

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






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

CHAUMONT-PHOTO-SUR-LOIRE WINTER EXHIBITIONS

23 NOVEMBER 2025
22 FEBRUARY 2026

GUILLAUME BARTH
KIM BOSKE
TAMÁS DEZSÖ
VINCENT FOURNIER
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NOUVELLES
RENAISSANCE(S)!



In an era of instantaneous images in a never-ending flow, there are some artists who prefer patience, attention and detours. They aim their lens at that which is not so evident, seeking to capture a prying light, a passing breath or an emerging memory. For them, nature is neither setting nor subject — it is the partner in a dialogue of the senses. It is in this spirit that Chaumont-Photo-sur-Loire welcomes photography works each autumn, making the Domain echo to questions revolving around the visible, presence and time. Here, photography does not illustrate. It reveals, suggests, and sometimes disrupts. Each featured photographer enters into a relationship with the interior and exterior spaces of the château, creating a unique exhibition where image becomes experience.

It all starts with an apparition. Alone in the middle of a salt flat, a soft, fragile, white form seems to emerge as if from a dream. *Elina* is an ephemeral sculpture created by **Guillaume Barth** in the heart of Salar de Uyuni, in the highlands of Bolivia, and on display at the Donkey Stables. The work rises up from the silence and gives birth to a series of images combining infinite landscape, immaculate light and the symbolic density of a gesture. As a mark left by a ritual and an offering made to the world all at the same time, the sculpture enters into conversation with the sky, the wind and time itself. Each photograph is a testimonial to a powerful encounter between the hand of humanity and the power of the elements, combining myth and memory. The images depict a landscape endangered by the lithium deposits beneath the lake's surface, and stand as a call to preserve the world's beauty.

In the south wing of the château and in a very different register, but with the same attention to the passage of time, **Kim Boske** overlays moments like memories in our mind. By combining timescales, the Dutch artist weaves an inner vision of the landscape, made up of echoes, shifts and instability. Here, nature becomes vibration more than representation. The photographs on display distil the sensory experience of a garden and invite viewers to engage in slow, almost meditative contemplation.

Continuing on through the château, **Tamás Dezsö** builds photography that suspends the reference points of our perception, so as to better interrogate the memory of form and fragility of the world. Through the *Tout se met à flotter* (Everything begins to float) series, he frames the plant world as close as possible. Stems, leaves and branches are organised in dense networks, indifferent to our gaze. It is no longer a garden that we're contemplating, but a form of green thought, self-sufficient, resisting all efforts to tame it. Photography becomes a space for living matter to be distilled, a place where the image stops trying to name things and simply lets them come.

In the west wing of the château, **Vincent Fournier** unleashes his *Flora Incognita*, flowers from a possible future. Born out of an imagery augmented by modern technology, his hybrid creations raise questions as to the fate of the living world and photography's capacity to generate new forms of fiction. Between speculative herbarium, botanical drawing and fashion portrait, these images disrupt established registers. Each plant seems to rise out of a parallel world, plausible and unreal at the same time, as if nature itself had been reprogrammed. The artist does not seek to document, but rather composes visions in which artifice sheds light on our relationship to the future.

In the reception lounge and the Porcupine Room, **Santeri Tuori** presents images from his *Sky* series, which he started in 2010 on the island of Kökar in Finland's Åland archipelago. This member of the Helsinki School composes images of the sky in successive strata, mixing colour with black-and-white. Here, the sky becomes a space of slow transformation. Deprived of its reference points, the gaze slows down, hesitates and traverses these almost pictorial compositions. Beyond representation, they elicit a peaceful and constant attention.

Continuing on from these artists' singular gazes, a space is dedicated this year to the Domain's photography collection. It testifies to previous editions of Chaumont-Photo-sur-Loire, retracing poetic and sensory memories. More than ever, this new edition invites us to engage in contemplation, to inhabit the moment as if it were a landscape, and to let the image connect us silently to the living world, so that nature remains a shared enigma, and photography, an art of mystery.

GUILLAUME BARTH

ELINA
DONKEY STABLES



ARTISTIC APPROACH

Inhabited by a heightened awareness of impermanence, Guillaume Barth sees art as an act of celebration of the living world, an attempt to capture in form that which always is always escaping and shifting. His approach draws on the first cultures, ever attentive to their knowledge and rituals, to develop a sensitive and sacred relationship with the world. His works are far from self-sufficient or speculative, and are born out of the friction between the act of making art and the forces of the elements, human communities and profound rhythms of nature.

For Guillaume Barth, art never takes the form of a self-contained object: it is part of a process, a duration, a shared memory. His projects are often created in unique geographic and cultural contexts, in an encounter with a particular site and those who live in it. Whether he is planting trees and writing a *Concert pour une Nouvelle forêt* (Concert for a New Forest, 2021) or in Mexico photographing monarch butterflies that are thought to be “*l'esprit de la forêt qui guide l'âme des morts*” [the spirit of the forest that guides the soul of the dead, 2023], his work is conducted through patient relationships in which the cycles of nature are listened to and respected.

It is in this spirit that he envisaged a new project with the Aymara communities of Bolivia and their land, in 2013. Salar de Uyuni is known for being the largest white salt flat in the world, but it is also the planet's biggest source of lithium, the mining of which causes rivers to run dry and damages cultures. The artist imagined a wooden hemisphere structure (made in France) that he set up on the Salar, four kilometres from the Taha River, before covering it in two tonnes of salt bricks. It was the fruit of collective labour, created like a fragile offering to space and time.

In the words of writer Olivier Kaepelin: “At the beginning of 2015, a dire need for water led the Aymara people to gather near the village church to call on the benevolence of Pachamama, Mother Earth, and prepare for the *Costumbre for rain (Tatal Huánca)*. This invocation for rain lasted three days and two nights, to the sounds of drum and flute. On 5 January 2015, the Salar was miraculously covered with two centimetres of water, taking on the appearance of a giant mirror. The sphere thus revealed itself in its totality, as if suspended, weightless between heaven and Earth, subtly underscored by the fine line of the horizon connecting them. The pure vision of the creator was magically brought to completion. Guillaume Barth named this new planet *Elina*, from “Hélê”, the Greek word for sunlight, combined with the symbols Li (Lithium) and Na (Sodium), the elements in its composition. Its providential appearance was short-lived, as the water that revealed it was also the element that would soon make it disappear. *Elina* returned to its state of salt dissolved in water three days after appearing.”

From appearance to loss, Guillaume Barth's poetics feed on a certain persistence. The work no longer exists as a tangible object, but lives on in images, memories and relationships. The photographs exhibited at Domain of Chaumont-sur-Loire testify to this lingering vision. They capture the perfection of this floating world, between reality and fiction, between the actions of man and the forces of nature. *Elina* is not only a series of images — it is a process that connects the artist, a community and a territory, on the threshold between visible and invisible. Present in the work is also an underlying denunciation of the risk that we might lose this sublime landscape, due to the lithium reserves that it contains.



Guillaume Barth, *Elina J+3*, 2015, photographie de la sculpture en sel et eau, 300 cm de diamètre, Bolivie, projet Elina, 2013-2015
© Guillaume Barth, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

KEY BIOGRAPHICAL DATES

Guillaume Barth was born in Colmar in 1985. He lives and works between Sélestat in Alsace and Amatlán de Quetzalcoatl in Mexico. He graduated from the École Supérieure des Arts Décoratifs de Strasbourg in 2012 (art specialisation) and the Studio National des Arts Contemporains du Fresnoy in 2021. He was awarded the Fondation Martel Catala Prize for the *Nouvelle forêt* book project in 2023, the Contemporary Talents Prize for the Fondation François Schneider in Wattwiller in 2019, the Fondation Bullukian Prize in Lyon in 2018, and the Théophile Schuler Prize in 2015. He took part in the 61st Salon de Montrouge in Paris in 2016.

Guillaume Barth is represented by the Galerie Jeanne Bucher Jaeger, Paris-Lisbonne.

SOLO EXHIBITIONS

2025

Elina 2015-2025, la promesse aux Aymaras, Galerie Jeanne Bucher Jaeger, Paris

2023

Die Liebe wird über die Angst triumphieren, Galerie Marek Kralewski, Freiburg, Germany

2019

Concert pour une nouvelle Forêt, Fondation Bullukian, Lyon, France

2018

Elina, exposition et conférence Galerie der Stadt, Sindelfingen, Germany

L'Œil de Simorgh, Petit cabinet de Pierre, Strasbourg, France

Axis Mundis, projet pour l'Atrium d'Arte, Strasbourg, France

2017

Nouvelle Forêt, CEEAC, Strasbourg, France

Art Karlsruhe, Freiburg, Germany

2014

Quitter la Terre, Alma, Québec, Canada, FRAC Alsace

2013

30^{ème} anniversaire d'Emmaüs, Scherwiller, France

2011

Deye nawe ! Ça vole !, Chapelle Saint Quirin, Sélestat, France

Atterrissage, Galerie ARTE Dakar, Saint-Louis du Sénégal

GROUP EXHIBITIONS (SELECTION)

2025

Biennale d'Issy, Issy-les-Moulineaux

Conférence au Living Earth Festival, Bruxelles, Belgique

"COLLABORATIONS EN TERRITOIRES AUTOCHTONES 1 - Elina 2015-2025, le destin d'une sculpture sur un désert de sel & Rêver avec les plantes"

2023

Face à Gaïa, Institut Français, Stuttgart, Germany

Sur le bord du Monde, Férales, fières & farouches, FRAC Alsace, Sélestat, France

40 ans du FRAC Alsace, Sélestat, France

2022

Les portes du possible, Centre Pompidou-Metz, Metz, France

De(s)tours d'eau, Tours et remparts d'Aigues-Mortes, France

RessoArt, sonor i música experimental a Mallorca, Spain

Les territoires de l'eau, Museum of Art of Pudong, Shanghai, China

Ataraxi/Solari, Farmacia del Arte, Mexico, Mexico

2021

Inaspettamente, Brussels, Belgium

Resisting Permanance, La Kunsthalle, Mulhouse, France

Kikk Festival, Namur, Belgium

Il n'y a pas de planète B, St'Art Strasbourg, France

Par le rêve, Le Fresnoy, Tourcoing, France

QI, forêt de Fontaineblau, Wild Project Paris et Odile Ouizeman, France

Partie Commune, invitation de Wild Project Paris, France

Les territoires de l'eau, Fondation François Schneider avec le musée du Quai Branly, France

L'Œil de Simorgh, Musée d'Arts Moderne et Contemporain, Strasbourg, France

2020

Panorama 22 les Sentinelles, Le Fresnoy, Tourcoing, France

2019

L'Arbre Bleu, Biennale de Sélest'Art, Sélestat, France

Safranière, Brunstatt, avec Eather Acroyd, jardin de Fondation [N.A !], France

Transmergences, FRAC Alsace, Sélestat, France

2018

UrsulaSalon, Galerie Ursula Walter, Dresden, Germany

Exposition, Jeune Création, amphithéâtre des Beaux-Arts, Paris, France

Provisions, projections vidéo, Arles, France

2017

Remembering the future, Dresden, Germany

Le dernier voyage de Simorgh, Galerie Hoor, Tehran, Iran

Ateliers ouverts, Bastion 14, Strasbourg, France

Space Oddity, mois de la photographie, Paris, France

Panache, FRAC Alsace, Sélestat, France

2016

Salon Drawing Now, Galerie Iconoscope, Montpellier, France

Salon de Montrouge

Le pavillon des sources, atelier de François Génot, Diedendorf, France

Ça va péter, Schaufenster, avec Thomas Bischoff, Sélestat, France

2015

Kosmodrome, CEEAC, Strasbourg, France

Projet Elina, Galerie Marek, Kralewski, Freiburg, Germany

Temple pour tous, workshop et installation à Emmaüs, Scherwiller, France

Ateliers ouverts, Bastion 14, Strasbourg, France



Guillaume Barth, *Elina nuit*, 2015, photographie de la sculpture en sel et eau, 300 cm de diamètre, Bolivie, projet Elina, 2013-2015 © Guillaume Barth, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

KIM BOSKE

UNTITLED (FLOWERS) and KANAZAWA
UPPER GALLERIES, CHÂTEAU



ARTISTIC APPROACH

A strange light blooms in places and fades away. Leaves and petals quiver to their own rhythm, like the memory of a field of tall grass trampled underfoot. Nothing is in sharp focus. From the shadows, like fragile slivers of flowers, emerges a bracing sense of confusion. The eye slows down, searches for a fixed point and gives in to the instability of form. What the image reveals is not taken from reality, but reconstructed from memory. It depicts not so much a meadow but more a state of being, a material vibration captured at the border of the invisible. Is it a field of flowers or an inner vision? It is up to you to choose. This is how the experience of a Kim Boske work begins, not through the representation of a world, but by evoking a mysterious connection between what was perceived and what now vibrates.

The Dutch artist's work interrogates the nature of reality and the forms that the visible can take when we emancipate ourselves from the linearity of time. Rejecting the notion of a fixed moment, she explores the opposite — becoming, overlaying, indistinct states — offering a vision where timelines are interwoven and perceptions are shifting. For her, photography does not seek to capture, but to reveal different times and whatever else remains. She composes her images from fragments collected, assembled and laid out to forge visions of the present.

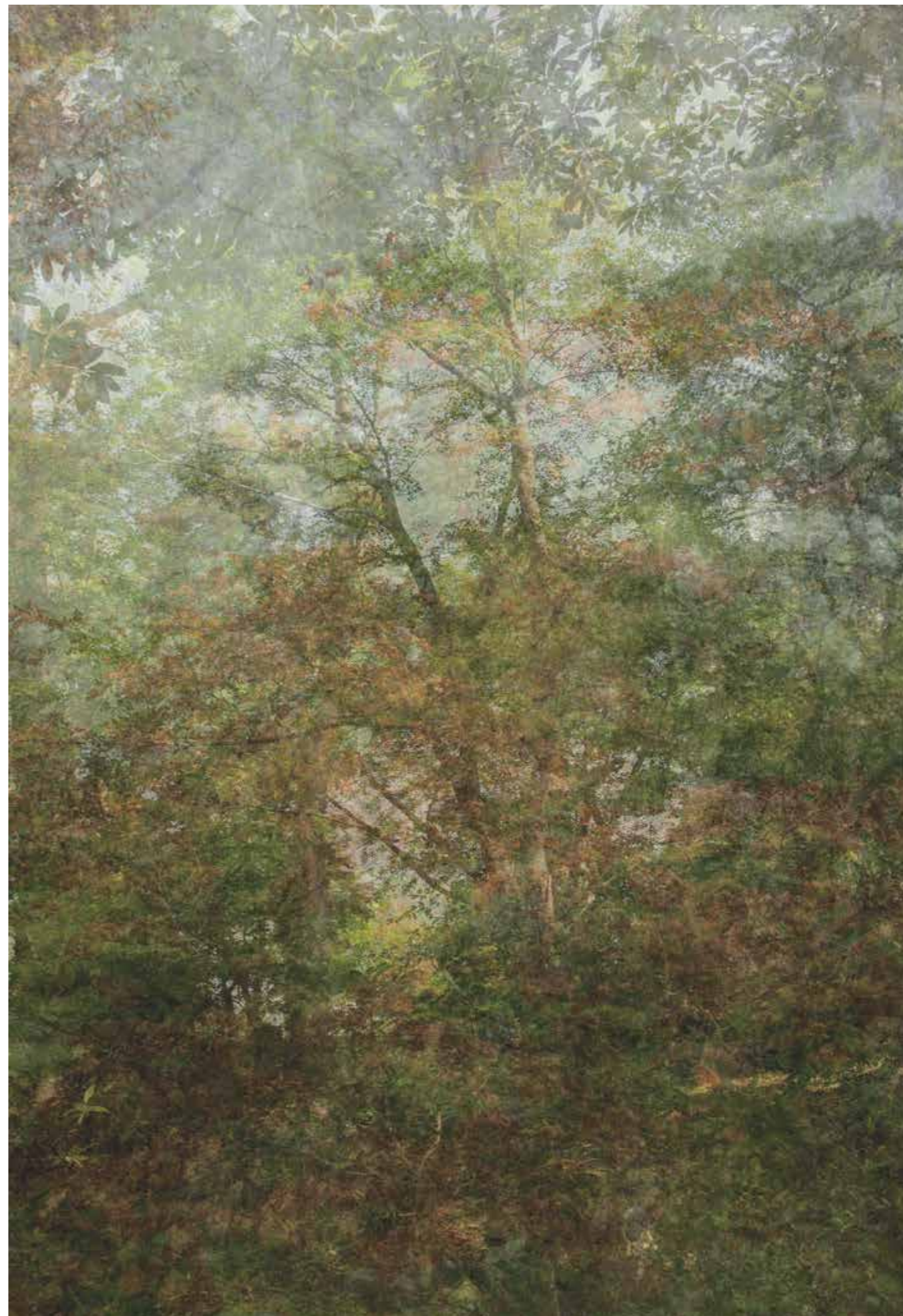
Nature is at the heart of this process, not an exotic or idealised nature but one that is constantly transforming, just like the living world itself. Kim Boske does not represent it like a décor but composes with it, focusing on the complex relationship that humans maintain with their natural environment, that art weaves with the landscape. In her practice, everything is connected and her inner perception transforms the reality of the world. Lacking a tool that would allow her to take in the entire spectacle of nature with a single look, the artist tries to distil it into a detailed mental image, in order to reproduce the lived experience as faithfully as possible.

In her ongoing series *Untitled (Flowers)*, this approach takes the form of a visual stroll through a garden, where the object depicted no longer occupies the centre. The image construction allows multiple forms and nuances to emerge progressively, unfolding bit by bit before our eyes. Flowers in shades of ochre, orange, ivory and pale pink weave through a splendid lattice of branches and foliage. The eye struggles to distinguish the contours of one specimen in particular, transforming the scene into a peaceful landscape where all that inhabits the image coexists peacefully and silently.

In the *Kanazawa* series, the artist builds images born out of fascination for one of the most beautiful gardens in Japan, Kenroku-en.

The works selected for Chaumont-Photo-sur-Loire show meticulous attention to nature's many metamorphoses, subtly playing with materials, form, transparency and duplication, creating tension between presence and erasure. All the images are an invitation for the viewer to stop and contemplate, a suggestion to pause time. Expressed through echoes and minuscule movements, the work's poetry offers a fragile and luminous vibration to the eye.

Through this sensory approach, Kim Boske does not stop at merely representing nature — she reactivates its presence, as if images had the power to reproduce the echo of a world that we no longer listen to. Her works invite us to broaden our gaze and reconsider the very idea of perception, not as instant acquisition, but as a slow, patient, almost meditative relationship. Through these images, photography becomes a space for profound attention, capable of capturing that which, in the sway of real life, continues to connect us to the living world. It is no longer a matter of observing a landscape, but giving oneself over to it.



Kanazawa
© Kim Boske

KEY BIOGRAPHICAL DATES

Born in Hilversum in the Netherlands in 1978, Kim Boske is a visual artist whose work explores the connections between time, perception and nature in our experience of reality. She graduated from the Royal Academy of Art in The Hague in 2005, receiving a Bachelor of Visual Arts. Over nearly 20 years, she has developed a body of photo and video work, blending formal experimentation and metaphysical interrogation.

Her works have been presented widely around the world, in institutions such as the Brooklyn Museum (New York), the Atelier Néerlandais (Paris), the Nederlands Fotomuseum (Rotterdam), the Foam Fotografiemuseum (Amsterdam), the Internationale Stiftung Mozarteum – Mozart Wohnhaus (Austria), the Festival International de Photographie de Hyères (France), the Three Shadows Photography Art Centre (Beijing), the Singapore International Photography Festival, and the Centre Photographique Rouen Normandie. In Japan, her solo exhibition 内と外 (*Insight Outsight*) was held by the Yorii-za Theatre in Kamiyama, on the island of Shikoku. Kim Boske has also received multiple grants and funding programmes, particularly from the Mondriaan Fund and the Amsterdam Fund for the Arts (AFK). Her work has been acquired by multiple public and private collections, such as the Nederlands Fotomuseum, the Ministry of Foreign Affairs of the Netherlands, the AMC Collection, the Embassy of the Netherlands in Washington, and the Weisz Collection in Amsterdam. In 2010, she was selected for the Talent issue of Foam Magazine and as a finalist of the Festival de Photographie de Hyères. Her new book, Kamiyama, was designed by Hans Gremmen and has just been released.

Kim Boske is represented by the Flatland Gallery in Amsterdam, the Netherlands.

EXHIBITIONS (SELECTION)

2024

Alpha//Female, Het Glazen Huis | Zone2Source, Amsterdam, The Netherlands

2023

Aizome, De Utrecht, Leeuwarden, The Netherlands

2022

Mimesis, Pavillon du Jardin des Plantes, Rouen, France

内と外 (*Insight Outsight*), Yoriiza Theater, Kamiyama, Japan

Nemesis, Centre Photographique, Rouen, France

2021

KIM, Flatland Gallery, Amsterdam, The Netherlands



TAMÁS DEZSŐ

TOUT SE MET À FLOTTER
UPPER GALLERIES, CHÂTEAU



ARTISTIC APPROACH

For Tamás Dezső, photography is built like a reflection around the memory of form and the fragility of the world. The Hungarian photographer was born in 1978 and has developed a body of work that interrogates the traces that remain, are erased and return, not only in the post-Soviet space with which he has long been associated, but also in our relationships with nature.

After being trained in photojournalism at the dawn of the new millennium, he moved towards arthouse documentary photography, slower and more meditative. Dezső first gained recognition for his *Notes for an Epilogue* (2010-2015) and *Here, Anywhere* (2009-2012) series taken in Hungary and Romania. Marked by a sense of tender disenchantment, these images show the ruins of a rural world abandoned after the fall of Communism, the faces of those who stayed and the landscapes fallen silent. The beauty of the images comes from their restraint, their muted light and their ability to depict a world as it slips away without a noise.

But over time, the artist has shifted his gaze. It is not only human history that interests him, but the way in which the living world, in its humblest diversity, resists being forgotten. Dezső's focus on the plant world has affirmed itself as a relocation of his field of investigation as much as an intensification of his visual language. He is no longer documenting the disappearance of a world, but listening to what is growing in the cracks.

For several years, he has turned his attention to plants. The *Garden* series is a meditation without any commentary on the forms of organisation that plants develop without us seeing. Rather than fixing a garden in an overall composition, Tamás Dezső frames it as close as possible.

He scrutinises the direction of stems, the distribution of leaves and the position of branches. The photographs do not obey any classic rules of perspective. They erase depth and vanishing point, abolishing foreground and background. Everything is there, face on, mixed up, overlapping, as if the plant world had freed itself from our gaze to play its own score.

Dezső does not reveal a hidden nature, but rather suspends our automatic reflexes of perception. His images call for an interpretation with no centre. The eye cannot recognise isolated species or identifiable forms, only a botanical network interacting. Plants are never alone. They are in relation, part of a moving whole that photography does not fix in place, but rather distils.

The series *Tout se met à flotter* (Everything begins to float) pushes this shift in perception to a radical point. By adjusting the colours, Dezső creates a disturbing optical effect that shakes up our points of reference. Free of its familiar shades, the plant world loses its codes. The eye no longer knows what to think. The forms remain, but no longer evoke a familiar reality. The strength of this action is based on its pertinent simplicity. The artist's choices — inverted colours, front-on framing, no focal point — invite us to rethink how we look at nature. Tamás Dezső's photographs affirm the plant world as the subject of the image, as a serene presence. At a time when the territory of plants is under increasing scrutiny, Tamás Dezső decides to give them back a form of purity, while highlighting their subtle power.



Tout se met à flotter (Spring), 2025, pigment Ink Print, 168 × 258 cm [encadré]
© Tamás Dezső

KEY BIOGRAPHICAL DATES

Tamás Dezső is a visual artist living and working in Budapest, Hungary. His research focuses on the identity of humans and non-humans, the persistence of time and the limitations of human perception. His practice explores questions of the materiality, temporality and existence of plants, as well as issues related to environmental concerns, which he approaches through photography, sculpture and installation.

International institutions that have exhibited his work include the Robert Capa Contemporary Photography Center (Budapest, Hungary), the Museum of Contemporary Art Shanghai, the FOAM (Amsterdam), the New Mexico Museum of Art (Santa Fe), the Balassi Institute, Bratislava (Slovakia), and the Helsinki Photo Biennial (Finland). His photos have also been published in prestigious outlets such as *The New York Times*, *Le Monde* magazine and *Harper's Magazine*. In 2012, Tamas Dezső was nominated for the Prix Pictet. His monographic work *Notes for an Epilogue* was published by Hatje Cantz in 2015.

He is represented by the Robert Koch Gallery, San Francisco, United States.

SOLO EXHIBITIONS (SELECTION)

2025

Tout se met à flotter, INN SITU, Stadtforum, Innsbruck, Austria

Momentary Minds, avec Nóra Szabó, Budapest Gallery, Budapest, Hungary

2024

Hypothesis: Everything is Leaf, Robert Koch Gallery, San Francisco, USA

2023

Coda, Einspach Fine Art & Photography, Budapest, Hungary

2022

Hypothesis: Everything is Leaf, Capa Center, Budapest, Hungary

2021

Hypothesis: Everything is Leaf, UGM Studio de la Maribor Art Gallery, Maribor, Slovenia

2018

Notes for an Epilogue, Clervaux Cité de l'Image, Clervaux, Luxembourg

2016

Notes for an Epilogue, Robert Koch Gallery, San Francisco, USA

Notes for an Epilogue, Argentea Gallery, Birmingham, United Kingdom

2015

Notes for an Epilogue, The Photographers' Gallery, London, United Kingdom

2014

Here, Anywhere, Biennale de photographie d'Helsinki, Galleria U, Helsinki, Finland

2013

Notes for an Epilogue, Blue Sky Gallery, Portland, USA

Epilogue, Robert Koch Gallery, San Francisco, USA

Notes for an Epilogue, Athens Photo Festival, Technopolis, Athens, Greece

GROUP EXHIBITIONS (SELECTION)

2025

Paths and Gateways, Abbaye de Pannonhalma, Pannonhalma, Hungary

Habitat. Nature and Landscape Constructs, Galerie nationale hongroise, Budapest, Hungary

2024

Heterotope – The Plastic Man Shaped by Nature, Pikszis, Budapest, Hungary

Divergent Landscapes, Robert Koch Gallery, San Francisco, USA

A New Chapter, Collection Leopold Bloom Art Foundation, Galerie de Szombathely, Hungary

Air Loom – 15 Years of the Cassilhaus Artist Residency, Cassilhaus, Chapel Hill, USA

2023

Replanning, Institut d'art contemporain de Dunaújváros, Hungary

On View, Robert Koch Gallery, San Francisco, USA

Summer Wine, Einspach Fine Art & Photography, Budapest, Hungary

Doomsday Brain Check, MAGMA Contemporary, Sfântu Gheorghe, Romania

2022

Perspectives: Recent Gifts of Contemporary Art, George Eastman Museum, Rochester, USA

Foto Wien – *Hypothesis: Everything is Leaf*, Atelier Augarten, Wien, Austria

Extra Ordinary, The Photographers' Gallery, London, United Kingdom

2019

Recent Discoveries from the Cassilhaus Collection, Cassilhaus, Chapel Hill, USA

Another Europe, Forum culturel autrichien de Bucarest, Sibiu, Romania

2018

Sir Elton John: A Time for Reflection, AIPAD, New York, USA

Another Europe, Kings Cross, Forum culturel autrichien, London, United Kingdom



Tout se met à flotter (Summer), 2025, pigment Ink Print, 168 × 258 cm [encadré]
© Tamás Dezső

VINCENT FOURNIER

FLORA INCOGNITA
UPPER GALLERIES, CHÂTEAU



ARTISTIC APPROACH

Vincent Fournier belongs to the generation of artists for whom photography is a speculative tool and a way of exploring scientific imagery, telling stories of our technological utopias and inventing possible worlds. His approach borrows equally from the codes of documentary and cinema, speculative architecture and science fiction. What interests him is not so much what things are, but what they could become, seeing fragments of the future in reality. His work unfolds like a sensory and speculative map, where space facilities [*Space Project* 2007-2023] encounter utopian architecture [*Brasilia* 2012-2019, *Kosmic Memories* 2020-2022], humanoid robots [*The Man Machine* 2009-2016] and speculative ecosystems [*Post Natural History* 2012-2022, *Flora Incognita* 2023-2025]. His projects are based on in-depth research and collaborations with NASA, MNHN and CNRS. At the intersection between reality and fiction, they interrogate futuristic narratives and their forms of representation, using photography, photogrammetry, 2D/3D hybridisation and immersive animation.

Since the early 2000s, Vincent Fournier has built a cohesive universe, fed by fascination for scientific stories and modernist utopias. His *Space Project* series took him to the biggest space facilities in the world, from Baikonur to Cape Canaveral, where he photographed space conquest behind the scenes with a polished aesthetic, nostalgic and visionary at the same time. Later, with *Kosmic Memories* and *Brasilia*, he interrogated the forms of a future already gone by, blending an anthropological gaze with utopian architecture. Each of his series is designed like a chapter in a personal cosmogony, simultaneously intellectual and poetic, where humans search to find their place in the universe.

In this vein, we also find *Flora Incognita*, a selection from which is exhibited for Chaumont-Photo-sur-Loire. The title of this series is borrowed from scientific vocabulary and refers to non-identified plants, imaginary species and botanical forms not yet categorised. And yet, the images

are neither documentary nor pure invention. They belong to a space in the middle, between reality and artifice, where plants become a territory for aesthetic and symbolic exploration. Each plant seems to rise out of a parallel world, simultaneously plausible and unreal, as if nature itself had been changed, augmented or projected into the future.

The *Flora Incognita* project proposes a transposition of our botanical heritage onto planets beyond the solar system. At the intersection between art and science, this speculative herbarium imagines forms of plant life capable of adapting to extraterrestrial ecosystems. As on Earth, the more hostile the environment, the more unique and diverse forms of life that emerge. To survive, plants must invent new strategies and develop unprecedented architectures. Form is always the result of a collection of forces. In this dialogue between the terrestrial plant world and its extraterrestrial counterparts, the echo of our planet's climate crisis resonates.

Presented in the form of encyclopaedia plates, this reinvention of the living world is based on a hybrid technique that combines photogrammetry and 3D animation. These tools make it possible to model plants with unmatched photographic precision, then simulate their forms of growth in restricted environments. This project aims to create specimens within precise ecosystems, in order to imagine their extraterrestrial counterparts on exoplanets inspired by these real places.

Flora Incognita was created under an Art & Science agreement with the Musée National d'Histoire Naturelle (MNHN) and benefited from the scientific expertise of Marc Jeanson for terrestrial subjects and Jean-Sébastien Steyer for extraterrestrial subjects.

With this series, the artist continues his reflections on the future, the ambivalence of human progress and beauty. Image becomes a field for revelation, not to show us what will come, but to make us think, feel and look at what is already there in another way.



Dendrathera radiata [Auranthema-x47c]
© Vincent Fournier. Courtesy Galerie Rabouan Moussion

KEY BIOGRAPHICAL DATES

Vincent Fournier is a French photographer and artist whose work explores imagery of the future, that of the past and that which we imagine for tomorrow: space adventure with the *Space Project* series, humanoid robots with *The Man Machine*, utopian architectures with *Brasilia* and *Kosmic Memories*, and the reinvention of the living world with *Post Natural History*, *Auctus animalis* and *Flora Incognita*. His perspective is based on childhood memories, including visits to the Palais de la Découverte, evoking scientific marvels. Though photography remains his medium of choice, certain projects also use 3D printing, animation and installation. In 2017, in collaboration with NASA, he took a series of photographs at all the space centres in the United States. In 2019, he was invited by the MET for a public presentation of his work at the *In Our Time* conference. In 2022, he received the Swiss Life Prize (awarded to pairs of artists and musicians). In 2023, the Musée de la Chasse et de la Nature devoted a monographic exhibition to him, titled *Uchronie*, for which he organised a series of round tables with authors who have inspired him: Enki Bilal, Alain Damasio, Vinciane Despret, Christophe Galfard, Patrick Gyger and Ariel Kirou. The Cité des Sciences et de l'Industrie presented the *Space Utopia* series between 2023 and 2024. His works feature in many collections such as those of the MET, the Centre Pompidou, LVMH, JP Morgan, MAST and the Musée de la Chasse et de la Nature, and have been exhibited at the Mori Art Museum in Tokyo, the Triennale Milano, and the V&A Museum in London, to name a few.

Vincent Fournier lives and works in Paris. His work is represented by a dozen galleries in France and overseas.

SOLO EXHIBITIONS (SELECTION)

2025

Espace Saint Laurent Rive Droite, Paris, France

KG+ Kyotographie, Kyoto, Japan

Spazio Nobile Gallery, Brussels, Belgium

Momentum Gallery, Miami, USA

Galerie Au Cube, Saint-Laurent-sur-Saône, France

2024

Galerie Rabouan Moussion, Paris, France

2023

Musée de la Chasse et de la Nature, *Uchronie*, Paris, France

Galerie Provost Hacker, Lille, France

Cité des sciences et de l'industrie, Space Utopia, Paris, France

Galerie Claire Gastaud, Space utopia, Clermont-Ferrand, France

Spazio Nobile, Super Specimen, Sensation of the Extraordinary,

Brussels, Belgium

2022

Galerie 1839, Hong Kong

Galerie Au Cube, Mâcon, France

Galerie Clementine de la Ferroniere, Paris, France

Galerie Provost & Hacker, Lille, France

2021

Musée des Beaux-Arts des Ursulines, Post Natural History, Mâcon, France

Le Kiosque, Space Utopia, Nantes, France

2020

Le Kiosque, Space Utopia, Nantes, France

The Cuturi Gallery, Past Forward, Singapore

La Galerie 1839, Future Classic, Hong Kong

Atelier Jaspers, Brasilia – Modernist Utopia, Brussels, Belgium

2019

Fondation Bullukian, Space Utopia, Lyon, France

The Ravestijn Gallery, Amsterdam, Space Utopia, The Netherlands

Domaine des Etangs, Space Utopia, France

Spazio Nobile, Brasilia – A Time Capsule, Brussels, Belgium

GROUP EXHIBITIONS (SELECTION)

2025

Salons Nomad St. Moritz et PAD Paris avec Spazio Nobile Gallery

Biwaco Art Contemporay Biennale, Japan

AIPAD, Momentum Gallery

Photo Basel, Momentum Gallery

2024

Art Paris avec Rabouan Moussion

PAD Paris et Londres avec Spazio Nobile

Fotografiska Stockholm

Jut Art Museum, Taipei, Taiwan

Photo Phnom Penh Festival

2023

Saatchi Gallery, Londres, Civilization, the way we live now

PAD Paris et PAD Londres, Spazio Nobile

Cité Musicale-Metz, Prix Swiss Life à 4 mains, Auctus Animalis

Les Rencontres d'Arles, Prix Swiss Life à 4 mains, Auctus Animalis

Shanghai Photofairs, Galerie Dumonteil

Centre photographique Marseille, Prix Swiss Life à 4 mains,

Auctus Animalis

2022

Centre Pompidou Metz, Art et Science Fiction, les portes du possible

Triennale de Milan, Unknown Unknowns An Introduction to Mysteries

Centre Claude Cahun, Nantes, Auctus Animalis, Prix Swiss Life à 4 mains

Kyotographie, KG+, Post Natural History



Rosa spiralis [Exa-9c], 2011-2014, Edition 10 + 2 épreuves d'artiste
© Vincent Fournier. Courtesy Galerie Rabouan Moussion

SANTERI TUORI

SKY

LOWER EAST WING GALLERY AND
PORCUPINE GALLERY, CHÂTEAU



© Timo Setälä

ARTISTIC APPROACH

Santeri Tuori belongs to the Helsinki School, a veritable institution of artists, researchers and teachers which has profoundly reinvented Nordic photography since the 1990s. It is much more than a movement, and is characterised by a pedagogy of images founded on research, interdisciplinary dialogue and formal experimentation. In this context, photography is not envisaged as a simple tool for representation, but as a means of visual thinking, a space of tension between document, memory and fiction. Santeri Tuori's work is fully aligned with this approach: he interrogates the relationship between reality and image, between what we see and what we think we see. Contrary to popular belief, artists from the Helsinki School do not reject classical genres: Tuori, for example, has greatly explored portraiture. This can be seen in *Smile Series* (2003) and *Karlotta* (2003-2004), two series that explore the ties between identity, time and perception.

Over the years, his work has shifted towards more abstract and meditative forms, while conserving this central focus on the gaze and its construction. His *Forest* project, which started in 2009, marked a turning point: in it, the artist laid static black-and-white images over colour videos, creating hybrid compositions. This method is based on accumulating and layering, and makes the image a site of instability, slow transformation, and even derealisation. Trees, leaves and light are no longer naturalist motifs, but visual elements being constantly rewritten.

Under this logic, the sky — an untethered space without contours or scale — becomes a subject in and of itself. The *Sky* series began in 2010 and is still ongoing. It is part of this search for an open, moving image at the intersection between photography, video and painting. Each work in the series is the result of a long recording process, often

carried out on the island of Kökar in the Åland archipelago, where the artist is a regular visitor. There, Tuori films the sky over several days, or even several seasons, before recomposing it in successive layers, juxtaposing black-and-white and colour, fixed and fluid, reality and sensation. The works exhibited for Chaumont-Photo-sur-Loire are part of this series. They do not represent the sky as it is, but as it appears when our gaze takes the time to slow down, contemplate and traverse it. It is less of a landscape than an experience of time. The clouds move slowly, hardly perceptible, as if pushed by a breath. The gaze is lost in the variations of light, the overlapping densities, this peaceful yet active visual material. It is not an image of the sky, but an image-sky, an image that breathes, holds, forgets and starts again.

Sky is an extension of the artist's key concerns: making the invisible visible, capturing that which evades us, and recording time in a photographic medium. But it also highlights a more pictorial and contemplative aspect. Nothing is imposed by the works: they welcome the viewer. They do not illustrate an idea, but rather activate a state of suspension, confusion and attention. In an era saturated with "fast" images, Santeri Tuori's work rehabilitates a slow timeline, an image that resists scrolling, forgetting and saturation. He offers a way to relearn to see, through a sky that is neither decorative nor romantic, but profoundly visual and mental.



Sky#21, 2014, Archival pigment print, 245.5 x 170 cm, Edition 1 / 6 + 2AP
© Santeri Tuori

KEY BIOGRAPHICAL DATES

Santeri Tuori is a Finnish visual artist born in 1970. He graduated from the Finnish Academy of Fine Arts in 2003 and has also obtained a Master's of Law from the University of Helsinki. The two sides of his education testify to an interest in structures — of images and the world alike — and rigorous thinking that filters through his work. Santeri Tuori is a recognised figure of the Helsinki School who is known for his work blending photography and images in movement, where he explores notions of perception, time and representation.

His body of work unfolds through long-term series, at the intersection of documentary and experimental practice. Since the early 2000s, he has built a vast corpus of images devoted to portraiture and nature — landscapes, forests, skies and islands —, by overlaying fixed shots and videos taken over multiple seasons. This method of composition, based on accumulating, layering and editing, gives rise to vibrant landscapes. The *Forest*, *Sky* and *Waterfall* series are emblematic examples of this. Tuori's work comes in the form of small formats as well as video installations and creations for public spaces. The artist can be found in various major public and private collections. He has published multiple monographies.

Santeri Tuori is represented by the Galerie Anhava in Helsinki, the Persons Projects in Berlin and the Purdy Hicks Gallery in London.

SOLO EXHIBITIONS (SELECTION)

2025

Immediate Nature, Galerie Anhava, Helsinki, Finland

2023

Purdy Hicks Gallery, London, Great Britain

2021

Serlachius Museums, Mänttä, Finland

Clervaux - Cité de l'Image, Luxembourg

2020

Purdy Hicks Gallery, London, Great Britain

2018

Purdy Hicks Gallery, London, Great Britain

2016

Time Is No Longer Round, Galerie Anhava, Helsinki, Finland

2014

Galerie Taik Persons, Berlin, Germany

Purdy Hicks Gallery, London, Great Britain

2012

Galerie Anhava, Helsinki, Finland

Forest, Fotofocus festival, DAAP Galleries, Cincinnati, USA

Forest, Galerie Asbaek, Copenhagen, Denmark

GROUP EXHIBITIONS (SELECTION)

2024

Photographs, Purdy Hicks Gallery, London, Great Britain

Vienna Contemporary, Austria

In Bloom, Fotografiska Tallinn, Estonia

In Bloom, Fotografiska New York, USA

2023

Kaspar David Friedrich – Art for a New Age, Hamburger Kunsthalle, Germany

In Bloom, Fotografiska Stockholm, Sweden

The Veneer of Happiness, Persons Project, Berlin, Germany

2022

Morning Coffee on the Roof of a Town, Serlachius Museums, Finland

Eye on Nature, Purdy Hicks Gallery, London, Great Britain

Our Choices – Sélection de la collection du musée d'art de Hämeenlinna, Hämeenlinna, Finland

2021

Nouvelles perspectives par la photographie – 25 ans de la Helsinki School, Taidehalli, Helsinki, Finland

Impressions – Collection de la Fondation Jenny et Antti Wihuri, Musée d'art de Rovaniemi, Finland

2020

A Fresh Breeze from the North – The Helsinki School, Kunsthalle St. Annen, Lübeck, Germany

2019

Forêts imaginaires, Domaine de Chaumont-sur-Loire, France

Histories of Faces: Belting Variations, Museu Coleção Berardo, Lisbon, Portugal

En duo avec Kim Simonson, Ålands Konstmuseum, Åland
Topsy-Turvy, Musée d'art de Rovaniemi, Finland

2018

New Territory: Landscape Photography Today, Denver Art Museum, USA

Vexi Salmi Art Collection, Musée d'art de Kajaani, Finland

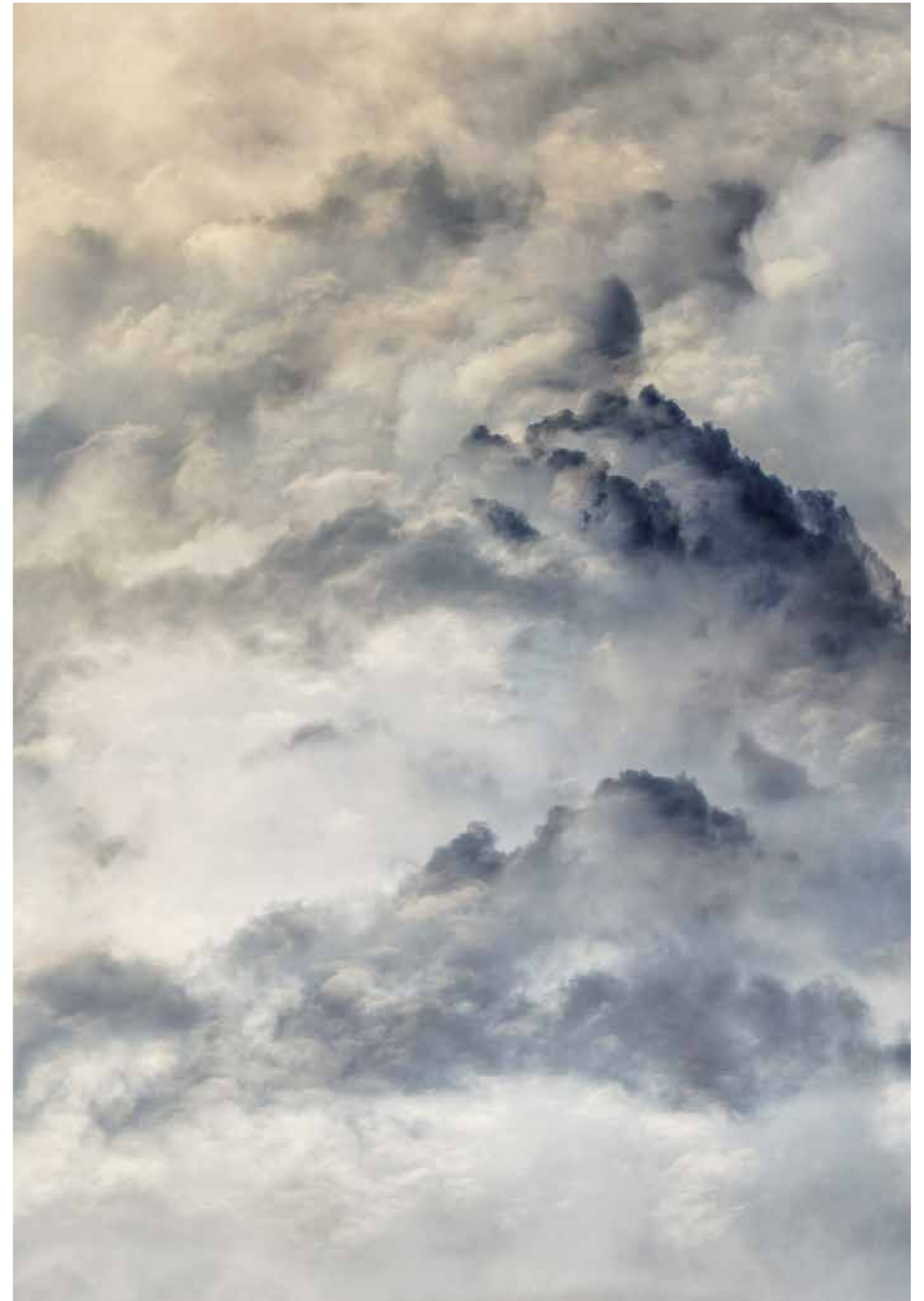
2017

Audience Curated Media Art, EMMA – Musée d'art moderne d'Espoo, Finland

Maailma On Toinen, Villa Roosa, Orimattila, Finland

Moi : autoportraits à travers le temps, Taidehalli, Helsinki, Finland

Real Celebration, Musée d'art de Rovaniemi, Finland



Sky#27, 2015. Archival pigment print, 69,5 x 59 cm, Edition 3 / 6 + 2AP
© Santeri Tuori

HIGHLIGHTS FROM THE DOMAIN'S COLLECTION

LOWER WEST WING GALLERY, CHÂTEAU

Since its creation in 2008, the mission of the Centre for Arts and Nature has been to combine artistic approaches to nature, landscapes, the memory of place and the spectacular beauty of the elements. In 2017, a season specifically dedicated to photography was incorporated into the annual arts programme — under the name of Chaumont-Photo-sur-Loire — offering an opportunity to extend and enrich this fundamental dialogue between art and what is typically called the “living world” nowadays. By offering photography a space for expression just like it does for painting, sculpture or installation, the Domain affirms that contemporary photography, with its technical, critical and poetic resources, has earned its place in its spaces for display and reflection.

The collection has grown with each edition of Chaumont-Photo-sur-Loire, testifying to an exceptional diversity of approaches and sensibilities, and featuring over **130 works by 50 French and international photographers**. It has not been conceived as a homogeneous or programme-specific corpus. Rather, it has been constructed over time, through invitations and exhibitions, reflecting the plurality of current photographic expression while conserving a strong thematic coherence: nature as subject, reality or fiction.

In this collection, multiple key themes can be identified. The first is a topography of time through landscape, conveyed by photographers who see territory as a horizon in duration. Examples include **Thibaut Cuisset** with *Paysages de Syrie* and **Juliette Agnel** with *Les Nocturnes*, images taken at nighttime in Sudan. With them, the landscape is living matter, traversed by eras, marked by geological history and transcended by light.

The second is an enhanced, intimate vision of the plant world. The scans of **Luzia Simons**, the *Carnivores* and *Jardins engloutis* series by **Helene Schmitz**, and the imaginary forests of **Santeri Tuori** interrogate the

sensuality, memory and ambiguity of the plant world. Each work reveals a type of nature that never quite lets itself be captured, shifting between presence and erasure, luxuriance and threat. **Denis Brihat** also adopts this approach in prints that magnify the infinitely small — a wing, a dandelion, a blade of grass — to reveal its texture, density and internal rhythm. Isolated from their environment, plants become an autonomous, almost abstract entity where meticulous observation verges on contemplation. These photographs magnify nature while revealing its fields of tension between domestication and resistance, transparency and opacity. In this way, they open up a space for sensory projection, where aesthetics become a way to pay attention to the living world.

The collection also allows a place for works celebrating fragments, not as a simple detail, but as a way of allowing things to appear, playing on erasure and emergence. The images by **Brigitte Olivier** (*Disparition*), **Jacques du Sordet** (*Transparences*) and **Quayola** (*Impressions végétales*) explore the limitations of the visible world, transitory states and uncertain thresholds of perception. They remind us that the photographic image is never a pure reproduction of reality, but a sensory recomposition, traversed equally by absence and imprint.

The collection also features views of the world from above, where aerial photography transforms the landscape into a pattern, drawing a new cartography. **Alex MacLean's** images from above reveal architecture from an unusual angle, establishing new relations with the nature around it. With *Dérives, à fleur de Loire*, **Nicolas Lenartowsky** flies over the River Loire to reveal its twists and turns, producing photos that are almost unidentifiable. These vertical visions create distance and redraw reality. The landscape is no longer a place, but rather a surface, a rhythm and a composition.



Fullmoon @paranaplateau, 128 x 128 cm
© Darren Almond

Part of the collection directly interrogates the impact of human activity on the natural environment, revealing nature that has been altered, transformed and weakened. With *System*, **Jens Liebchen** captures Japanese landscapes subject to rational forms of organisation, where nature seems caught in a grid, between forced order and artificialised ecosystems. With *Décolorisation*, **Letizia Le Fur** intentionally erases the bright colours of Polynesian landscapes to reveal a more troubled, almost ghostly beauty. By deconstructing the typical exoticism, she questions the way in which humans project their fantasies onto the territories they shape. In the work of **Nicolas Floc'h**, marine landscapes become indicators for environmental upheaval. The ocean bears marks of pollution, climate change and resource collapse. Here, photography acts to uncover. It shows what is often cut off outside the frame, which is to say the damaging effect of humanity on the living world.

Other works in the collection seem to move away from photography in the strict sense of the word to better test its limits, flirting with painting, drawing or the decorative arts. The images of **Laurent Millet** are manufactured with wisdom, fed by sculpture, installation and ancient techniques. His *Hespérides* series transforms the experience of a tropical jungle into an inaccessible garden of mythology, where the surface of the photograph, impregnated with blue and gold pigments, resembles 18th-century domino paper: ornamentation, exoticism and imagination blend into one another in a game of echoes. With **Flore**, printing becomes a poetic act. His black-and-white images, dyed with tea and wax, seem to come from another time. Marked by family memory, literature and Orientalist fantasies, they resemble interior scenes where landscapes flicker, shrouded in emotion. Lastly, in **Éric Sander**'s work, the photographed horizon resembles a painting with its light, gentle colours and the search for a suspended moment, an instant of grace where the world becomes pure sensation. In these works, photography does not just show — it translates, evokes and invents a sensory connection with that which flees, touches and remains.

The Domain's photography collection also boasts a wide diversity of formats and techniques, which enriches the way in which nature can be depicted. From **Hanns Zischler**'s pinhole photography to **Melik Ohanian**'s video/photo installations (*Stuttering*), the vibrant small-format

works by **Michael Kenna** and the majestic prints by **Bae Bien-U**, each process engages in a specific relationship with time, light and matter. Here, photography is not limited to a flat surface — it becomes an image animated by the depth of time or distilled into a singular space, from the most intimate to the most monumental. This variety of mediums finds a natural echo in the Domain's architecture, where each building, room and space casts singular light on the works.

The existence of this collection confirms the relevance of the photography project as a whole. Not only does it extend the presence of the works, it also makes it possible to develop visual heritage in connection with the contemporary transformations of the landscape, nature and image. In this way, the photography season does not merely complement the Art Season — it is its methodological and poetic extension. It affirms that photography, in its capacity to explore reality and offer fragmented, critical, fictional and prospective interpretations, is an essential medium for thinking about nature today.

For the eighth edition of Chaumont-Photo-sur-Loire, it seemed natural to offer an insight into this collection dedicated to the living world and its beauty.



Greenland, 93 x 93 cm
© Marc Deneyer

USEFUL INFORMATION



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TARIFFS

From November 3 to December 31, 2025

Full price: €16

Reduced price¹: €9

Children (6-11 years): €4

Family ticket²: €32

For 2026 rates: www.domaine-chaumont.fr

FREE ENTRANCE

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

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.

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).

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 / 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 h 40 mins.

- From Saint-Pierre-des-Corps station – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: 20 mins.

FREE CAR PARK 

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.

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