paysages révélés*, is his relationship to the countryside.

Thirty paintings are shown in the galleries of the south and west wings of the Château, presenting wild or cultivated fields, scrubland, trees and forests, some of which are seen through the window of a train.

His works feature in many famous collections including those of the Musée National d'Art Moderne - Centre Pompidou, the Fondation Cartier and the Museum Ludwig in Cologne.



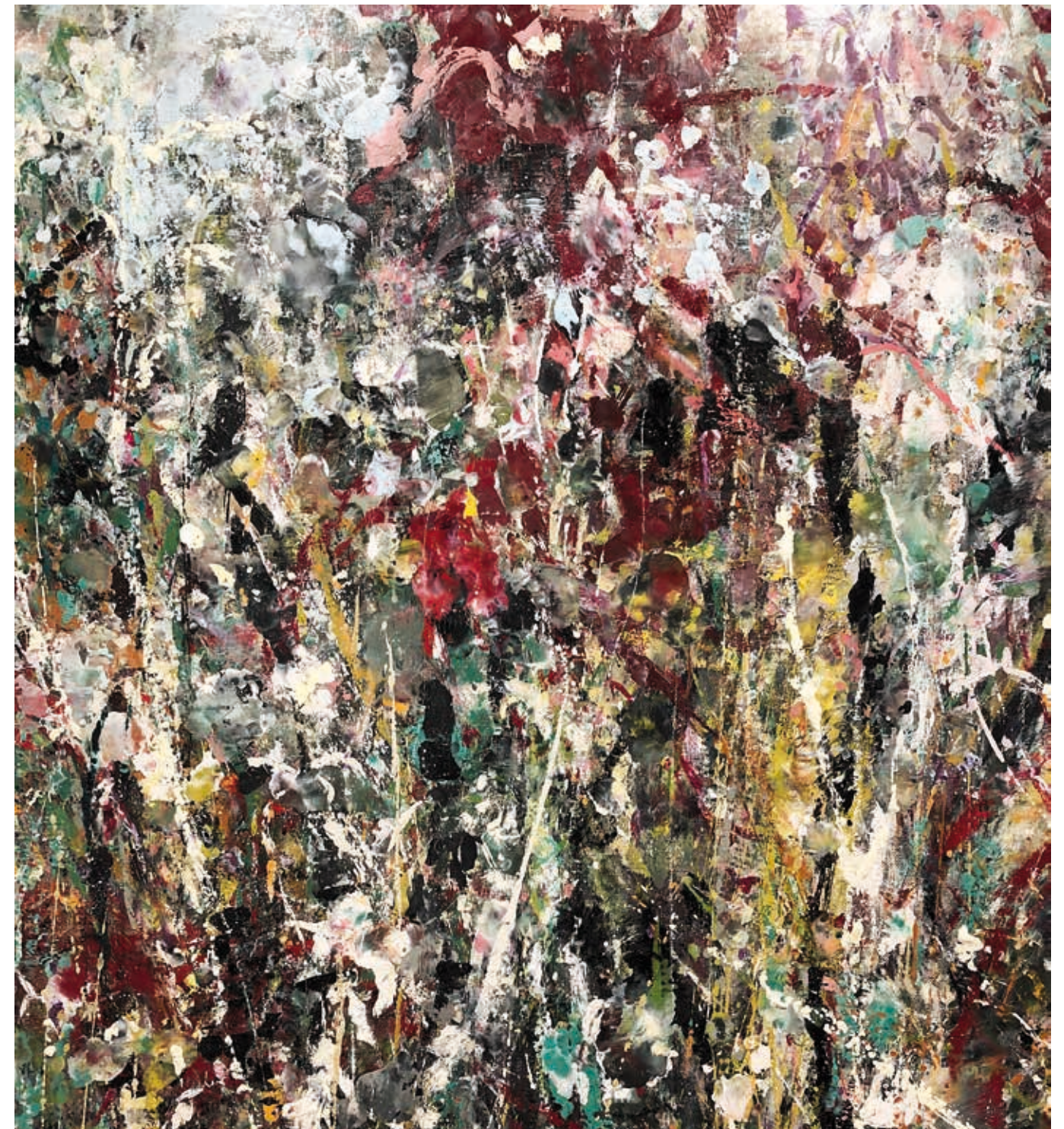
© Philippe Cognée



KEY BIOGRAPHICAL DATES

A painter, engraver and draughtsman, Philippe Cognée was born in Sautron near Nantes in 1957. He spent 12 years of his childhood in Benin, where his father was a schoolteacher under the cooperation agreement between France and Benin. He returned to France in 1974 to finish his studies and graduated from the School of Fine Arts in Nantes in 1982. The same year he won a residency at the Villa Médicis from the *Académie de France* in Rome and the *École Française de Rome*. In 1989, he started teaching at the École des Beaux-Arts in Angers. His painting took a decisive turn in 1990 when photographs became the main inspiration for his work. He developed a technique which became his signature: he paints using beeswax, which is also known as encaustic painting, before covering it with a sheet of a type of cellulose acetate known as rhodoid. He then uses a hot iron to blur the image, which is why he says that his figurative painting undergoes both destruction and recreation. This use of wax is not unlike batik, which is used in Africa to print fabrics, a technique which he knew and subsequently developed at the School of Fine Arts. In 1990, when he again won a residency at the Villa Médicis, he experimented with this technique on his immediate environment, his associates and day-to-day objects, then moved on to large urban landscapes before working with satellite images from Google Earth. Following on from Rembrandt, Soutine and Bacon, he created an imposing collection of around thirty carcasses which were shown at Lieu Unique in Nantes in 2003, and again at Mamco in Geneva in 2006. In 2004 he was nominated for the Prix Marcel Duchamp, the purpose of which was to confirm the fame of an innovative French artist, representative of his generation, in the field of the visual arts. Since 2005 he has taught at the School of Fine Arts in Paris.

As part of the Percent for Art program, he was chosen in 2009 to create a painting for the Grand Commun at the Palace of Versailles which was to be restored in May 2011. This work, entitled *Écho* comprises 44 circular paintings, or “tondi”, based on a video that the artist filmed on site. This video formed the raw material from which he drew inspiration for his paintings. The “tondi”, which are in a wide variety of sizes and thicknesses, recall the Palace through details of its gardens and apartments. The eye of the painter sees through history, from the interior to the exterior, as Versailles appears and disappears in the medium of the painting. Painted with wax on marouflaged canvas, the “tondi” are illuminated, their diameter varying from 30 cm to 1 m 30, and their thickness from 3 to 6 cm. When placed side-by-side, they form a collection that resembles a constellation and recounts the memories of this place. In 2012, the Musée de Grenoble dedicated a retrospective to his work which occupied 17 rooms. In 2014 he continued his work by exhibiting in another place that is full of history, the Domaine National de Chambord. Invited to be artist in residence at the Manufacture de Sèvres in 2016 and 2017, he painted on porcelain vases including a 1.3 metre tall Grand Charpin vase. This was fired in a rare use of the largest of the six wood-fired kilns at the 19th-century porcelain factory, which is listed as an historic monument. Represented by the Daniel Templon Gallery, he now lives and works in Nantes.



Brousaille
© DR



PASCAL CONVERT

LIVRES and
CEUX DE 14
CHATEAU'S LIBRARY AND HISTORIC GROUNDS



© Éric Sander

ARTISTIC APPROACH

Spirituality, memory and meaning are at the heart of Pascal Convert's work, which is both mysterious and profound. His work is essentially about memory and a refusal to forget. It sustains unique links with everything that has disappeared, both objects and beings.

He often uses a process of crystallisation: molten glass is poured onto objects and, little by little, it attacks the material of the books or the wood of the sculptures, as if it were a form of transubstantiation, a unique alchemy that preserves the soul of the text.

"Crystallisation of a lost book" involves destroying a book and its contents with molten glass which gradually takes the place of the book. It results in a ghost object, a crystallised work that holds vitrified memories. The carbonised remains of the original book remain at the heart of the sculpture.

Memory and traces – linked to the theme of war, destruction and resistance – are the omnipresent themes of Pascal Convert's work.

"He often uses processes of memory and replication to reveal the traces left behind by history using materials such as wax, metal or glass. With the help of a master glassmaker, he creates a transmuted copy of the books, simultaneously causing the destruction of the originals. Once cooled, a glass replica of each book remains, frozen for eternity, yet preserving within it a vestige of the original and its destruction by fire. These fragments evoke the innumerable libraries burnt by totalitarian powers."

In the spirit of poetic justice, these fire crystallised books will be shown in the Broglie family's library in the Château, which was destroyed in a fire in 1957.



Livres, installation de Pascal Convert au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



CEUX DE 14

Convert will also be showing his *Souches* – tree stumps from the battlefield of Verdun which have either been coated with Indian ink or vitrified. Poignant and full of superimposed memories, they make a powerful impression on the viewer.

“The stump is an object of both depth and extension, it comes from the roots and moves towards the branches. It holds within it enormous energy, but this is released into its branches, its tentacles, its sea urchin’s spines. It also evokes life in motion, its tangle of dynamic disturbances stopped by life itself; its fossilised appearance already mineralised. Its artistic shape makes it a carved, ornamental, excessively precise and precious object, but its physical bulk, stony and torn, makes it something that effortlessly evokes the wreckage of a catastrophe of biblical proportions. As an organ of growth, the stump is as necessary as it is trivial when merely a lightening-struck remnant. It is just as meaningful in the ground where it grows, as it is surprising and absurd when left lying around on the ground. The stump is an organic crystallisation of time, because it holds within it all the creation and growth of the tree that it bears. But it is

also a three-dimensional net, the sculptural foundation and visual representation of the space that the tree will eventually occupy.” Georges Didi-Huberman, *La demeure, la souche, apparentements de l’artiste*, 1999.



Livres, installation de Pascal Convert au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



KEY BIOGRAPHICAL DATES

The son of an artist, Pascal Convert was born in 1957 in Mont-de-Marsan. He is a visual artist, writer and director, and defines his work as the archaeology of architecture, childhood, history, the body and time. He uses materials such as glass and wax to evoke the passage of time, light and the lasting effects of the past. In 1987, while he was living in Bordeaux, he covered the wooden panelling in one room of his apartment with plate glass, which formed the first in his series entitled *Appartement de l'artiste*. In 1989 and 1990 he was resident at the Villa Médicis in Rome, and in 1992 his first major solo exhibition was held at the CAPC [Contemporary Art Museum] in Bordeaux. In 1997 he was invited by the philosopher and art historian Georges Didi-Huberman to take part in the *L'Empreinte* exhibition at the Centre Pompidou alongside Giuseppe Penone, Man Ray, Alain Fleischer and others. Georges Didi-Huberman would go on to write several books about Convert's work (published by Éditions de Minuit) and include him in numerous exhibitions. In 2002 he unveiled his memorial to resistance fighters and hostages, the *Monument à la mémoire des résistants et otages fusillés au Mont Valérien* entre 1941 et 1944 (Mémorial de la France combattante, Suresnes). This was a commission by the French Ministry of Defence as suggested by French lawyer and politician Robert Badinter. Opposite the chapel where they were held before they were taken to the place of execution, Pascal Convert erected a 2.7m x 2.18m bronze bell engraved with the names of those who were killed. In 2003, as a continuation of this work, he made a documentary about the victims, *Mont Valérien, aux noms des fusillés*.

In 2007 his exhibition *Lamento* at Mudam in Luxembourg featured wax sculptures inspired by iconic press photos: *La Pietà du Kosovo* (1999-2000), based on a photo taken by Georges Méridon, *La Madone de Bentalha* (2001-2002), based on a photo taken by Hocine Zaourar, and *La Mort de Mohamed Al Dura* (2002-2003), based on stills from a video by Talal Abou Rahmed. These sculptures have been widely exhibited at the United Nations, in Montreal, in Switzerland and in Italy. In the same year, he published a biography of Joseph Epstein, leader of the communist resistance in Paris, who was shot at Mont Valérien in 1944.

In 2008, he completed a set of stained glass windows for the abbey church of Saint Gildas des Bois (Loire-Atlantique). He then exhibited a huge crystal sculpture *Le Temps scellé: Joseph Epstein et son fils*, in the Force de l'Art exhibition at the Grand Palais in Paris in 2009. It is now part of the permanent collection of the Musée National d'Art Moderne in Paris. He again made a documentary film, *Joseph Epstein: bon pour la légende*. After four years of work, he published a new biography, *Raymond Aubrac: résister, reconstruire, transmettre* [Seuil, 2011], and made two documentary films about this leader of the French Resistance. Two years later the autobiographical story *La Constellation du Lion* (Grasset) was published. In 2014, he took part in the Busan Biennale in South Korea and the group exhibition *La Guerre qui vient n'est pas la première: 1914-2014* at the Museum of Modern and Contemporary Art of Trento and Rovereto in Italy.

In 2016, he took part in the interdisciplinary exhibition, *Soulèvements*, at the Jeu de Paume arts centre. The highlight of that year was an invitation from the French ambassador to Afghanistan to commemorate the 15th anniversary of the destruction of the Buddhas of Bamiyan by the Taliban. Convert mounted an expedition in association with Iconem, an organisation that specialises in conflict zone archaeology. Using drones, he scanned the whole of the cliff face in Bamiyan to produce images that are now freely available to the global scientific community. Using a high-resolution camera, he made a "photographic impression" of the place where the monumental sculptures were carved about 1,600 years ago.

In 2019, the Éric Dupont Gallery dedicated a solo exhibition entitled *Trois arbres* to his work. Working with birch bark from Crematorium V at Auschwitz-Birkenau, a nuked cherry tree from Hiroshima, and the stone tree of life carvings found on Armenian khachkars, Pascal Convert used an archaeological investigation of family, culture and history to try to re-imagine that which has survived the destruction of our recent history.



Ceux de 14, installation de Pascal Convert au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



MARINETTE CUECO

HERBIERS FANTASTIQUES
EXHIBITION HALL

ARTISTIC APPROACH

Marinette Cueco works her incredible magic with plant matter, which she has collected, sculpted, braided and woven all her life. Here at Chaumont-sur-Loire she presents delicate herbaria made from petals and leaves that she has collected by chance during her walks. Playing with both colour and shape, she unveils infinite riches and diversity in these incredibly poetic natural creations.

The habit of the plant has guided the artist into positioning the pressed and dried leaves, roots and stems in their natural positions of movement. If you observe the work a bit closer, you will notice details that characterise their botanical identity that natural-dye experts will recognise and the uninitiated will discover. From further away, a symphony of shapes and colours is revealed. The whole assemblage can be read like a large score where the dried plants play the role of musical notes, but instead of seeing the symbols and hearing the notes to which they correspond in your head, you see parts of plants which bring to mind colourful visions of shimmering fabric. This is because the plants that have been brought together are the source of the most beautiful colours that humankind has ever learnt to develop, to embellish their infinitely diverse textile creations.



© Espace Monte Cristo

Flower petals and squashed berries produce shades of crimson, blue and purple that are sometimes ephemeral. The bushes of our thickets and the trees of our forests give us infinite shades of red, brown, grey and black that their tannins, either used alone or combined with iron salts, can be transferred to both textile fibres and leather.

Leaves and petals can resemble portable herbaria, collections of poetry, romantic fragments or even books of hours or prayer books. They can be held in the hand. They unfold in winter, spring, summer, autumn, forming a cycle that opens and closes with the petals of the almond tree. They are the waiting time for a verdict, time hanging by a thread and they are the love which holds this thread together.

"Just as a photographer uses light to capture a photo, Marinette Cueco uses plants, their leaves, their stems, and their flowers to create her work. She invents her very own language, that is both poetic and wise. She knows all the names of herbs and trees and the hidden powers of their roots and seeds. Always gathering and collecting with tireless energy and insatiable curiosity, she has found all kinds of wonders during her long walks in Correze and elsewhere."



Herbiers fantastiques, installation de Marinette Cueco au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



Leaf, stem, pistil, pigment, twigs...she has classified them all in her incredible inventory – surprisingly fragile yet durable at the same time, she arranges them with meticulous dexterity. Thanks to her collection, and her resequencing both formal and by colour, she allows us into the fascinating world of plants, both rare and familiar, where we can rejoice in the delicacy of pasqueflowers, the brightness of morning glory, the soft blue of lungwort, the overlooked elegance of red fescue grass...

Due to her vast knowledge – there is not a single plant she does not know – the herbariums Marinette Cueco will introduce you to are not just simply botanical, but a door into the fantastic world of universal forms that can be appreciated no matter how much previous knowledge of plants you have. When the veins of plants resemble ours, and the leaves remind us of fingerprints, when formations of algae look like rivers streaking across deltas, and petals are the same colour as bruises...this other world, full of resonance and similarities, suddenly changes your perception of the world around you.” Chantal Colleu-Dumond

KEY BIOGRAPHICAL DATES

Since the 1960s, Marinette Cueco has developed her own unique work that she categorises both as natural and ephemeral.

First working with tapestry and weaving, she gradually began weaving with plants, which by the end of the 1970s had become her sole artistic activity.

In 1986 her work was exhibited at the Modern Art Museum in Paris.

Using raw materials found in the countryside – mostly in her native Corrèze, where she lives for some of the time – Marinette Cueco creates works and installations either on-site or in the peace and quiet of her workshop. She gathers all kinds of plant and geological material – including seeds, petals, leaves, stalks, pebbles, rare soils and peelings – combining the chosen elements to create meticulous and fascinating compositions on either a very large or very small scale.

Her works are microcosms that draw you in and restore the soul.



Herbiers fantastiques, installation de Marinette Cueco au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



MAKOTO AZUMA

BIBLIOTHÈQUE VÉGÉTALE
“BLOCK FLOWERS”
RECEPTION LOUNGE, CHÂTEAU

ARTISTIC APPROACH

Makoto Azuma is passionate about the world of plants and especially flowers, which he uses to create spectacular installations. His inventive arrangements enable viewers to explore and reflect on the infinite diversity of botanical shapes and colours.

He created a one-of-a-kind herbarium, which is displayed in a specially created library at Chaumont-sur-Loire, featuring real flowers coated with a transparent resin to give them eternal life, and to reveal all their aesthetic, visual and colourful dimensions.

He also presents a fascinating sculpture featuring a white pine.

THE PROJECT

In the 17th century, Dutch artists celebrated the futility of life by painting “Vanitas”. Makoto Azuma has been driven by the same desire to create a series of contemporary herbaria entitled *Block Flowers*.

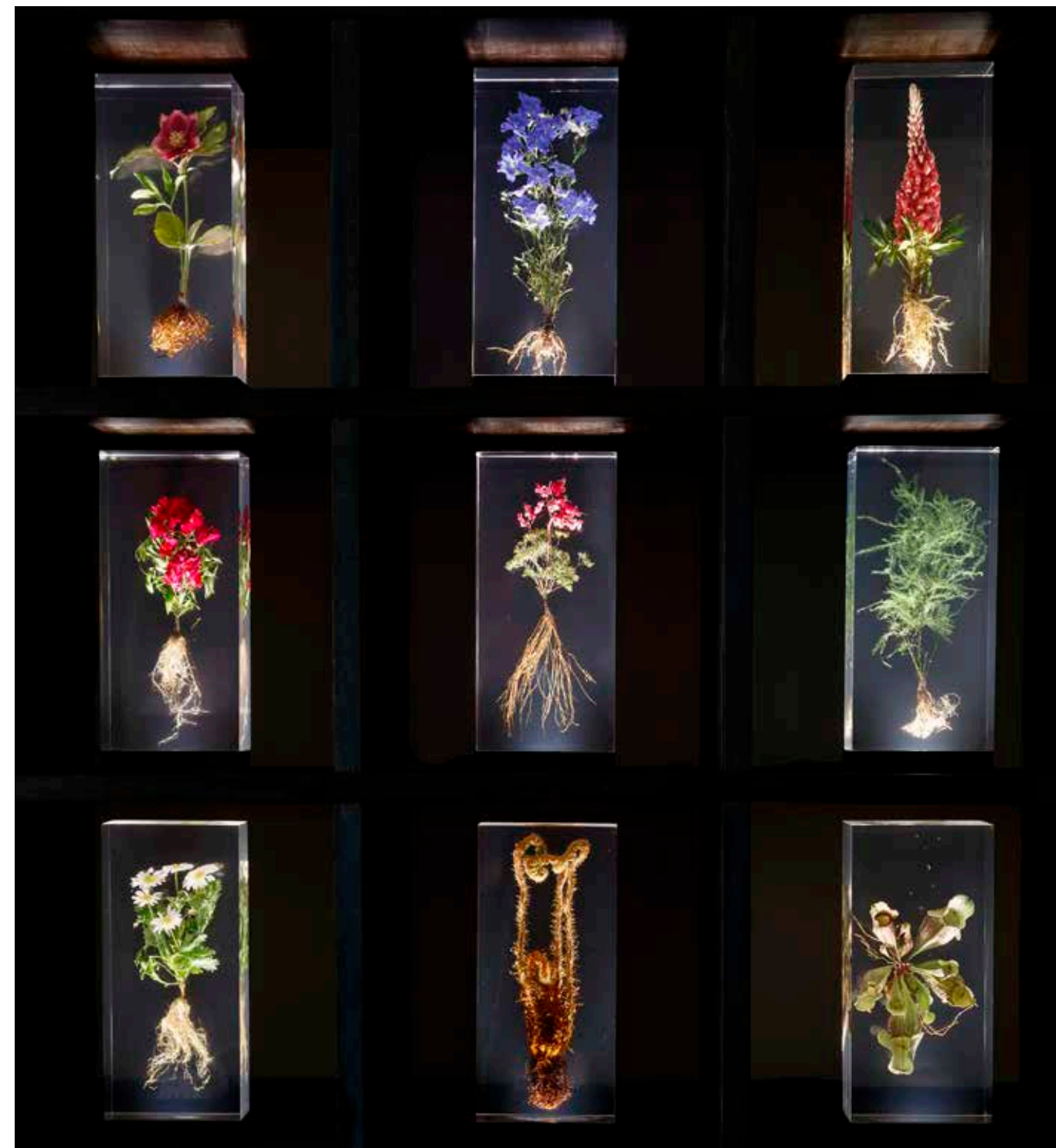
He chooses his plants in an intuitive, subtle and sensual manner, whether at the flower market or in the deepest depths of the Japanese mountains. The plants, chosen at the height of their magnificence, are freeze-dried before being encapsulated in blocks of acrylic resin. The Japanese White Pine, or goyomatsu (literally the “five-needle pine”) is very commonly used in Japan for bonsai.

Makoto Azuma’s artistic intention is both to compare and combine the natural beauty of plants with the artificial beauty of an acrylic cube in order to arouse a new emotion.

He thus succeeds in defying the inevitable, preserving the ephemeral and freezing the beauty of a flower or a pine tree for ever, like an eternal love. Each herbarium becomes a sort of miniature aesthetic time capsule, “that can travel through time, as long as it is not exposed to direct sunlight.”



Makoto Azuma à Chaumont-sur-Loire, 2019
© Éric Sander



Bibliothèque végétale, installation de Makoto Azuma au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



KEY BIOGRAPHICAL DATES

Born in 1976 in Fukuoka, Makoto Azuma is a Japanese florist who has become a floral artist.

In 2002 he opened his “haute couture” flower shop, Jardins de Fleurs, in the Ginza area of Tokyo. The shop is now located in the Minami-Aoyama district.

Alongside his work as a florist, in 2005 he began to explore a new form of floral artistic expression that he called “botanical sculptures”. His creations began to attract attention very quickly, both in Japan and abroad and he was invited to present his work in solo exhibitions in New York, Paris and Düsseldorf.

In 2009 he created an experimental collective, AMKK Studio, with Shunsuke Shiioki to explore botanical creativity. Since then he has presented his work in museums, art galleries and public spaces in Milan, Belgium, Shanghai and Mexico.

For several years now, he has been passionately involved in artistic projects that enable him to display flowers in unusual and artificial situations, reflecting the “contemporary herbaria” that he creates. His quest is to continue to illuminate, in his own unique way, the beauty of plants.



Bibliothèque végétale, installation de Makoto Azuma au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



LÉA BARBAZANGES

CRISTAUX
BEE BARN



ARTISTIC APPROACH

Water exists in three different states. This magic is seen in the natural world around us: this liquid can become a solid mass or invisible in the form of vapour...

Cristaux resembles frozen water, because despite their difference in chemical composition, they have a common structure: both frost and crystals are made up of organised atoms. The organisation of the material at a microscopic level is brought to our attention through these geometric yet organic drawings, which generate an intense reflection of light. The installation is made up of calcite crystals, one of the most widespread form of mineral on Earth. The organised atomic structure of crystals allows them to reflect light in silver flashes. The light is reflected on all sides and gives the work mysterious beauty. The drawing is directly linked to the crystalline nature of the mineral, suspended somewhere between random and predetermined. It is fascinating because of its intrinsic beauty, but also because it invites us to draw parallels with, for example, frost, snowy landscapes, or feathers.

Tree-like and tendinous: we often find these drawings repeated in the work of Léa Barbazanges, whether they be plant, animal, or mineral like *Cristaux*. It is the impression of the water, the traces of the liquid that formed the material. Water is the origin of this remarkable graphic design, it is like an impression of life. This is what has created the graphic beauty of this work..

"I use organic materials in my work because I want to speak about the living, about everyone's life. I also use minerals, the indispensable constituents of the Earth that have played an essential role in the creation of life, and which still contribute to maintaining life on Earth."



Cristaux, installation de Léa Barbazanges au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



MicaPenrose, réalisé en collaboration avec Sylvain Ravy, chercheur au CNRS, représente un quasicristal avec des tuiles faites d'un cristal périodique, le mica. In collaboration with Sylvain Ravy, researcher at CNRS, *MicaPenrose* is a quasicrystal made up of mica tiles, a periodic crystal. This is the mineral that sparkles amongst sand and shingle. The colours, taken from the palette of soap bubbles, are thanks to the optical properties of mica and they change depending on the position of the viewer. When viewed from the side, the natural colour of the mineral appears. The pattern - Penrose tiling - is the model of an atomic structure of quasicrystal made from aluminium alloy, the discovery of which was rewarded with a Nobel prize in Chemistry (2011). The frame of MicaPenrose is made from this aluminium alloy. The discovery of this quasicrystal turned the scientific ideas of the time, regarding the material structure, on their heads.

Project developed with Sylvain Ravy, researcher at CNRS, with support from Diagonale Paris-Saclay, the Région Grand Est and with the expertise of Denis Gratias, l'Académie des Sciences member.

KEY BIOGRAPHICAL DATES

Léa Barbazanges was born in 1985 in Rennes. She lives and works in Strasbourg. She graduated from the *École Supérieure des Arts Décoratifs* in Strasbourg in 2009. Her work has been displayed in private exhibitions, such as the Galerie Xippas in Paris (2014) and in the Ekaterinbourg art centre in Russia (2017). She has also participated in collective exhibitions, such as *N'oublions pas que le vertige se prend sur les hauteurs* at Kunsthalle de Mulhouse (2010), *Au fil des araignées* at the Natural History Museum in Paris, and also the Hurre Museum in Durbach, Germany.

In 2013 she was one of 70 emerging artists to take part in the 58th Salon d'Art Contemporain (Contemporary Art Fair) de Montrouge. The following year, she took up a residency in South Korea. In 2014, she also presented her work at the Domain Pommery (Reims) in l'Expérience Pommery #12. In 2016 and 2017, she took part in the Drawing Now Art Fair at the Carreau du Temple in Paris and was also at the Cité Internationale des Arts in Paris. A graduate of the Institut Français' "Hors les Murs" programme, she undertook an artist's residency in Satka in Russia in July 2017.

In 2018, she was part of the collective exhibition *L'impermanence* at the Fondation Fernet-Branca in Saint-Louis (Alsace), as well as participating in the Voyage à Nantes with Particules, and the second season of the Les Tanneries centre for contemporary art in Amilly.

In November 2019, she displayed her work in collaboration with Sylvain Ravy, director of the Laboratoire de Physique des Solides at the Université Paris-sud and researcher at CNRS, at the Festival Arts et Sciences CURIOSITAS organised by the Université Paris-Saclay in Massy. In 2020, she will undertake a residency at the Château de Monbazillac and exhibit her work, by invitation of COAL, at the Halle aux Sucres in Dunkirk. Her work will be presented in the *L'œil de Huysmans: Manet, Degas, Moreau* exhibition at the Musée d'Art Moderne et Contemporain in Strasbourg.



Cristaux, 2017, tryptique 210x90 cm
© Léa Barbazanges



ISA BARBIER

FAISCEAU
OFFICE, CHÂTEAU



ARTISTIC APPROACH

Isa Barbier's work primarily derives from encountering, comprehending and interpreting a place. Isa Barbier therefore mostly works in situ, displaying installations made of light, airy materials such as feathers, petals or mirrors arranged in geometric, architectural or dynamic forms. Her works seem to float in space.

Fascinated by the perfection of their form and grace, the artist wanted to use feathers in her installation in the Château office; the sculpture's seemingly-fragile appearance highlighting the elusive lightness of nature. One can see her love of collecting, her obsessive collecting of this medium throughout her work that is full of grace, like poetry suspended in thin air. The artist gathered gull and goose feathers. This work is put together using string, wax and the infinite delicacy of 6,500 feathers, abandoned by nature but patiently sought out and cleaned by Barbier.

For the artist, these feathers are like atoms - constantly in motion. This light is artificial; normally the rays should scatter. This shrinking light does the opposite of what would happen in reality.

A different relationship with the work

"An installation of feathers is a nebulous object that can't even be captured by photography. Its memory is always failing, sketchy and one-sided. These airy sculptures only appear to be fragile. An appropriate place away from disturbances, and simple and patient care and attention can make them last a lot longer than you would expect. The threads can be untangled, the wax can be checked between two fingers, and the feathers can be replaced or washed. This maintenance is a pleasure, but also a constraint. To end it, you can dismantle the work. In which case this large volume is reduced to a handful of feathers that can be placed in a "box or urn". Later, the work can be reinterpreted in the same place using the 'score' and the feathers just waiting to be reused. The work floats between disappearance and continuity. Its life depends on our actions. You must dare to touch it, delicately, patiently, gently in order to keep it alive, but also accept that the work will end, either on a day of choice or one which arrives by accident. And you must find in this ending beauty and freedom. A new space. To be in front of this suspended life, so vulnerable and therefore so precious, is like being in front of our life." Isa Barbier



Faisceau, installation d'Isa Barbier au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



"Her feathers are all alike yet so different. False fractals. Like a number of similar elements, none of which are identical and all of which can be infinitely reconstructed. You can believe that she sees the particles dancing in rays of sunlight, and that, having an eye for it, she makes herself the messenger of the natural order, born by chance and of necessity.

Isa Barbier offers a world with the potential both for extension and obliteration. This movement is so volatile, this wave that disturbs the lines, this wind that deforms or breaks the body of her works, this sculpture of emptiness that does not fear nothingness brings us back to the space found between things, rather than the things themselves. Through her work she describes the idea of a shifting shape, as tenuous as it may be; which by moving, dispels the mirage of an eternal state, indissoluble, suspended in the world of ideas.

Like a footprint in the sand, this work effortlessly abandons the concept of death. And its weightlessness is caused not only by feathers, leaves or threads themselves, but also due to her method, which uses nothing that is not already there: remains fallen from the sky, reunited and linked to a place with a long history, perhaps a castle or a chapel. Nothing is removed from the world, nothing – or very little – is added, but the whole body is arranged differently. Isa Barbier appears to glide into the spaces that she works in, without damaging them."

Christine Rodès, June 2012

KEY BIOGRAPHICAL DATES

Born in 1945 in Cannes, Isa Barbier is a French artist who lives and works in between Marseille and Italy. She enrolled at the *École Nationale Supérieure des Arts Décoratifs* in Nice in 1966 and later gained a joint honours degree in history and the history of art and archaeology from the *Université d'Aix-en-Provence* in 1971. This enabled her to spend ten years of her life, between 1970 and 1980 working on archaeological digs, however, this did not prevent her from also gaining a diploma in psychology in 1973. From 1980 onwards she devoted herself to sculpture and drawing. She belatedly gained a masters in visual arts in 1993.

In collecting the material for her works – natural objects found on the ground, she steps back into her childhood days when she would accompany her botanist father in his hunt for plants and insects, both of them passionate about natural sciences.

In the first monograph dedicated to her work, published by Éditions Lienart in 2017, Nathalie Ergino identified four types of work in the artist's creations: drawings on paper, wall reliefs, site-specific installations and microstructures.

Her career has been marked by solo and group exhibitions, in France and abroad.

Her works are included in collections for institutions including the Institut d'Art Contemporain in Villeurbanne, the Musée Ziem in Martigues and the Fonds Communal de la Ville de Marseille.



Faisceau, installation d'Isa Barbier au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



SOPHIE LAVAUX

DIANE'S TOWER AND KING'S TOWER, CHÂTEAU



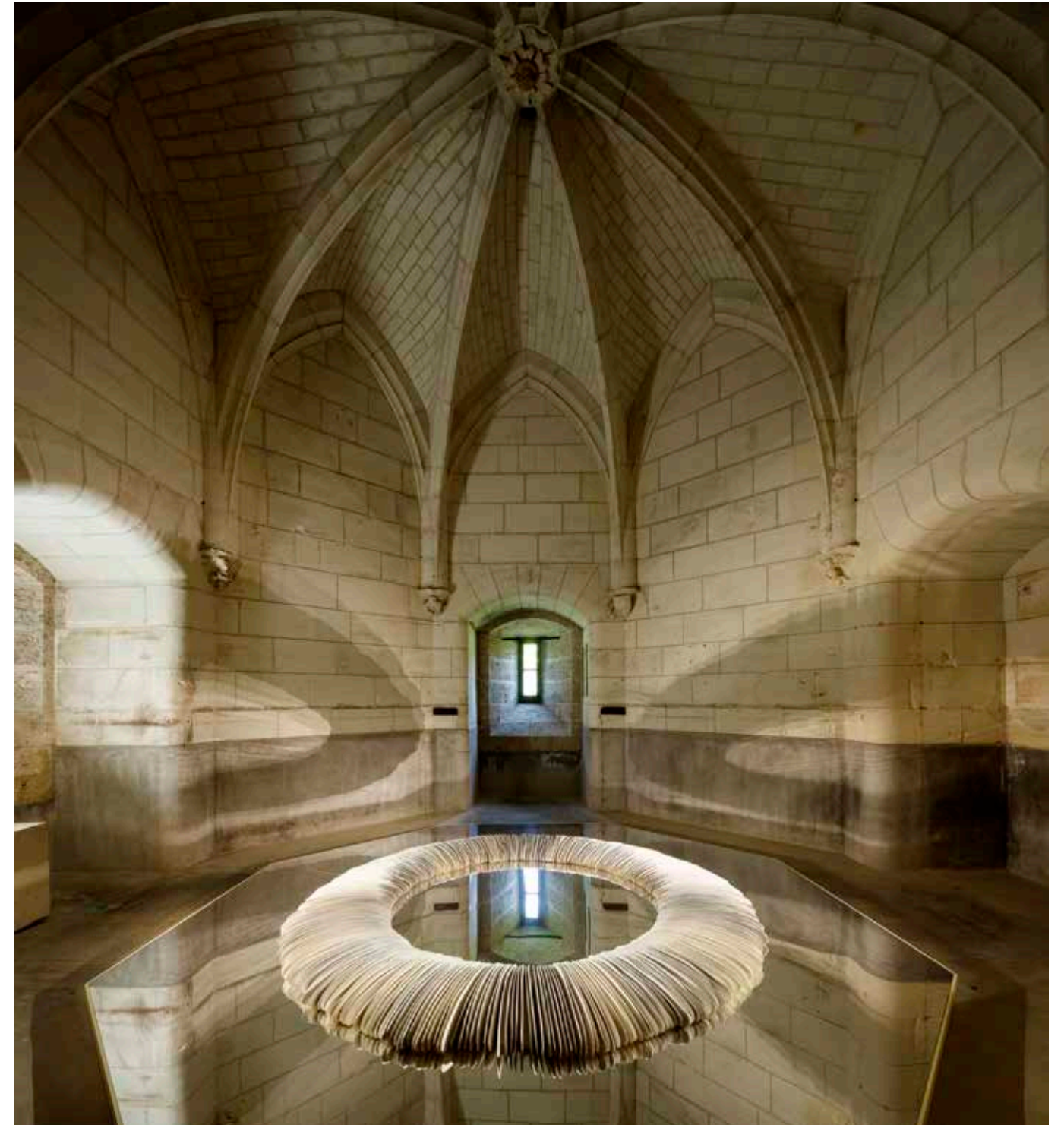
ARTISTIC APPROACH

Introduced in her childhood to the splendour of the island landscapes of Réunion, where she grew up, Madagascar and the Mascarene Islands, Sophie Lavaux has retained a fascination for the extraordinary gardens that nature alone can create, and that humans have not yet taken over. She began her first work on the slopes of the Piton de la Fournaise volcano, before crossing the oceans in 1977 to study drawing in Paris at the *Arts Décoratifs*. Specialising first in illustration, she soon returned to drawing – this time botanical drawing – for publication and published a number of works.

However, it was the shape, size and architecture of natural spaces that attracted her, and it was in sculpture that she was able to express her artistic leanings: "From the depths of the oceans to the mountain peaks, the landscapes of my childhood were grandiose. I have always felt a need to transcribe all these structures and colours, which are engraved in my memory and inspire me."

Always maintaining an indispensable relationship with nature and seeking out the spirit of the place at each site, Sophie Lavaux now creates large terracotta sculptures, which are both fragile and resistant. They hold timeless redolence like the reminiscence of a world suspended between the real and the magical. These sensual, delicate and refined works, made of stoneware or unglazed porcelain, bear witness to a feminine essence with profoundly harmonious dimensions.

Resting on water or mirrors, her works hold great poetic intensity. At Chaumont-sur-Loire, they are shown in the Diane's Tower and the King's Tower.



Installation de Sophie Lavaux au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



KEY BIOGRAPHICAL DATES

Born in 1956 in Château-Thierry (Aisne), Sophie Lavaux was six when her family moved to the island of Réunion. She lived there until she was sixteen and the exotic and luxuriant landscapes of the Indian Ocean have left their mark on her.

In 1977, she enrolled at the *École Supérieure des Arts Décoratifs* in Paris, graduating in 1981. She then practised drawing. Her illustrations were published in scientific and popular botanical publications.

In 2002, she left Paris for Uzès (Gard) where she met artists and ceramicists and discovered new creative techniques. While remaining attached to the theme of nature, she gradually turned towards sculpture. Working with stoneware and porcelain, she became a proficient ceramicist.

Notable among her exhibitions was that at the Bambouseraie de Prafrance in Anduze, at the foot of the Cévennes, in 2011. In the middle of a Japanese garden, her work *7 ponctuations sur l'eau* consisted of large discs of white stoneware and porcelain thriving on the surface of the water. For this group exhibition dedicated to Land Art, she was joined by artists Bob Verschueren and Phet Cheng Suor.

In 2015, she took part in the exhibition *Variations plurielles* at the Château de Bosc in Domazan (Gard). Here she presented *Installation Ponctuation II*. This work continued at the Fondation Salinger, Le Thor (Vaucluse) with *Installation Ponctuation III*.

Her participation in the 2019 Tokyo Art Fair is also worth noting.

Her work is included in the Villa Datri collection of contemporary sculpture, housed in the childhood home of the poet René Char in L'Isle-sur-la-Sorgue (Vaucluse).

In Uzès, Sophie Lavaux says, she lives in a garden that contains her house and workshop.



Installation de Sophie Lavaux au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



BOB VERSCHUEREN

CHEMIN DE VIE
HISTORIC GROUNDS



© Alain Janssens

ARTISTIC APPROACH

Amid the undergrowth, a sort of serpent emerges from a tree stump. It slithers between the surrounding trees before completing its journey by plunging back down into the ground with one last bound. Its journey recalls the path of a tree, which comes from the earth and returns to the earth.

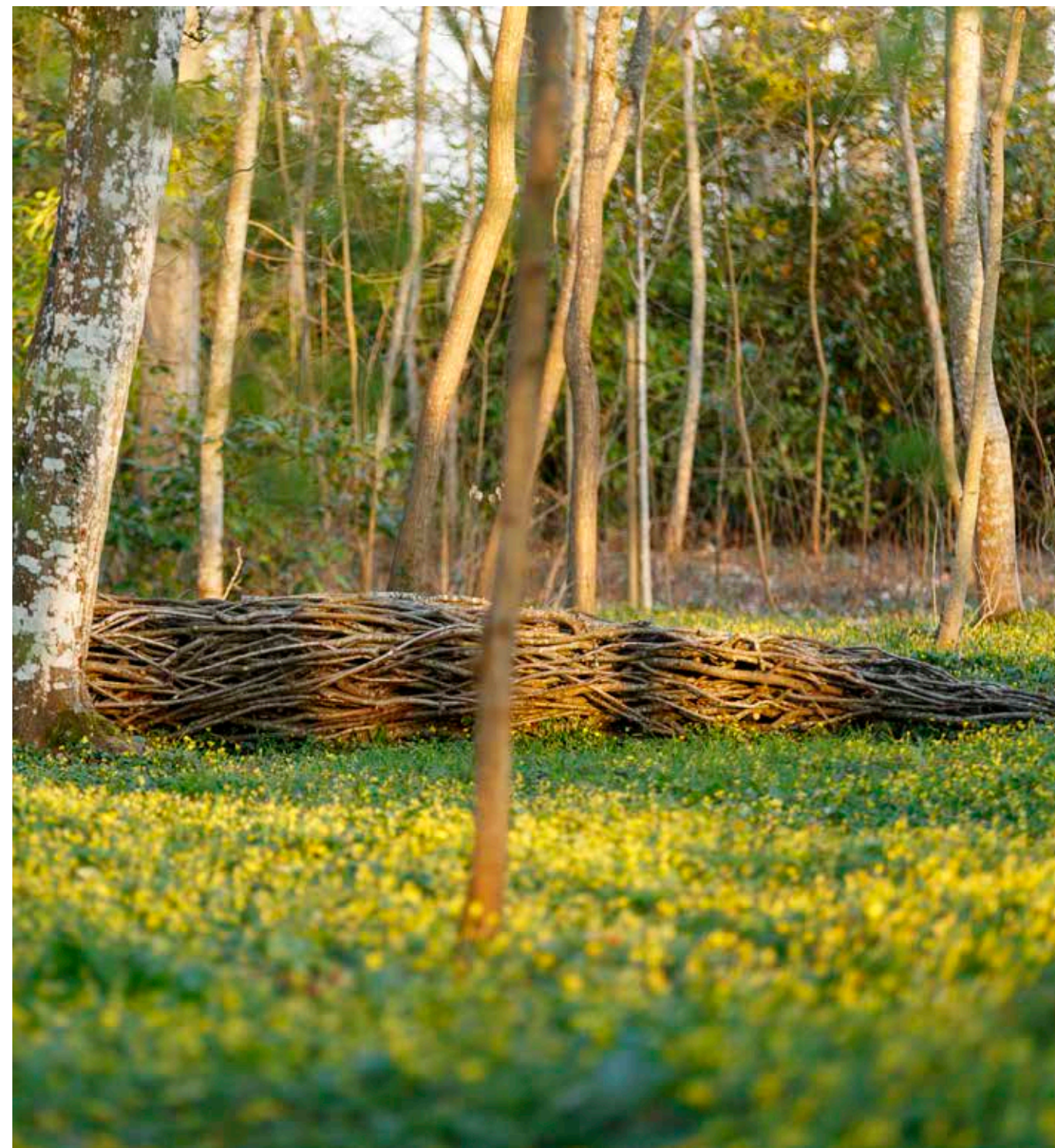
Bob Verschueren creates his installations by gathering, harvesting, sorting and laying out botanical and stone elements he collects from the surrounding area. He works exclusively with plant material, and creates site-specific installations that take into account the history and architecture of the location. The fragile and perishable nature of the materials he uses require him always to be in constant negotiation with nature. "It is the properties of the materials that generate the final form in a somewhat risky experimental process, as the plant material sometimes demands major modifications to the initial ideas."

Nature, his inexhaustible source of inspiration, allows him to work according to a method that suits him: "I need a certain amount of uncertainty, an opportunity to be surprised. Working with natural elements excludes the risk of mastering everything and getting bored."

His work is therefore based on the ephemeral, because he is primarily interested in the metamorphosis and degradation of plant life. His works are therefore fragile and designed only to last for the duration of an exhibition before disappearing. This characteristic is a constant in his work and interests viewers because it reminds them to look carefully so they can remember it: "The sweep of a broom / a gust of wind. / Everything disappears / forever / but lives on in our memories." This is how he explains the link between his works, time and mortality.

As his work becomes nothing more than a trace in our memories, Bob Verschueren does not give them specific titles. He is content simply to group his works together according to the various ways he observes nature.

The creator of many plant-based installations, Bob Verschueren uses natural elements as a means of expression. Using material from the Domain of Chaumont-sur-Loire, he will transform trees and branches into spectacular sculptures, evoking both splendour and decay.





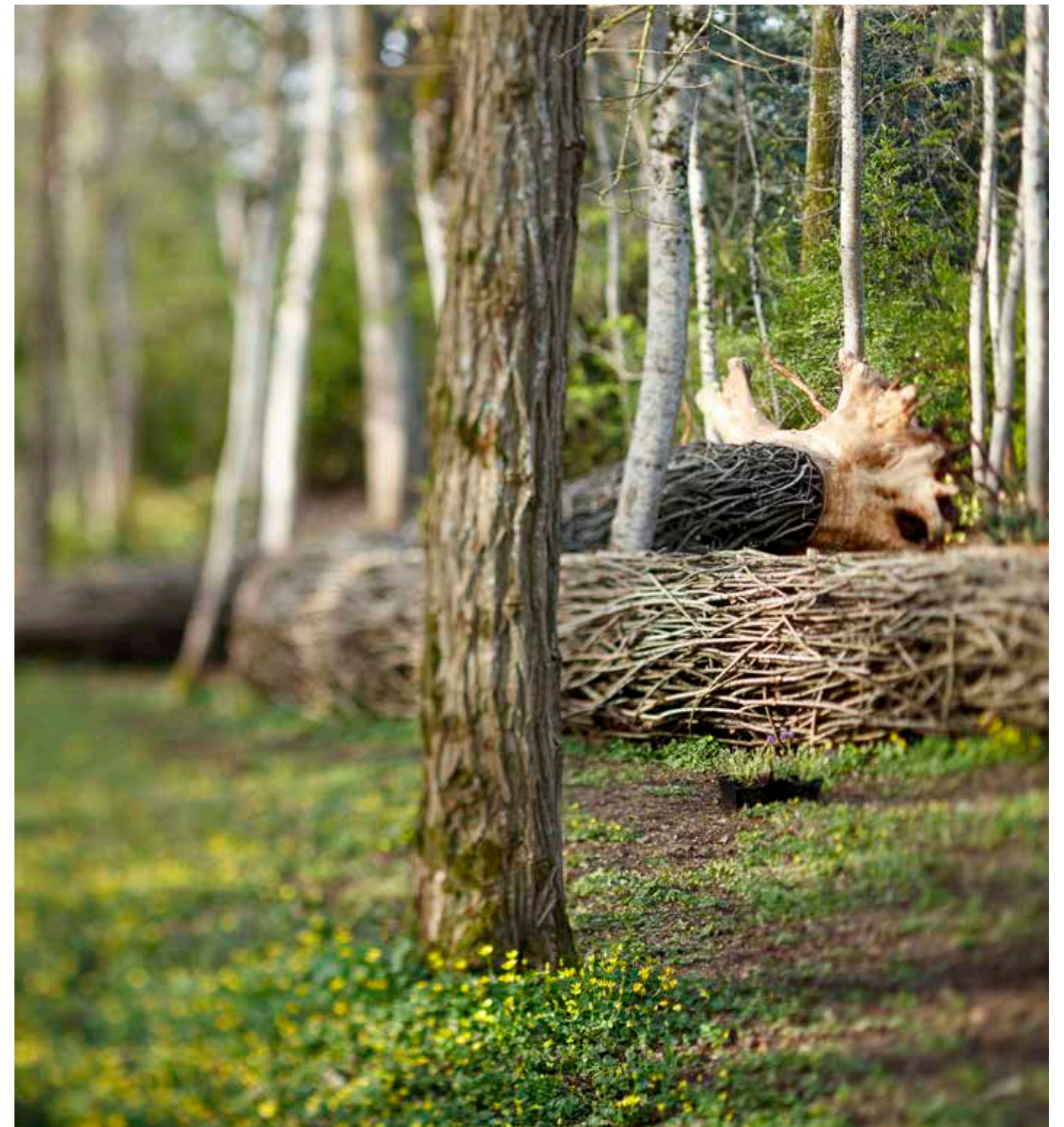
"My installations do not contain messages. Rather they express my questions about the antithetical relationships between life and death, creation and destruction, the place of humanity in nature, and the relationship between ethics and aesthetics. They also try to change our view of waste materials and to make us think about the problems they cause."

Each installation has a metaphorical, rather than a symbolic value. I don't want to encapsulate my installations in unambiguous required readings. I'd rather keep them open for everyone to read with their own feelings, according to their own experience. I try to ensure that my installations are considered as a real event. When an installation resonates with the place that hosts it, this becomes obvious, establishing a tension between the timelessness of the offering and its ephemeral nature."

For me, the ephemeral nature of a work influences the way people look at it. In my view every visitor to an exhibition is in control of their own memories. A photograph of an installation is not the purpose of the work, it is part of the memory it leaves behind.

In most cases, the materials used are some type of waste material. The transition from the status of 'nature' to 'rubbish' is one of the focus points of my train of thought.

I see all my work as a sort of beginners' course, where nature gives me real lessons in philosophy, lessons in life." Bob Verschueren



*Chemin de vie, installation de Bob Verschueren au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander*



KEY BIOGRAPHICAL DATES

Bob Verschueren is a self-taught visual artist, born in Etterbeek in Belgium in 1945. He began his artistic career at the end of the 1960s as a painter. In 1978, he turned towards Land Art creating the *Wind paintings*, natural pigments spread in the landscape by the wind, and the *Light paintings*, a reflection on nature and light. In the 1980s, he began using only natural materials, particularly plant material, to create his works. Since then he has created more than 250 installations in Europe and elsewhere. In 2009, his *Jardins improbables* – around a dozen different works – took over the grounds of the Château de Seneffe in Belgium. His exhibition *Destins*, shown until November 2009 at the Galerie d'Art Lucien Schweitzer in Luxembourg, followed on from another presentation of his work in Finland.

For each of his works, Bob Verschueren ensures that the architecture of the location, the surrounding nature and the material chosen, all fit together perfectly. Removed from their natural environment, the elements collected to create the installations are destined to decompose. He is therefore constantly examining the eternal link between life and death. He also explores other fields including sound [*Catalogue de plantes*], engraving [*Phytogravures*] and photography. Wasteland, forests and exhibition halls all become places for him to experiment. Only two of his works are permanent. These are exhibited in Brussels at the Erasmus House and the Jardin des Visitandines and each constitutes a place for meditation within the city.

SOLO EXHIBITIONS (SELECTION)

2012

Question de goûts, Abbaye de Bon-Repos, Saint-Gelven, France

Exprimer, Musée de l'olivier, Volx, France

Meeting Room, Ferme de Chosal, Haute Savoie, France

Jambes, Galerie Détour, Belgium

2011

Mais qu'est-ce que vous me chantez-là ?, Musée des Instruments de Musique, Brussels, Belgium

Memphis Botanic Garden Memphis, USA

Fondation Salomon

Le Botanique, Brussels, Belgium

2010

École des Arts, Braine l'Alleud, Belgium

2009

Jardins improbables, Domaine du Château de Seneffe, Belgium

Lifelines, Pori Art Museum, Pori, Finland

Destins, Galerie Lucien Schweitzer Galerie, Luxembourg

2008

Musée Lapidaire, Buzenol, Belgium

GROUP EXHIBITIONS (SELECTION)

2012

Oasis, Fiskars Design Village 2012, Finland

Entre lacs, Villeneuve d'Ascq, France

Symposium Art / Nature, Moncton, Canada

Arte Sella, Malga Costa, Italy

2011

Dialogues, Bangkok Art and Culture Center, Thailand

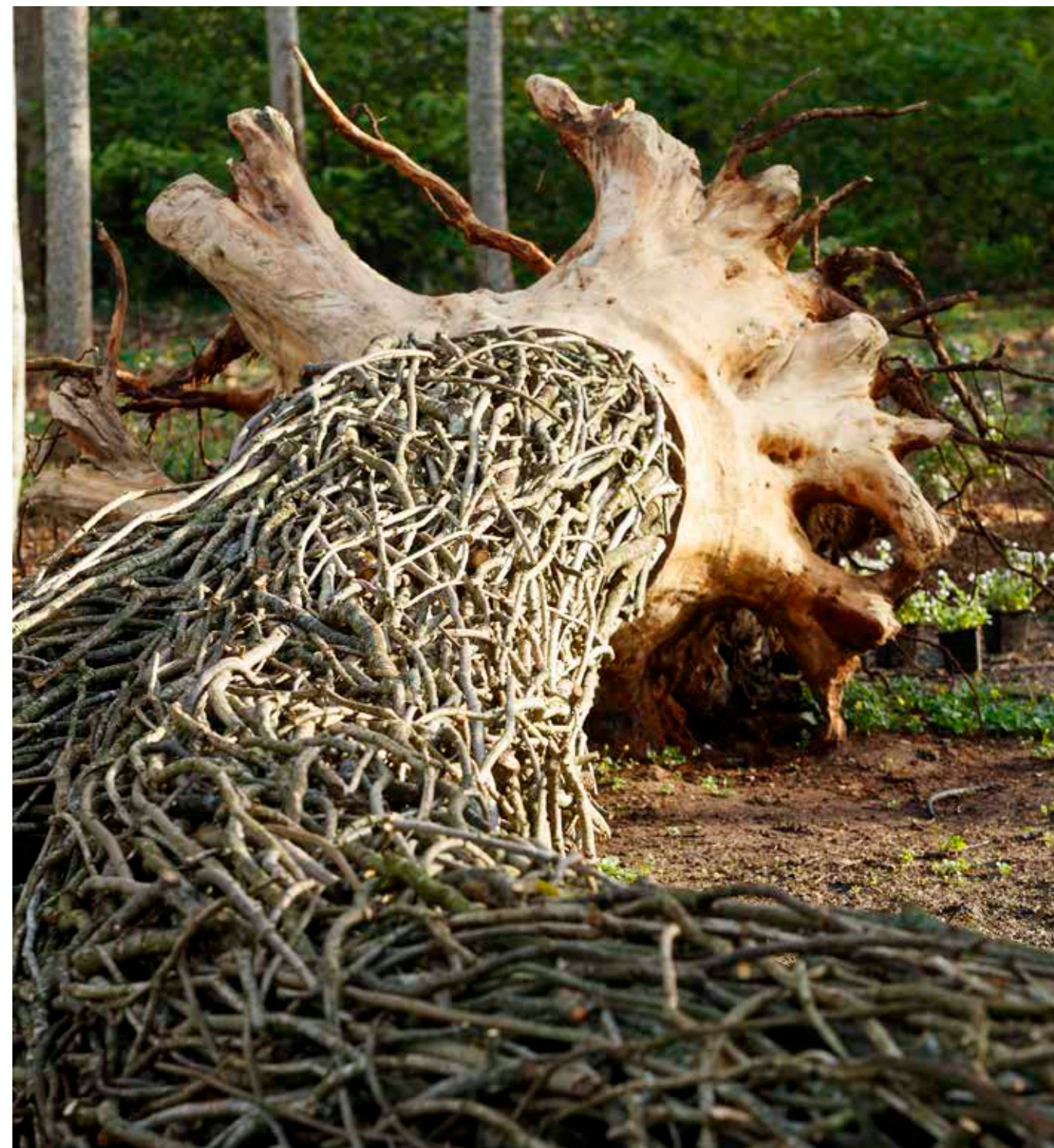
La Bamboueraie, Guénérargues, France

Sentier arte e natura, Valle Varaita (Italy) et Queyras (France)

2010

Domain of Chaumont-sur-Loire, Centre for Arts and Nature, Chaumont-sur-Loire, France

Sh Contemporary 2010, Shanghai Exhibition Centre



Chemin de vie, installation de Bob Verschueren au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



MARC NUCERA

HISTORIC GROUNDS AND STABLES



ARTISTIC APPROACH

“Marc Nucera is a remarkable sculptor of material, a true connoisseur of the plant world. He knows trees and their whisperings like the back of his hand, and not a single thing escapes him with regards the secrets of their shapes. He is often transported by a poetic stream, rich in metaphors, which sometimes, however, also seems to take him by surprise due to its palpable strength. This original artist profoundly feels the rhythms and laws that nature abides by, and all the invisible connections between its varied elements. In playing with wooden wounds, he seems to decipher and transcribe a profound message that only he seems to understand and to want to pass on.

[...] He handles his tools with unparalleled virtuosity, combining delicacy and determination. The folds and twists created by this exceptional carver of shapes in inert or living matter are captured by light and shadow and give the impression of unctuous liquidity, as if fused with the solid wood of the cypress, cedar or maple, that he works with faultless tenacity. The contours and curves of his sculptures are of phenomenal fluidity and finesse. Chantal Colleu-Dumond, extracts from *Marc Nucera*, Actes Sud, 2020.

“Right from his very first works (1990, Cœurs d’arbres), Marc Nucera has been in direct contact with natural materials. He started by spending a long time pruning trees, working patiently high up in their branches to make them grow, over the years, in the most harmonious way possible, given their natural habit and location. He worked in the private estates of the Alpilles and the Lubéron and, as his reputation and social circle grew, much further afield.

He then turned his attention to tree trunks. Each is selected for its diameter or length and carved in his open air workshop. To begin with, it is carved for basic use, seats and tables destined to remain outside, sometimes slotting together to create a unique shape, other times lined up or piled up like Malevitch’s *Architekton*, their soft patina embellished by bad weather. In these works, Marc Nucera creates a careful balance between the simplicity of both the material and its intended use. The last of these, the *banc-vrille* (twist-bench), has in various ways gone beyond its status as a functional object and become part of the landscape as a sculpture.



Installation de Marc Nucera au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



His work has broken free from the mould, so to speak, moving towards freer forms that are inspired by the material itself – a ball that branches like a pine cone, or is barely rounded, as suggested by the knots in its wood; sculptures as tall as the original tree trunks that celebrate their verticality: twisted columns (2004), and also pieces that are hollowed out or pierced and carved – work that constantly requires greater dexterity.

The sculpted column may become anthropomorphic as a couple reveals itself within its contours, or powerful and feminine Caryatids and Titans of staggering dimensions appear (2009-2012). Each re-enacts its natural origin in a unique way – given the sincerity of its size, the power of its shape, or its obvious inspiration.

Marc Nucera works with a variety of chainsaws, and although it requires strength and determination, he carries out this task delicately, while paying close attention to the material, which is cut and hollowed out in such a way that it makes sense, respects its energy and celebrates its vitality.

Some of his sculptures, or parts of them, are covered with a “skin” or drape, created by making grooves in the wood, work that takes considerable patience and concentration. This folded and notched effect usually works with the veins and curves of the wood to enhance them. But they can also cut sharply through them, leaving marks that scour the material and create shadows, adapting or creating contrast to the shape. Their honesty celebrates the natural material of wood and affirms their sculptural intent.” Françoise Bertaux

KEY BIOGRAPHICAL DATES

The son of a cabinet maker, Marc Nucera became aware of different species of wood at an early age. When he was an agricultural worker, he gathered up the large blocks of wood from tree trunks, which he carved and kept at home, without really knowing why. On discovering Brancusi's work, he realised that for him, the essence of a material and its original form was artistic. He was introduced to contemporary art by the landscape designer Alain-David Idoux and went on to take inspiration from the Land Art of Robert Smithson and Richard Long, and even the work of Jean Arp and Louise Bourgeois.

Marc Nucera's approach varies according to the places he has worked in. It is hard to say whether his work is derived from architecture, landscape design, craftsmanship or sculpture. After sculpting living plants “in situ”, he started working with dead tree trunks from various species. The tree retains its identity, its history and its wounds.



Installation de Marc Nucera au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



VINCENT BARRÉ

COURONNES D'ARBRES
HISTORIC GROUNDS



Vincent Barré à Chaumont-sur-Loire, 2014
© Éric Sander

ARTISTIC APPROACH

The works that Vincent Barré will present at Chaumont-sur-Loire are connected to the artist's relationship with the concept of Nature.

The metaphor of the tree – its growth rings, bark and stature – became established as early as 2003 in his first sculptures, which were intended for the monument to those shot at La Nivelle in Amilly (Loiret). The body of a tree or the body of a man? The concentric columns, carved from the same block of polystyrene before being cast in iron, are linked to the age of the resistance fighters: truncated columns, cut short.

This shift from the living form of the tree, to the material form continued in both “upright” and “horizontal” sculptures until around 2010 when wood finally began to appear in his creations. “Compagnons”, the trunk of a pear tree standing next to an aluminium column, like two ancient torsos, was followed by “Coupe”, which consisted of two strong twin columns with alternating wood and metal.

His use of sections of ash branches in the wax has seen him resume the use of interlacing, arabesques and open shapes, while preserving the literality of the branches themselves.

THE PROJECT

Vincent Barré will present a work based around three remarkable large oak trees in a relatively hidden area of the Historic Grounds that is off the beaten track.

“For this trio of oaks I have created a work, ‘Couronnes d’arbres’ (Crown of branches), that appears as a collection of three forms that encircle each trunk. It is placed relatively high up, at the level of the lowest branches. The nature of their entanglement remains enigmatic – are they rings, nests or thinly-weaved cocoons that allow the tree trunks to be seen through them? At first glance, their strange embrace of the trunk cannot be seen, but when you look again, their intriguing shape evokes musings on the nature of weightlessness.

The hand of the sculptor’ in the bronze branches, the circular shapes woven round extraordinary trees, mark a kind of alliance between man and tree, as we have seen elsewhere around the estate.

The technique used for these forms involved collecting branches cut down during maintenance of the oaks in the Grounds. Here and there, pads of wax bearing the sculptor’s prints interrupt the line of the branches. They are then cast in bronze in small sections, then welded together. The artist effectively creates a drawing in space



Couronnes d’arbres, installation de Vincent Barré au Domaine de Chaumont-sur-Loire, 2020
© DR



using materials taken from nature. The gilded bronze highlights the richness of the covering and the distinction between the materials.

I started using this technique in 2014 with 'Couronne à Jean Fouquet', which was displayed under the canopy of the stables here at Chaumont-sur-Loire and 'Colonne de Rameaux', created for the 'Monument en Hommage aux Compagnons de la Libération' at the Assemblée Nationale in Paris. It has inspired new forms and resulted in a major event at the Musée d'Art et d'Archéologie in Besançon in 2019." Vincent Barré

KEY BIOGRAPHICAL DATES

Vincent Barré was born in Vierzon in France in 1948. He is a graduate of the École Nationale Supérieure des Beaux-Arts de Paris. A pupil of the great architect, Louis Kahn, he also holds a doctorate in urban planning and a diploma in architecture. He taught at the Beaux-Arts in Paris until 2011. He lives and works in both Saint-Firmin des Bois (Loiret) et Paris.

Solo exhibitions (selection)

2016

Géométrie bâ[s]tarde, Gerhard-Marcks-Haus, Bremen, Germany

Sous les Grands Arbres, sculptures et dessins, Musée Matisse, Le Cateau-Cambrésis, France

Dans la Ville feumière, École d'Arts Plastiques, Denain, France

2015

Vincent Barré, Domaine de Kerguéhennec, Bignan, France

Mise en demeure, peinture et sculpture, Atelier Cantoisel, Joigny, France

2014

Chaos and Couronne, Domain of Chaumont-sur-Loire, France

2013

Fontes d'aluminium, bronzes, dessins, Galerie Bernard Jordan, Paris, France

Sculptures, dessins, Galerie Bernard Jordan, Zurich, Switzerland

2016

Galeristes, Carreau du Temple, Paris, France

ST-ART 2016, Parc des expositions, Strasbourg, France

Le Métier de vivre Vincent Barré et Pierre Creton, Musée de Louviers, Louviers, France

25^e édition de L'art dans les chapelles, Galerie Jean Fournier, Paris, France

2015

Une Partie de campagne, Saint-Briac-sur-Mer, France

Circus, Galerie Bernard/Seydoux, Berlin, Germany

Expositions du printemps, Domaine de Kerguéhennec, Bignan, France

Kunst uit Huis: Collectie Wilploo, De Korenbeurs, Schiedam, The Netherlands



Couronnes d'arbres, installation de Vincent Barré au Domaine de Chaumont-sur-Loire, 2020
© DR



AXEL CASSEL

DONKEY STABLES UPPER GALLERY AND STABLES



© Bertrand Rieger

ARTISTIC APPROACH

Axel Cassel was a passionate observer of nature. His method involved watching the movement of water in rivers, the cracking of dry earth and the positioning of leaves on a branch. From this he created series of sculptures in the form of leaves, seeds, spinning tops and diabolos, assemblages of small cups in homage to the Chinese poet Li Po, vortices, scrolls and billowing smoke. He also created installations.

Most of his works are wooden sculptures, bronzes and sculptures in plaster and terracotta.

A peerless engraver, he illustrated around forty collectors' books, including several by Michel Butor and Fernando Arrabal.

Like the American collector Michael C Rockefeller, he undertook a long voyage to Papua New Guinea and Irian Jaya in 1984 and 1986. He then visited a number of other countries, including Java, Bali, Burkina Faso, Nepal, India, Togo, Benin and Tanzania.

He liked tribal art and surrounded himself with African and Oceanic sculpture. A lover of jazz, he organised concerts at his home in Normandy and a festival in Paris. Several musicians have created and dedicated work to Axel Cassel.

At the beginning of the 1980s, he created a series of performances – his “archéologies imaginaires” – on the building site of Les Halles in Paris. This event was filmed by the Centre National d'Art et de Culture Georges Pompidou in Paris (*Installation Urbaine*, 1982, Centre Georges Pompidou).

In 1984, his first painted sculptures of unfired clay and mixed media were shown for the first time at the La Hune gallery. His work inspired by African and oceanic art was then exhibited at the Albert Loeb gallery. At that time he incorporated crude elements from building sites into his work.

From the 1990s, when he moved to the countryside, botanical forms became more and more common in his sculpture, and were combined with the human figure.

Some of his work derives from the observation of movement, such as the series *Diabolos* and *Toupies* in terracotta, and later, *Vortex*. His final works derived from the observation of clouds of smoke and the idea of solidifying the ephemeral (*Cloud*, *Petite usine et volutes*, 2011-2013).



Exposition d'Axel Cassel au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



His style evolved continually. In his view, a cycle of work on a particular subject should generally last for an average of two years, otherwise it would become repetitive. It was essential to change in order to avoid boredom.

Axel Cassel's style may have been inspired by Alberto Giacometti, although you cannot really compare his sculptures with *L'Homme qui marche*, as Olivier Cénéa has noted. It was the elongated aspect of his earliest work that suggested this comparison.

Alex Cassel was above all a travelling sculptor who absorbed the methods of the Asmat sculptors of Papua New Guinea in 1984 and 1986, and transformed them into his own personal style. It was during these voyages that he caught malaria, a title that Michel Butor gave to one of the many works that he wrote in collaboration with the sculptor.

His favourite material was wood, especially iroko. Few books have been written about his life and work, but there are a great many exhibition catalogues. Cassel's sculptures have been exhibited in many galleries and museums. A private man, he was friends with Gérard Barrière (deceased in 2010) and Michel Butor (deceased in 2016).

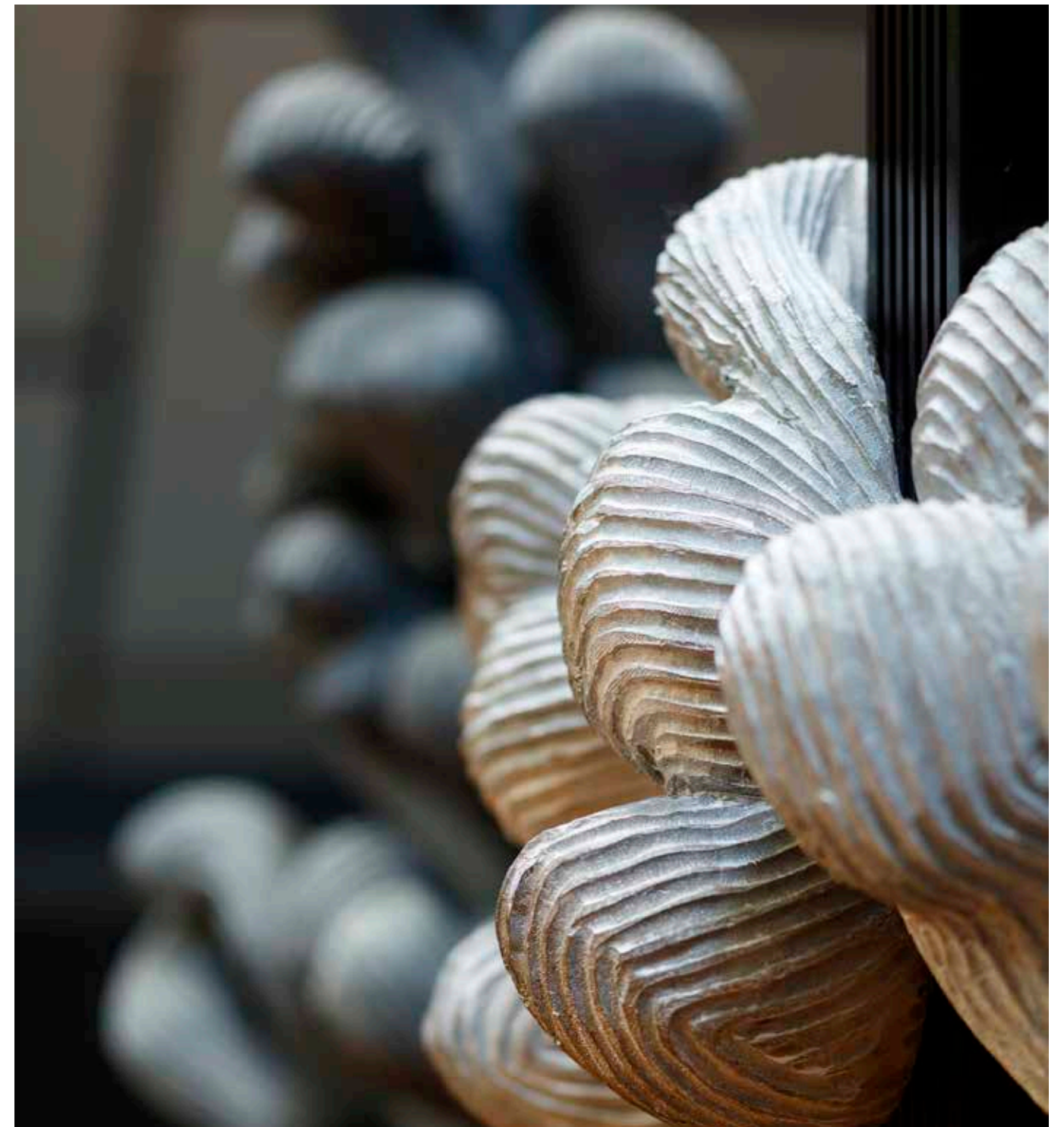
KEY BIOGRAPHICAL DATES

Axel Cassel was born in Germany in 1955 and grew up in the south of France. After studying law at the *Sorbonne*, he enrolled at the *École Supérieure des Beaux-Arts* in Paris. He started out as a painter and engraver and effectively taught himself to sculpt wood and bronze, which soon became his main activity. His sculpture remained linked to nature and the human figure. He worked in wood, clay, plaster and bronze.

He had deep admiration for the works of Constantin Brancusi, Hans Arp and Henry Moore and this influenced his work. Equally fascinated by tribal art, he was a great voyager. From New Guinea to Java, Bali to Burkina Faso, Togo to Benin, Nepal to India, he sought out contact with local sculptors and fed on their ideas and practices.

From 1984 his work was shown at the FIAC international contemporary art fair. In 1987, he married the Franco-Polish artist Malgorzata Paszko, with whom he would have three children: Félix (1989), Nils (1991) and Clara (1995). In 1990, he left Paris and set up two workshops in Normandy. As a friend of Michel Butor, he worked with him on several volumes including *Malaria* (1985), *Regards entre les branches* (2001) and *Bosquets de cèdres* (2015). A lover of nature, he never stopped observing its forms and deriving work from them. He died in Lisieux in 2015 as he was preparing the exhibition *Mouvements immobiles* at the Espace Culturel les Dominicaines in Pont-l'Évêque. This exhibition included canvases and sculptures, pieces that had been modelled and then carved into the shape of billows of cloud and smoke, and his final series on the theme of the femme-coquillage (woman-shell).

His work has been included in publicly owned galleries including, among others, the Bibliothèque Nationale, the Centre national d'Art et de Culture and the Fonds National d'Art Contemporain in France, the Lyrik Kabinett in Germany and MOMA in the United States.



Exposition d'Axel Cassel au Domaine de Chaumont-sur-Loire, 2020
© Éric Sander



WANG KEPING

LES OISEAUX
DONKEY STABLES



Wang Keping à Chaumont-sur-Loire
© Eric Sander

ARTISTIC APPROACH

The self-taught Chinese artist Wang Keping has lived in France for many years. He has always used traditional Chinese techniques for his fire-blackened wooden sculptures. His work embraces and channels the properties of the wood he chooses in an aesthetic and spiritual quest inspired by Taoist philosophy, the ancient statues of the Han dynasty (206 B.C. – 220 B.C.), and the folk art of rural China.

The rounded, voluptuous forms of his sculptures are polished and dark, almost black, with a patina that deliberately allows the grain and cracks of the wood to show through. He likes to respect the original form of his material.

He has a passion for what he calls “the flesh of the forests”. He follows the natural curves of the wood to create extremely sensual forms. With their figures cut through the middle, like trunks, his sculptures appear to be rooted in themselves. “Each piece of wood makes me feel something, inspires me,” he says, “I see the shapes in the wood”, and, “the shapes live in my imagination.”

He works from the veins, knots and clefts of the uneven surfaces of the pieces of wood, from which he creates the fundamental forms of his subjects. Each log is thus expertly chosen and its integrity is respected.

This primordial relationship with nature, his primary source of inspiration and the mould of the shapes he works with, can also be seen in the care and attention that Wang Keping gives to the surface of his works. Several stages contribute to creating this smooth, soft surface that cries out to be touched. The sculptures are first polished to remove all traces of the tools that have been used and to ensure that only the inherent surface of the material is visible. They are then meticulously burnt with a blowtorch to obtain a final hue that is unique to each sculpture. This treatment accentuates the sensuality of his work, created by the suggestive lines and voluptuous curves, the harmonious nature of which brings authenticity to the works.

An extraordinary series of birds, a theme that has preoccupied the artist for a number of years, will be presented in the Donkey Stables at Chaumont-sur-Loire.

Wang Keping started his series of *Oiseaux*, [Birds – Harmony of the Forest], in 1982. He sees birds within the trees, through their branches. The creatural forms are an abstraction of actual birds and allow him to reveal the details of the wood and the textures they can lend to the sculpture.



Les Oiseaux, exposition de Wang Keping au Domaine de Chaumont-sur-Loire
© Wang Keping



KEY BIOGRAPHICAL DATES

Wang Keping was born in China in 1949, the year that the People's Republic of China was created. Self-taught, he began sculpting wood in 1978 and became co-founder of one of China's first contemporary art movements, the Stars Group. Their work gave voice to the Chinese revolution at a pivotal moment in its transformation, following the end of the cultural Revolution and the death of Mao Zedong. The first exhibition by the Stars Group was not officially authorised: the artists displayed their work on railings outside the China National Art Gallery. They were removed by the police two days later. The artists then organised a protest march demanding the freedom to create. A year later, the same group of artists was invited to exhibit inside the museum. Wang Keping's works were among the most politically engaged of the group. His sculpture *Silence* showed a man who was blind and deaf as an analogy for the age. Another work, *Idol* was perhaps the first to dare to caricature Chairman Mao, who was depicted as a Buddha. Along with Huang Rui and Ma Desheng, he was one of the leading members of the Stars Group. In 1984 he went into exile in France and moved away from political work to concentrate on the simplification of sculpture, both figurative and abstract. Inspired by the smooth lines of the modernist Constantin Brancusi, the elegance of the Chinese Han dynasty and the rawness of African sculpture, Wang Keping has followed a unique and completely personal path in sculpture for the past 40 years.

He is internationally renowned. His work is part of numerous public and private collections and has been exhibited at the Musée National d'Art Moderne, Centre Pompidou in Paris (1989), at M+ Uli Sigg Collection, Hong Kong, the Fukuoka Asian Art Museum in Japan, to name but a few.

Since 2017, Wang Keping has been represented in Paris and Brussels by the Nathalie Obadia gallery. He has been represented in Hong-Kong by the 10 Chancery Lane Gallery since 2001. From 1986 until 2016 he collaborated with Galerie Zürcher (in Paris and New-York).



Les Oiseaux, exposition de Wang Keping au Domaine de Chaumont-sur-Loire, 2020
© 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 2019

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)

Over 500,000 visits in 2019

Over 20 000 children hosted for educational activities in 2019

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



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



Elixir floral, Festival International des Jardins, 2019 © 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 12th edition in 2020.

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.



Le jardin des hypothèses, Bernard Lassus, Prés du Gouloup 2019 © Éric Sander



Les Botaniques de Chaumont-sur-Loire, 2019 © Éric Sander

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, 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.



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 Centre for Arts and Nature where she is responsible for artistic programming and exhibition curatorship.

She is the author of several books including, *Jardin contemporain mode d'emploi*, published by Flammarion, which has been translated into English and Chinese (English edition translated by John Lee and published in 2013 under the title *Talk about Contemporary Gardens*), and *Art et nature à Chaumont-sur-Loire* also published by Flammarion. In 2019, *Chaumont-sur-Loire Art et Jardins dans un joyau de la Renaissance*, (English edition: *Inspired by Nature: Château, Gardens and Art of Chaumont-sur-Loire*.) was published by Flammarion, as well as *Gao Xingjian, appel pour une nouvelle renaissance* and *Juliette Agnel, Taharqa et la nuit*.

USEFUL INFORMATION



Crie perdue. Installation d'El Anatsui à Chaumont-sur-Loire, 2019 © Eric Sander



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	DAY TICKET		TICKET FOR 2 CONSECUTIVE DAYS (WITH GARDENS OF LIGHT)	
	23/04 - 1/11/2020	2/01 - 22/04/2020 2/11 - 31/12/2020	23/04 - 1/11/2020	2/01 - 22/04/2020 2/11 - 31/12/2020
Full price	€19.00	€14.00	€33.00	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	€38.00	€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 2020, 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

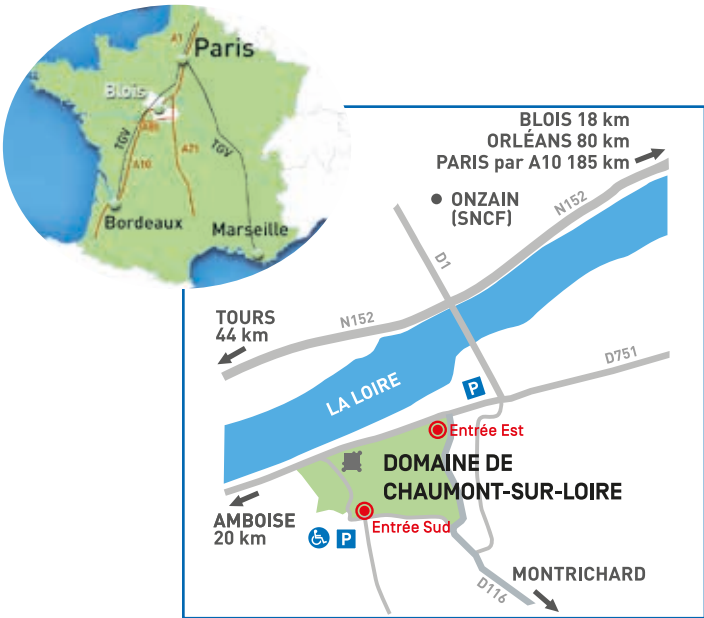
- From Gare Paris-Austerlitz – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: about 1 hour 40 minutes.
- From Saint-Pierre-des-Corps station – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: 20 minutes.

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
2020 ART SEASON



NOTES

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Valley Region

