

DOMAINE DE CHAUMONT-SUR-LOIRE INTERNATIONAL GARDEN FESTIVAL



2014
25 APRIL
02 NOVEMBER

DOMAINE
DE CHAUMONT-SUR-LOIRE
FESTIVAL INTERNATIONAL
DES JARDINS

GARDENS OF THE DEADLY SINS



WWW.DOMAINE-CHAUMONT.FR T. +33 (0) 254 209 922

Région

Centre

FLAMIA Création - © DR - PSYCHOTRIA ELATA



TRUFFAUT

PHILIPS



la Nouvelle
République



DOMAINE DE CHAUMONT-SUR-LOIRE

CONTENTS



I. "Green Canvas" Betty Bui Marc Nucera Jean-Philippe Poirée-Ville Camille Muller Takano Fumiaki	Page	3
II. 2014 edition: Gardens of the deadly sins	Page	15
III. William Christie, Chairman of the 2014 Jury William Christie Members of the 2014 Jury	Page	16
IV. The Festival Gardens	Page	19
V. New for 2014	Page	47
VI. The permanent gardens	Page	53
VII. The Centre of Arts and Nature 1. A multifaceted mission 2. An ambitious cultural project 3. The Park and Domaine metamorphosed 4. The Domaine's key players 5. 2014 Cultural programming	Page	57
VIII. A constant ecological concern	Page	62
IX. Partners	Page	65
X. Useful information	Page	71
XI. Selection of visuals available for the press	Page	73

CENTRE D'ART ET DE NATURE

I. "GREEN CANVAS"



BETTY BUI'S GREEN CANVAS

“LE PRESSE CITRON” GOULOU PARK

Betty Bui employs the vocabulary of architecture and design to create „pieces/objects“, diverting their primary function. She often shifts relationships of scale and her works are defined more as construction than installation pieces.

Looking into the relationship between space and the object, she gives the space she occupies a new interpretation, while retaining an awareness of its history, its workings and the people who move around it.

With the „presse-citron“ [lemon squeezer], blown up to the scale of street furniture, Betty Bui replicates the image exactly and projects it into the space around.



“Comme des citrons” [Like lemons]

“The question as to whether, in the history of art, objects constitute a separate category to that of images, is futile. The opposition that some continue to uphold between abstract and figurative art is equally futile. It has been the case for a long time now that every picture is both abstract and figurative, and, likewise, objects are, at the same time, things and representations of things. The world in which we live leaves us no choice. We spend our time consuming signs and translating our relationship with our environment, according to the scale of values which the world of advertising is constantly updating. This is the origin of the problem of public space having become advertising space, a space in which the aesthetic is cosmetic and politeness is self-seeking. What more should be done? Change the world? It's too late for that. Reroute the signs therein? Why not. This is a part of what Betty Bui works towards. Are we being squeezed like lemons? Of course we are, but that's life. Betty Bui takes words on face value. The domestic utensil will be blown up to giant proportions; the object will invade our visual space to such an extent that it becomes all we can see. Inspired by garden art and the typology of green rooms characteristic of classic French gardens, Betty Bui introduces the material of boxwood, a spatial organisation which is rather closed in on itself, and a private dimension which are not entirely in keeping with the republican culture of open space, mostly mineral and largely centrifugal. In other words, this „lemon squeezer“ project, inspired by topiary art, is in some aspects anachronistic and contradictory. However, we would like to see how this anachronism and contradiction will function in tomorrow's world. Doubtless, Betty Bui will have already thought of this. I wouldn't be surprised if her project demonstrated that public space can also be an intimate space and that the history of art, regardless of what some think, consists of a continuum of epochs and genres.” Guy Tortosa, Paris, 18th June 1996.

Born in Paris in 1967, Betty Bui lives and works in Avignon. A graduate of the Saint-Etienne École Régionale des Beaux-Arts, she has taken part in many personal and group exhibitions, notably the Festival Rayon Frais in Tours [2008] and Lou Tempo Festival, Saint-Leu, Réunion Island [2009].



MARC NUCERA'S GREEN CANVAS

GOUALOUP PARK AND HISTORIC GROUNDS

A young and talented landscaper who works in Lubéron, Marc Nucera naturally fell into the vocation of tree sculptor. He creates untreated wood sculptures out in the environment, made from the trunks of dead trees that he gathers.

There is so much richness, sensitivity, meaning, and so many stories in Marc Nucera's work, that it is difficult to define. Landscape architect, artisan, thinker or sculptor? It doesn't really matter. His work is somewhere beyond the realm of classifications, reaching over summits, between heaven and earth [...]

His work is forged from intuition, in contact with an environment which is unique each time; on a natural, or sometimes mineral, canvas, with its own history and people.

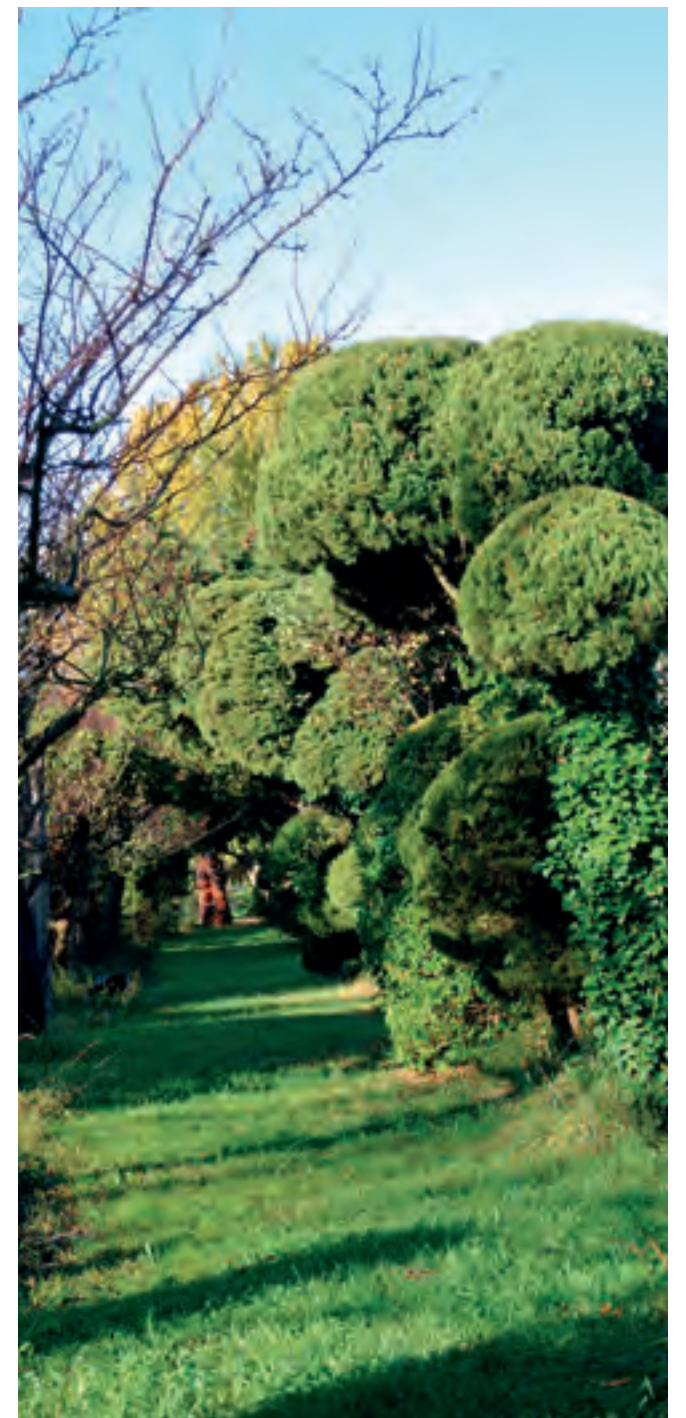
„The development of my work is based on challenging myself, without defined or preconceived ideas. To provoke the emotion of what is to be conveyed through matter, to do my best at this specific moment [...] so that spontaneous intuition and events are recorded in matter, so that it lives on, cracking and creaking, opening partially so as to reveal itself, so that it escapes us and continues to express itself, so that it still resonates... Different studies are presented here, like units, connections, organic elements which come together and combine, to bring harmony to a space, to create an atmosphere,

perhaps poetry, a dream, that each can adopt, harness, and make our own.“

As a sculptor of living plants, Marc Nucera transforms trees into pieces of art. Continually in motion, his work is the complete opposite of traditional topiary, despite their natural tendencies. The key terms here are respect for the subject, adaptation to the environment and harmony with the landscape. Each of Marc Nucera's works is a unique experience, specific to the place. Without prior planning, he observes, tames and goes along with the way the tree grows, exploring the relationships it has with the surrounding plants and with the landscape whose essence it portrays. „Everything is there, hidden. A core,

an energy, a multitude of forms, a heart that beats. It's rich; it's infinite. There is always a path to take you further in search of the unexpected and the unknown.“

At Chaumont-sur-Loire, Marc Nucera will display several aspects of his talent, sculpting the foliage as well as the wood of the trees, whose branches and trunks he transforms with breathtaking virtuosity.



JEAN-PHILIPPE POIRÉE-VILLE

“LES FLEURS D’OUTRE-TOMBE”
PLANT VIDEOS
THE GREENHOUSE ON THE FARM

The piece entitled “Fleurs d’Outre-Tombe” [Flowers From Beyond the Grave] unites the 3D image and the world of plants. In a dark room below the Domaine’s Greenhouse, rows of mossy plants create the illusion of a plant world intertwining the real and the virtual. Strange flowers appear in the midst of Pteris, Phlebodium and other Nephrolepis....

Combining the world of the virtual (of cybernetics and screens) with that of the garden, may seem sacrilegious. In “Fleurs d’Outre-Tombe”, rows of soil-free plants emerge from bright reflections, like “those blades of grass which often penetrate the hardest marble of these tombs, which all of these corpses, oh-so powerful, will never raise!”

Combining architecture, landscaping and botany, Jean-Philippe Poirée-Ville explores an ornamental model for urban planning, in search of nature and meaning. For him, writing with plants is the primordial architecture; penetrating space and time, it can feed tomorrow’s cities by combining humanism and urbanism.

Landscaper, architect, video maker and artist, Jean-Philippe Poirée-Ville never lets up exploring the realm of plants and inventing new artistic languages connected to the living, plants, their energy and their beauty. This time he has created “plant videos” at Chaumont-sur-Loire, in the depths of the tropical greenhouse, combining highly sophisticated technology with the mysterious growth of plants.



Fleurs d'outre-tombe - © JP Poirée-Ville

The grandson of farmers, Jean Philippe Poirée-Ville is an architect and a landscaper. From his early childhood, he has been inspired by the changing of the seasons, field labour, and nature. It is from his homeland of Catalonia that he draws his inspiration, as well as his passion for plants’ “spirit of elevation”.

He studied architecture and graduated from the Ecole Spéciale d’Architecture in 1996. He simultaneously studied at the Versailles Ecole Nationale Supérieure du Paysage where, with great relish, he put into practice his talent as a “treetop gardener”. This dual training and the instruction of Paul Virilio led him to think about plant ornamentation and digital technology.

He started out as an architect, putting on various exhibitions on the subject of light and plants. He united a group of artists around the concept of „Hyperlight“ in the exhibitions “Les Mondes Lumières” at the Fondation EDF in 2001, then “Ecoulement” at the espace Braquage and “Hyperlumière” the Ecole Spéciale d’Architecture. He took part in the “Les Passeurs de Lumière” exhibition with Hubert Reeves and Michel Cassé in Chartres in 2004 and did the lighting for the facade of Saint Jean cathedral in Lyon for the festival of lights.

It was his artistic hunger and thirst for creation that drove him, in 2003, to create a new aerial hydroponic crop system protected by his first patent; the plant scriptures, or “Ecritures en nuage”. In 2003, he designed the Entreciel garden for the Chaumont sur Loire Garden Festival. In 2005, for the Nuits Blanches, he created a hanging garden in the courtyard of the Opéra Royal at the Château de Versailles. In 2007, he created a walk-through show in the Balbi park at Versailles. Entitled “Labiranta”, it illustrated the evolution of architecture from an agricultural perspective.

He continues his research into aeroculture at the Versailles IRNA, producing various plant pieces, notably “Sylphes” in 2012 at the Chaumont sur Loire Centre of Arts and Nature.



Fleurs d'outre-tombe - © JP Poirée-Ville



Fleurs d'outre-tombe - © JP Poirée-Ville

CAMILLE MULLER’S GREEN CANVAS

THE GARDENERS’ YARD

Camille Muller began his career with Gilles Clément, then at the Botanical park of Château d'Apremont. In the 1980s, he worked with many artists and aesthetes, including César, Peter Klasen, Marithé, François Girbaud, John Galliano and the Rothschild family. First and foremost known for his urban and wild gardens, as well as for his capacity to tackle technical challenges in cities, Camille Muller was driven to design and execute landscaped areas on a much bigger scale in France and elsewhere in the world: Normandy, Burgundy, Greece, Spain, Madagascar. Today, while still characterised by his great artistic sensitivity in combination with his profound knowledge of plants, his creations have become more modern and refined. For Camille Muller, gardens are not decorations but ecosystems, each time recreated, to be transformed, after their conception, into very inventive and unique gardens and terraces.

Camille Muller was tasked with the metamorphosis of an unattractive mineral courtyard at Chaumont-sur-Loire, a challenge to which the landscaper has risen with enormous talent.

Bibliography:

- “Les mains dans la terre”, 2012
- “Jardins secrets de Paris”, 2008
- “Terrasses, un art de vivre en plein ciel”, 2001
- “Nouveaux jardins de campagne”, 2000,
- “Le nouvel esprit des jardins, un art, un savoir-faire en Provence”, 1998
- “Les jardins poèmes de Camille Muller”, 1996



Camille Muller, Terrasse romantique - © C. Muller



Camille Muller, Terrasse romantique - © C. Muller



Camille Muller, Terrasse romantique - © C. Muller



Camille Muller, Terrasse minérale - © C. Muller

JAPANESE GARDEN TAKANO FUMIAKI

GOULLOUP PARK

Continuing the work of Shodo Suzuki and working with him to develop all of the Japanese gardens of the Prés de Gouloup Park, the great Japanese landscaper Takano Fumiaki, along with the great landscaper Suzuki, have dreamt up a project which will be a source of inspiration for the Domaine in its construction of Japanese gardens. This project will be carried out over several years. 2014 will constitute the first stage in this long-term undertaking.

A reflection on the circle, a major feature of the Japanese garden and meditation on water, the garden will offer its visitors a haven of peace and contemplation.



L'archipel de Shodo Suzuki, Prés du Gouloup - © E. Sander



Croquis de l'ensemble du projet de Takano Fumiaki et Shodo Suzuki, Prés du Gouloup, dont une partie sera réallisée en 2014

FESTIVAL INTERNATIONAL DES JARDINS

II. 2014 EDITION

“GARDENS OF THE DEADLY SINS”



The perfection of the righteous is formed from the right composition of the seven deadly sins – just as white light is from the composition of the seven traditional colours.
Paul Valéry – Tel Quel

What if, entirely naturally, the garden led to unbridled hedonism – temptation born from a lost Eden, a thirst for knowledge and expense? A magical place which, to blossom, relies on the rule that subversion is possible and which, to thrive, knows where its limits lie: in Chaumont-sur-Loire in 2014, the garden will embody the heady expression of the deadly sins – a festival of extravagance and self-restraint and a shining example of the duality of impulses and characters. The gardens will celebrate an alchemy which, while far from flawless – i.e. free from sin – will nonetheless be, as Valéry put it, “the perfection of the righteous”. Indeed, what do gluttony and pride mean when we speak of gardens? Sloth and lust? Wrath and envy? Could not gluttony be a simple partiality for something; wrath, an almighty rage; pride, a sin of youth; the restfulness of sloth, “a secret charm of the soul” for La Rochefoucauld; and lust, “the cause of generation” in Leonardo da Vinci’s words?

Admittedly, greed has unfavourable connotations, but the word “avarice” comes from the Latin *avere*, which means “desire eagerly”. Is not this merely the ugly sister of extravagance?

The 2014 gardens endeavour to conjure up both the faults and the excesses of our time and the free, airy universe of eternal gardens. Heady fragrances, daring plants, diverse and varied excesses, the upsides and downsides of these past and present venial or major “sins” should be evoked subtly and has sparked the imaginations of the designers of the 2014 gardens which – without losing any of the customary humour of Chaumont-sur-Loire – will arouse within you an enjoyable meditation on the eternal motives: an endless source of inspiration for artists.

FESTIVAL INTERNATIONAL DES JARDINS

III. WILLIAM CHRISTIE CHAIRMAN OF THE 2013 JURY



Harpsichordist, world-renowned conductor, musicologist and teacher, William Christie was born in Buffalo (New York State, USA) and studied at Harvard and Yale. He settled in France in 1971 and acquired citizenship in 1995. He pioneered the rediscovery of French baroque music of the 17th and 18th centuries, making it known to a very large audience.

As the leader of the instrumental and vocal ensemble that he founded in 1979, “Les Arts Florissants”, he plays on stages the world over, when he is not being invited to conduct by the most important operas and international festivals.

Formerly a professor at the Paris Conservatoire National Supérieur de Musique, William Christie is still very involved in his work as a teacher, having founded “Le Jardin des Voix” (The Garden of Voices) in Caen, the first three editions of which had a big impact in Europe and the United States. Moreover, he is regularly asked to lead master classes (Aix-en-Provence, Ambronay) and, in 2007, was named (along with his ensemble “Les Arts Florissants”) Artist in residence at the prestigious Juilliard School in New York.

William Christie’s work has won many awards including the Prix Grand Siècle Laurent Perrier in 1997, the Harvard University Arts Medal in 2002, The Royal Philharmonic Award in 2003, Prix de chant Choral Liliane Bettencourt awarded by the Académie des Beaux-Arts in 2004, the Prix Georges Pompidou in 2005 and the BBC Magazine Music Award for the DVD of the Fairy Queen at Glyndebourne in 2011. He is also Doctor Honoris Causa of the State University of New York in Buffalo, and a member of The Royal Academy of Music.



© D. Rouve

French Officer in the Order of Arts and Letters, William Christie was elected as a Member of the Académie des Beaux Arts in November 2008, in the “Membres libres” (unattached Members) section, at the seat formerly held by Marcel Merceau. The Welcoming ceremony was held beneath the Cupola on 27th January 2010 and his Academic’s sword was handed to him that same night, at a big event organised for the 30th birthday of Les Arts Florissants at the Opéra Comique. In April 2010, he was named French Commander in the Order of Legion and Honour and his insignia were given to him.

LE JURY 2014

William CHRISTIE, Founder of Les Arts Flourissants, member of the Royal Academy of Music, member of the Académie des Beaux-Arts since 2008, and administrator of the City of music since 2006
François BARRÉ, Chairman of the Board of Domaine de Chaumont-sur-Loire
Chantal COLLEU-DUMOND, Director of the Domaine and International Garden Festival of Chaumont-sur-Loire
Olivier BEDOUELLE, Member of the UNEP National Office – landscape businesses
Stephen BENNETT, Director of the Chelsea Flower Show and shows director for the Royal Horticultural Society
Bénédicte BOUDASSOU, Journalist
Soazig DEFAULT, Journalist-landscape architect
Ariane DELILEZ, Secretary-General of the French Landscape Federation
Caroline DE SADE, Journalist
Hélène and Patrice FUSTIER, Founders of the Journées des Plantes de Courson
Pascal GARBE, Landscape architect, Project Manager for the Gardens policy of Moselle County Council
Patrice GOBERT, Architect and founder of the group “La Superstructure”
Guillaume HENRION, President of the Centre Region Association of Parks and Gardens
Pascal LAFORGE, Partnerships Events Manager - Truffaut
Jean-Pierre LE DANTEC, Historian, writer, engineer and former director of the Ecole Nationale Supérieure d’Architecture de Paris - La Villette
Marie-Christine LORIERS, Author
Dominique MASSON, Consultant for gardens and landscape at the Centre Region Directorate for Cultural Affairs
Vincent PIVETEAU, Director of the École Nationale Supérieure de Paysage de Versailles
Bernard CHAPUIS, Landscape architect and **Gérard DOSBA**, Head gardener at Domaine de Chaumont-sur-Loire



© DR

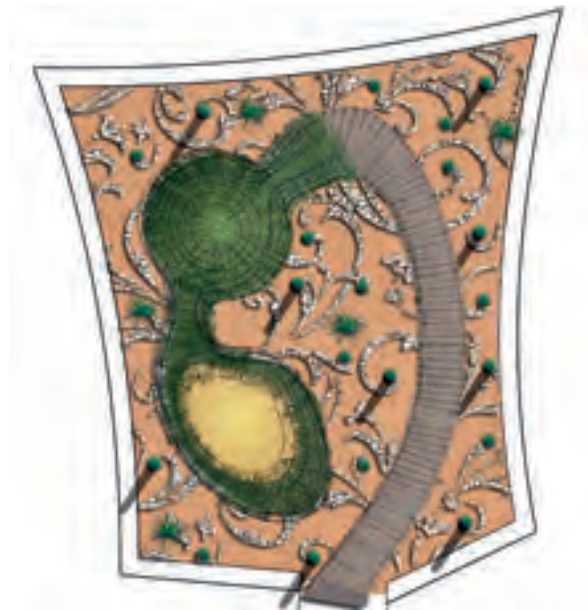
FESTIVAL INTERNATIONAL
DES JARDINS

IV. THE FESTIVAL GARDENS



MA CASSETTE

Camille LUQUET and Caroline LEROUX, DPLG architects,
and Céline KLIPFEL, INSA architect
FRANCE



The ladies behind the design of this garden offer the visitor a poetic stroll in the garden of Harpagon, the miserly protagonist of Moliere's play "L'Avare" (The Miser). We are invited to uncover the gold hidden in a box in the middle of a poetic mineral garden designed in the French style.

The box's lining is dense and leafy, so much so that one barely notices the atmosphere inside the plant-covered dome surrounding it.

Harpigon's gold comprises a pool filled with golden balls, which the visitor is invited to dive into.



PARADIGME

Olivier FOUCHET, architect,
and Jonas LECHAT-THOMAS, landscape gardener
FRANCE



Sins can only exist in opposition to virtue, such as in the juxtaposition of Heaven and Hell.

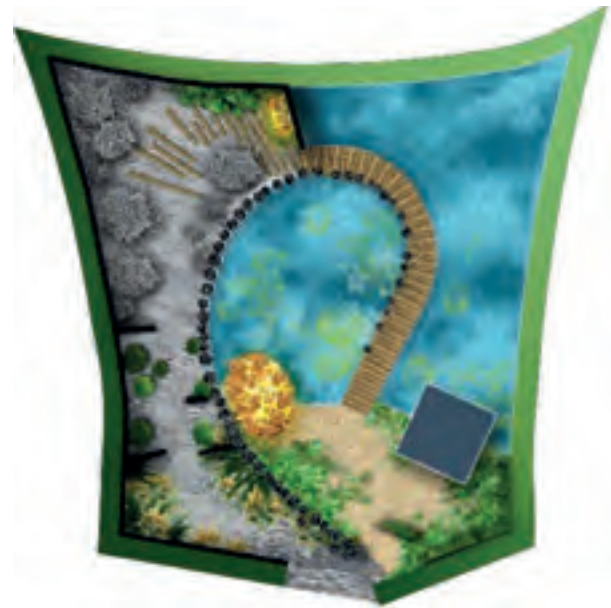
This garden is the fruit of a free interpretation of "The Chart of Hell", commissioned by Lorenzo of Medici to Sandro Boticelli in the 15th century, comprising 92 drawings.

The 15th Century is far behind us. In this garden, the deadly sins are represented by lines which dilate to form small, curvilinear islands crafted with different materials according to the symbolic meaning of each of them.



QUAND L'AVARE RÊVE

Pierre-Alexandre RISSER, landscape gardener,
Vincent VALLÉE, landscape entrepreneur,
Christine NOIVILLE, researcher at CNRS and President of
CEES - High Council of Biotechnologies,
Jasmina DAVIES, landscape gardener,
and Patrick LAMARQUE, author and landscape photographer
FRANCE



The garden coils into itself, around the dream. Its development is revealed through 7 figures, like 7 sins combined in one, in the form of a Chinese garden in the way that there are many different viewing points along a winding walkway, beginning with dry and harsh visual surroundings and ending in soft and shimmering scenes. The garden tells the story of a miser with claw-like nails, obsessed with the mania of hoarding and accumulation for fear of the future. Greedy and grasping, he is prepared at any moment to travel to the other side of the world, or to another world. He dreams that he devours his pile of gold, morphing into it, imagining a Garden of Eden with this treasure.



PÉCHÉS VIRTUELS

Annemarie ARBEFEUILLE, artist-photographer,
Gérard PONTET, landscaper,
and Pierre FROISSAC, volume visual artist
FRANCE

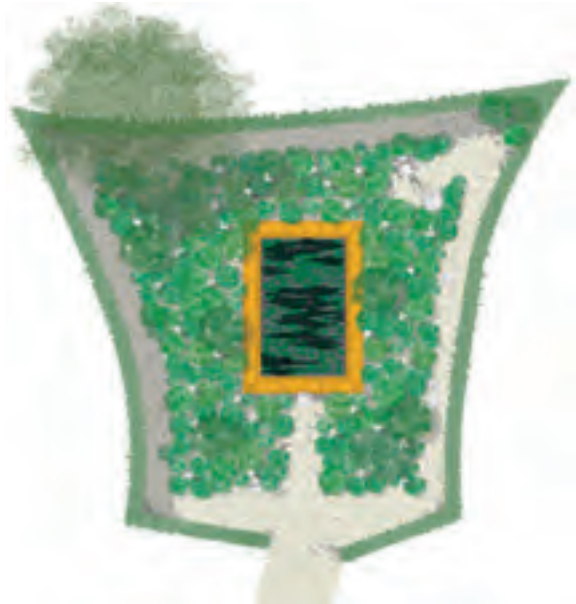


The 21st century is torn between the real and the virtual. Today, the deadly sins represent something completely different than they did in days gone by; now, the world of virtuality is the ultimate sin. Staging a spatial conflict between "nature and photography" and an expression of "excess versus restraint", this garden offers us a joyful illustration of a purgatory and heaven reconciled. It plunges us into an Eden of wild and rippling plants. Two sweeping photographic wings, testimony to a fallen angel landed in a beautiful natural environment, illustrate our fictional sins. This work is the expression of a new magical and daydreamed nature



LE DOMAINE DE NARCISSE

Carlotta MONTEFOSCHI, Niccolo CAU, Luigi REBECCHINI,
 Francesco Jacques DIAS, architects,
 Ricardo WALKER CAMPOS, landscaper,
 Francesca Romana GUANASCHELLI, photographer,
 and Maria Cecilia VILLANIS ZIANI, Doctor of law
ITALY

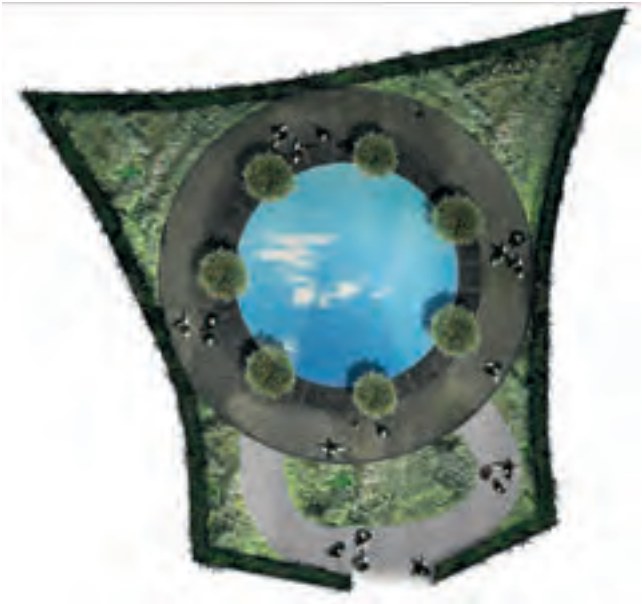


Vanity takes us by surprise during a peaceful stroll;
 hidden in soft shrubbery, a luxuriant mirror beckons.
 We are fascinated by its golden frame and its magical,
 precious and enigmatic aura.
 Will we be able to pierce the reflection of the clouds?
 Will we be able to cross to the other side of the mirror
 and beyond appearances?
 Will we be able to see the fragile garden hidden at the
 bottom of the water under delicate aquatic plants?



LES SEPT PÊCHERS CAPITAUX

Gaël BRULÉ, environmental engineer,
 François LEPEYTRE, architect,
 Julien DOUESNARD, landscaper,
 and Franck CAZENAVE, fountain engineer
FRANCE

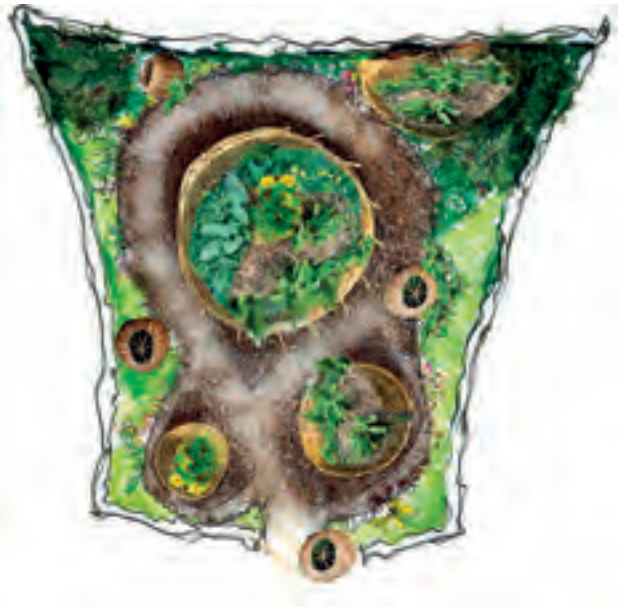


Whether passed on in written or oral form, myths,
 such as that of the deadly sins, have soothed the
 imagination of the Western world for centuries.
 This garden evokes the myth of Thomas of Aquinas, the
 man who conceived the idea of the deadly sins, playing
 on the words “péché/pêcher” (a sin/to fish) with a very
 splendid pond, mirror of the soul, as such the purity of
 the reflection seems to be an invitation to look deeper
 inside oneself.
 The fishermen surrounding the pond, each one different,
 represent pride, wrath, greed, sloth, pride, lust, envy,
 and gluttony. These fishermen represent an invitation to
 calmly reflect on man’s excesses.



GOURMANDERIE

Sarah SELLAM and Eugénie DENARNAUD, DPLG Landscapers
FRANCE



For the ladies behind the design of this garden, gluttony is a sin committed by many other of the planet's species. The taste for food is not merely a human sin, but also concerns animals and plants. The garden's designers give pride of place to plants known in botanical terms as "heavy feeders" referring to their voracious appetite for organic matter (Chinese and wood nettles, burdock, bear garlic, etc.). Their approach is to draw visitors' attention to this specific type of vegetation. The garden will be built with the help of a botanist specialising in these plants and an artist specialising in hedge laying and braiding. Gilles Clément has been asked to patronise the garden, which benefits from a partnership with the National natural History museum [Paris].



LE JARDIN MIS EN BOÎTE

Alexandra LEHEC and Victor LEPAGE, architects,
and Kevin LEMONNIER, palynologist
FRANCE



The creators of this garden condemn the society of over-consumption, greed, gluttony and the waste of foodstuffs, while other societies live in poverty, without enough to eat. The cans of food which adorn big supermarkets, monoliths standing in the middle of the barren stretches of parking lots and temples of our greed, have become the symbol of consumption. Thus, the garden is where this standardised object meets plant biodiversity and the representation of a desire to reinstate a moral balance.



LE JARDIN DÉCHÊNÉ

Romain BARDIN, landscape engineer,
Manon CHEVALIER, 5th year landscape engineering student
and Antonietta MASILLO, anthropologist
FRANCE

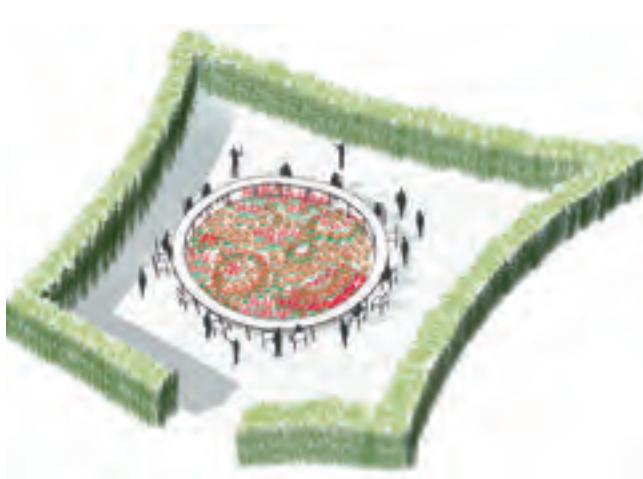


This garden is inspired by the poem “Le chêne et le roseau” [The Oak and the Reed], by Jean de La Fontaine. The fable chosen by the garden’s creators presents an exploration of pride which is accessible to all. Once in the garden, we are met by an oak tree, fallen and shattered, portraying the power that it once had. A glutton for destructive pride, the wind reminds us that everything can become endangered at any moment and emphasises the fragility of beings and things. The natural helixes of the project are made up of aquatic plants of different sizes.

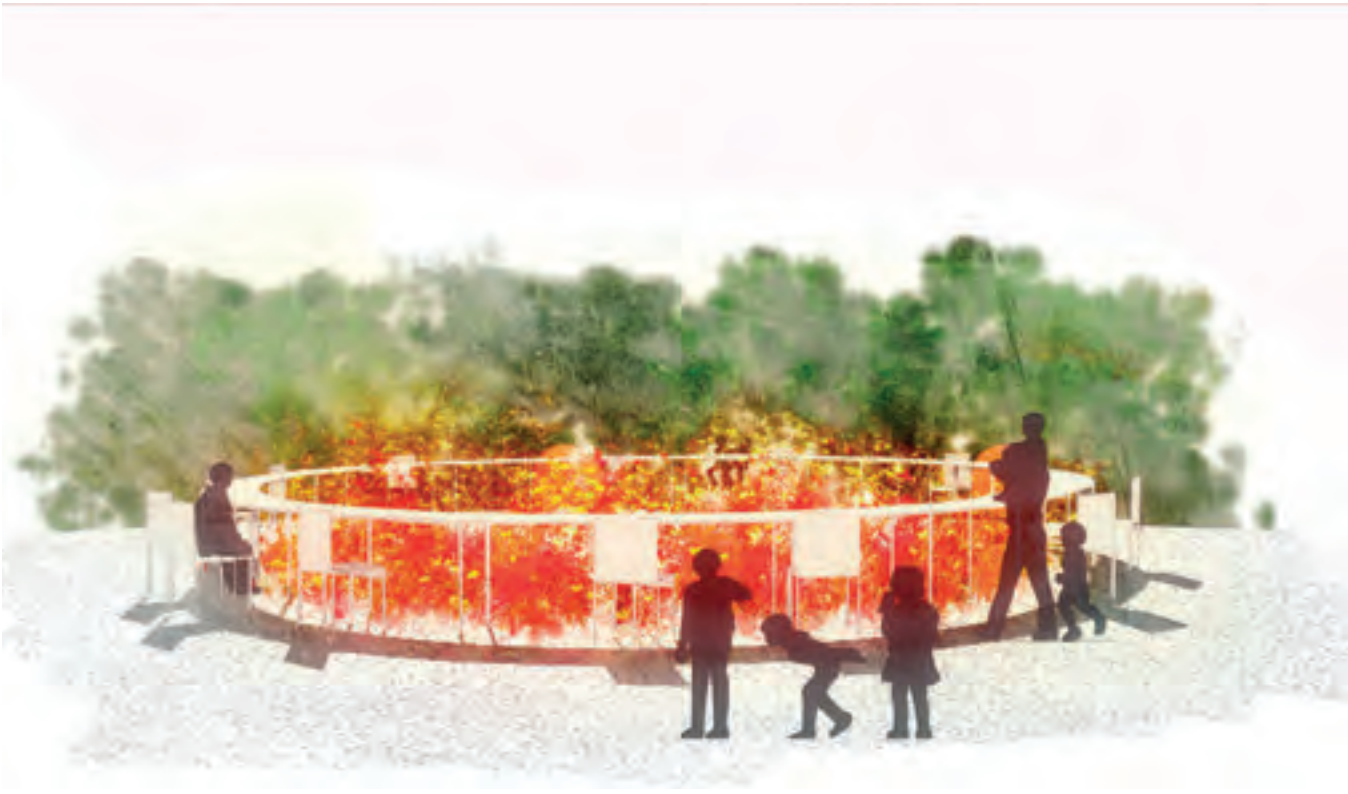


BLOOM

Johan LAURE, Hadrien BALALUD DE ST JEAN
and Guillaume GIRAUD, architects
FRANCE

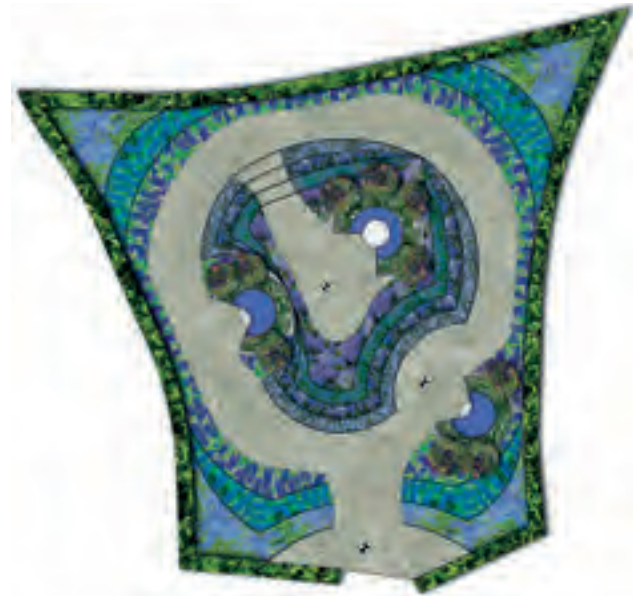


This garden is intended to be a monochrome interactive space, encouraging encounters and discussion. By testing the senses and provoking frustration, this garden creates a state of gluttony and greed. Amazed, the guests sit down to table, round the most delicious sin of all. Gluttony is the desire for good food and is the opposite of restraint. Through a garden full of colours and smells, “Bloom” depicts food. The garden contains a surrealist banquet table, inviting visitors to take part in a red feast, red being the colour of passion and desire.



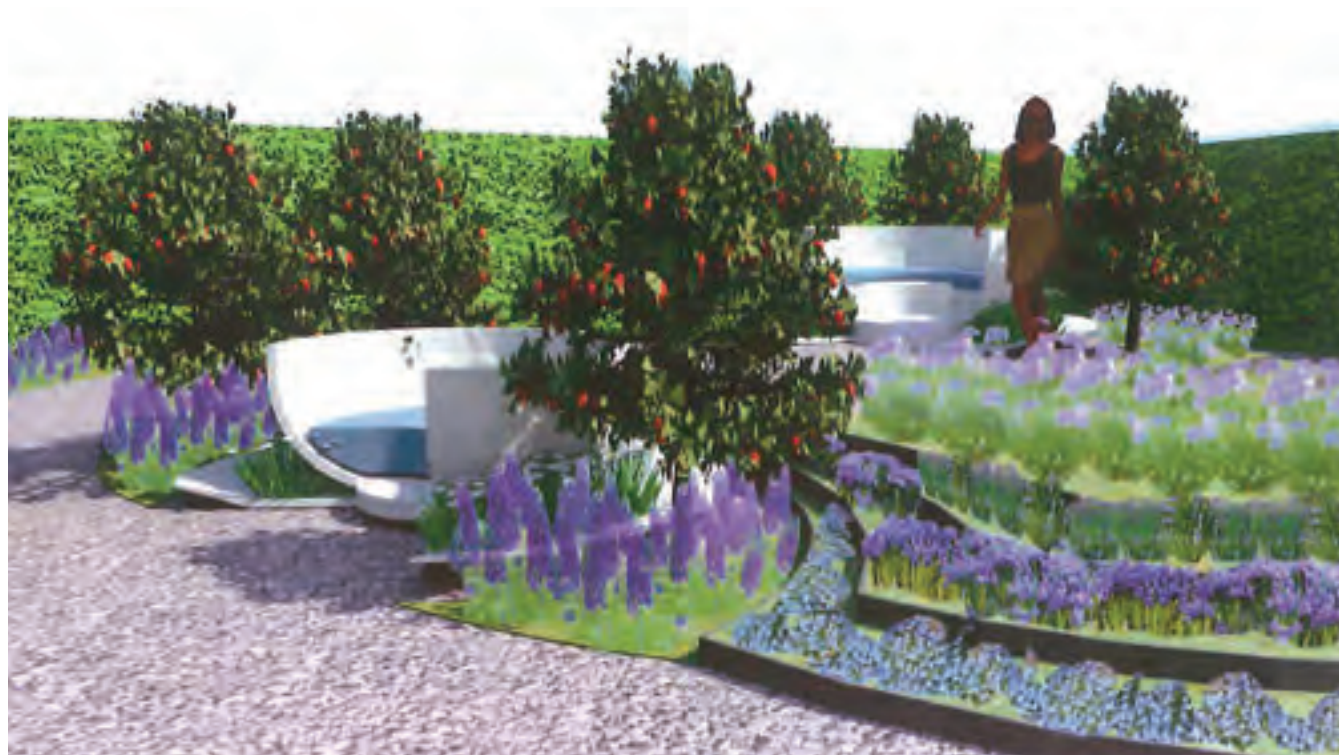
LE PURGATOIRE DES TENTATIONS

Giuliana MARSIAJ and Vanessa ZECHIN, architects,
Raffaele COGNO, head gardener,
Luca FERRERO, Emanuele AIRALDI and Lorenzo
VIARENGO, gardeners
ITALY



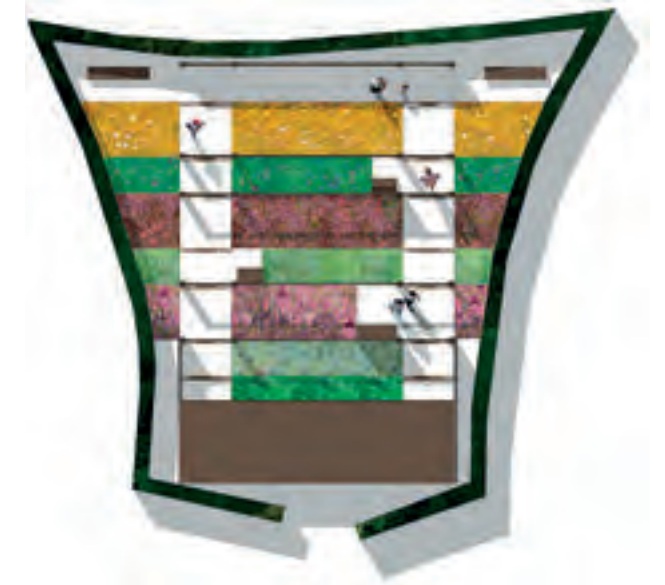
The concept comes from the idea of purgatory and purification. The garden is laid out as a pathway of purification, represented by the 7 levels symbolised by flowers of colours ranging from blue to azure and purple. In this purgatory, the visitor is presented with the garden of life, stage after stage.

Sins are nothing more than a fact of life. In the garden of life, the contrast between sin and transcendence is developed. The project invites us to overcome sin and express the lightheartedness and merriness of a big party.



LE JARDIN DES PÉCHERESSES

Mélanie GASTÉ and Aurélien ALBERT, landscape engineers
FRANCE

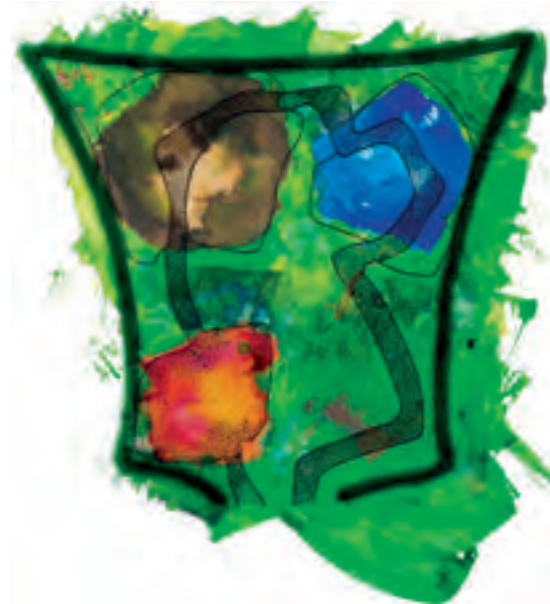


The garden comprises 7 rooms representing the 7 deadly sins. It is both a botanical and literary garden. The characteristics attributed to the sinning plants is conveyed in the way that they grow. Living species, plants deceive us with their apparent immobility. The confessions box reveals the truth about these plants connected to sins and there we discover their role in humanity: wrath, greed, sloth, pride, lust, envy and gluttony.



DISSECTION DU JARDIN D'EDEN

Sophie LHEUREUX, Rémi SÉRIS, Agnès JACQUIN,
Andreas BLANCHARDON and Andréa CLOCHE, students
Alice ROUSSILLE, professor
NATIONAL HIGHER SCHOOL OF LANDSCAPING, VERSAILLES
FRANCE



An imaginary Heaven, a celestial landscape.
During his life, man usually chooses to enter Eden. He tries to be good, virtuous, and pivots between the many sins that the world offers him. Strolling through the garden, the beauty of this Eden is revealed - but we are also led to ask ourselves if this apparent beauty is not merely the forbidden fruit; the synthesis of all of the banned sins.



HAUTE CULTURE

Valentin FAYET, DE architect,
Pauline LEGROUX, interior architect,
and Jean POUILLART, garden designer, publisher of new plants
FRANCE



High culture provokes pride, the desire to be seen, to show off and to expose oneself to others' gaze and desire, but it also provokes longing and desire. In the centre of this garden, laid out in a grid is what appears to be a podium displaying pretentious and extravagant carvings of dresses. The garden is punctuated by black masks which give the visitor the opportunity to discreetly admire the robes. The garden seeks to be the metaphor of this new state of pride and the showcasing of the self, opened up by social networks. Pride plays a major role in our digital sins.
"Pride is the foster mother and mother of all sins".



LE TOUCHER D'OR

Bertrand COLSON and Gaëlle LE BORGNE, architects
FRANCE



The garden gives visitors the opportunity to relive the experience portrayed in Ovid's "Metamorphosis" of King Midas, who, obsessed with riches, was given the power to turn everything he touched into gold, by Dionysus.

In a ring void of any trace of plant life, shines a tree completely covered in gold. Despite being dead, the tree is marvellous.

The garden is planted with uniformly golden plants and, depending on his or her perspective on the world, the visitor will lean towards either fascination or rejection of opulence. Midas realised that the ability to turn everything into gold was a disaster, since everything he touched died and so he couldn't experience happiness.



LES FLEURS MAUDITES

Charlotte TRILLAUD, translator
and Lucien PUECH, architect
FRANCE



Psychotropic and narcotic plants have been used since the dawn of time, in order to soothe man's wrath. Nonetheless, their fate is not an enviable one. suppressed, banned, regulated and destroyed, they themselves are victims of man's injustice and they fuel a justified wrath.

The layout of the garden highlights how these plants are imprisoned, presenting a winding and labyrinthine path.

It is an invitation to reflect on the injustice of the arbitrary separation imposed by barriers, barbed wire and borders.

This garden is a metaphor for the wrath of plants intended to soothe man's wrath.



LA BALANCE

Simon KITCHIN et Hwang HAY JOUNET
ENGLAND



How can we control these desires? How can we choose the right path while avoiding sin? What should we do in order to avoid temptation?

Here, the garden leads us to question the definition of these 7 famous deadly sins and the way in which we will eventually be driven to choose sin or virtue, right or wrong.

The sculpture at the end of the path represents this fragile balance.



PARCOURS INITIATIQUE, ALLÉGORIE AQUATIQUE DES 7 PÉCHÉS CAPITAUX

Adrian LACHOUX, landscaping entrepreneur & designer,
Gregory BURROWS, DPLG landscaper
and Odile-Marie TOMBARELLO, landscaper and historian of garden art
FRANCE

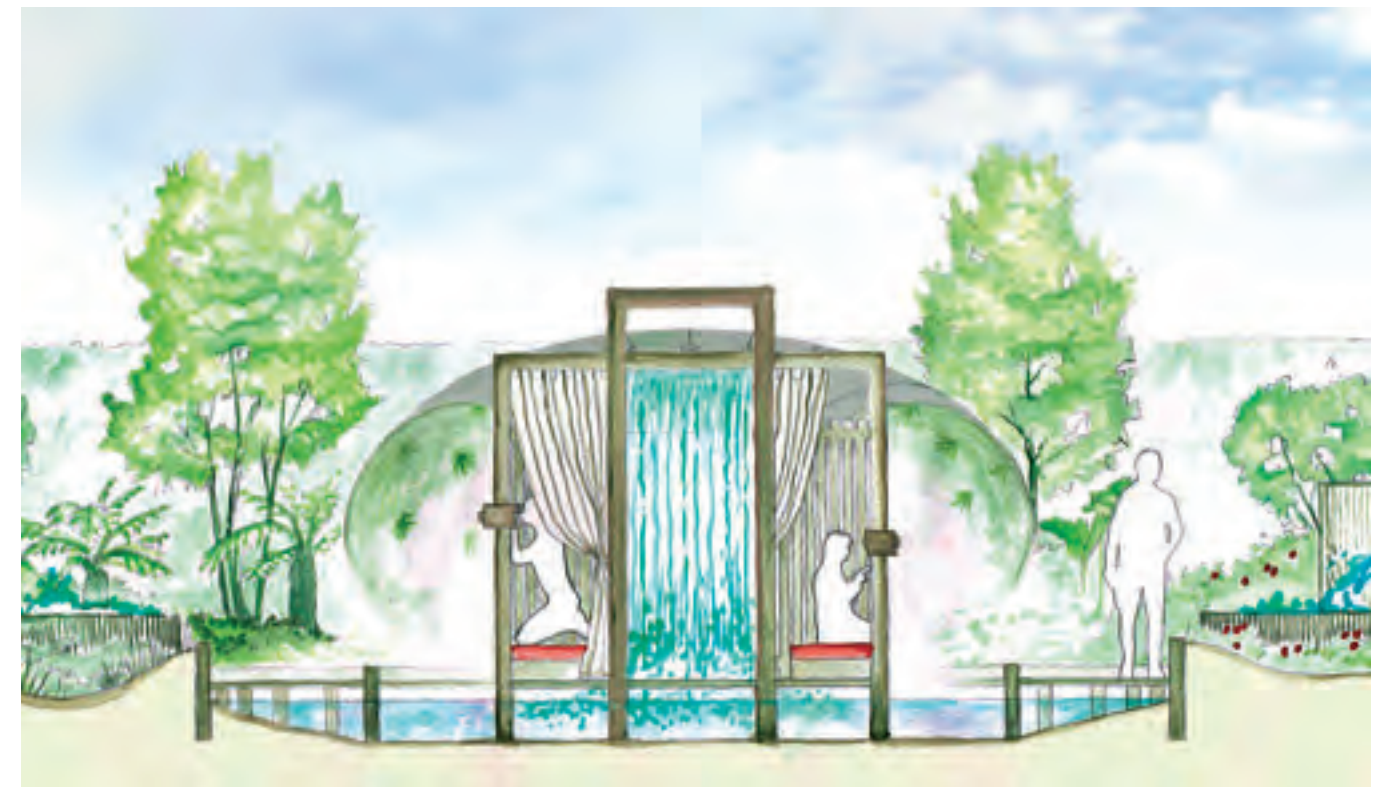


This garden is an aquatic allegory of the 7 deadly sins. Water is the central theme, with the writings of Thomas Wately and Jean-Jacques Rousseau as reference.

The 7 scenes are the following:

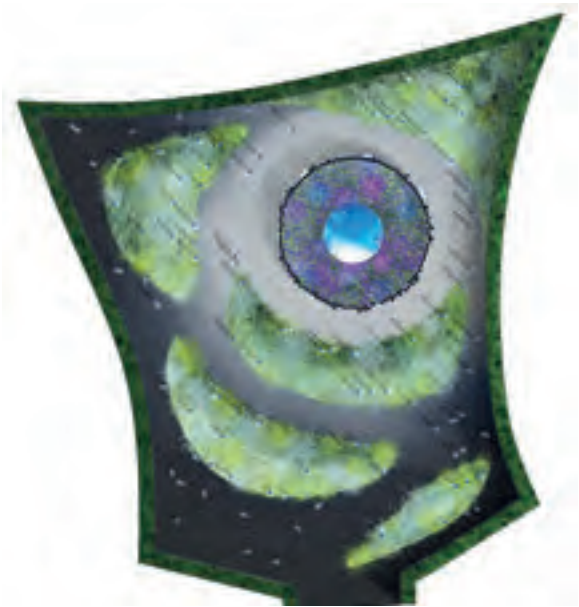
The waterfall represents wrath; the water mirror, pride; the drip-drop, drip-drop, greed; the marsh, sloth; the oasis, envy; the fountain, gluttony or the "Bocca della Verita" and the cave, lust.

A modern-day confessionals box allows the visitor to view the garden from another perspective than that of walking, encouraging us to discover the deadly and heady sins.



PURGATORIUM

David SEITER, Elodie EGONNEAU, Cecil HOWELL
and Koung Jin Cho, landscapers,
and Loïs FARNINGHAM, artist
USA



Whether passed on in written or oral form, myths, such as that of the deadly sins, have soothed the imagination of the Western world for centuries. The garden depicts that of Thomas of Aquinas who conceived the idea of the deadly sins in the 13th century, in the following way: we either want for something or run away from something which we consider to be bad. The garden leads us down a path towards a “purgatorium”.



LE JARDIN DE LA GROTTE

Ivan ZANTCHEVSKI, landscape-architect
RUSSIA



Den, sinkhole, cavity, crypt, chasm; all of these terms conjure up the image of a kind of mystery - the idea of hideouts and mysterious paths of discovery. For the creator of this garden, the cave and temple are places where traditionally sensual tales of seduction, lust, and all excesses imaginable on earth unravel. The garden revisits the traditional theme of the cave, a hidden and myterious space, concealed by skiful plant combinations.



RÉSURRECTION OU L'ÉLOGE DE LA DÉFAILLANCE

Ana MORALES, landscape artist
FRANCE

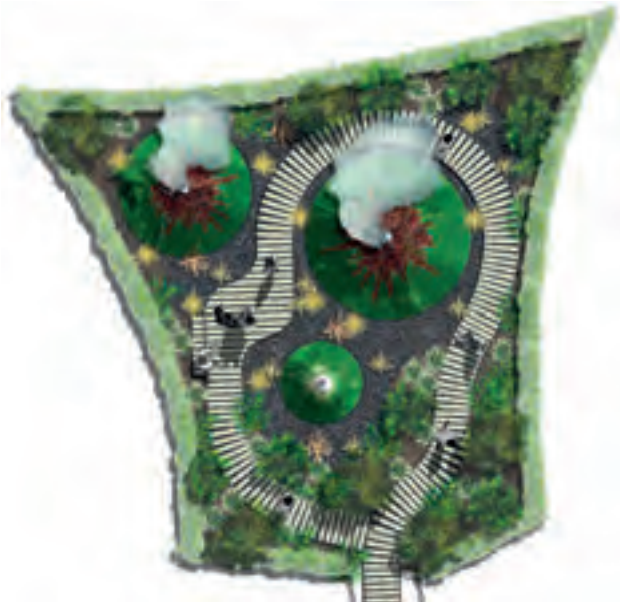


This garden is an invitation to observe in a different way, completely by means of metaphors and paradoxes. It is a free meditative stroll during which we are encouraged to look into the „human condition“. The following questions are posed: what if sins were more like wonderful sources of life force and energy, able to crack concrete? For the creator of this garden, sins are the „Lifeblood of humanity“. They offer us the chance to humbly accept defeat, to look clearly into the hollow of every fissure, in order to perhaps find there a hidden meaning - a meaning that is different for everyone.



POUR L'AMOUR DE TONGARIRO

Grégory DUBU and Rozenn DULEY, DPLG landscapers
FRANCE



This garden takes us on a journey. In Maori mythology, legend has it that the Taranaki and Ruapehu volcanoes both fell in love with the volcano Tongariro and a violent dispute broke out between the two. There is nothing more justifiable than to get angry over the love of a beautiful woman. This garden takes us on a journey through tropical plants and volcanoes, represented by steam clouds, an expression of wrath and jealousy.

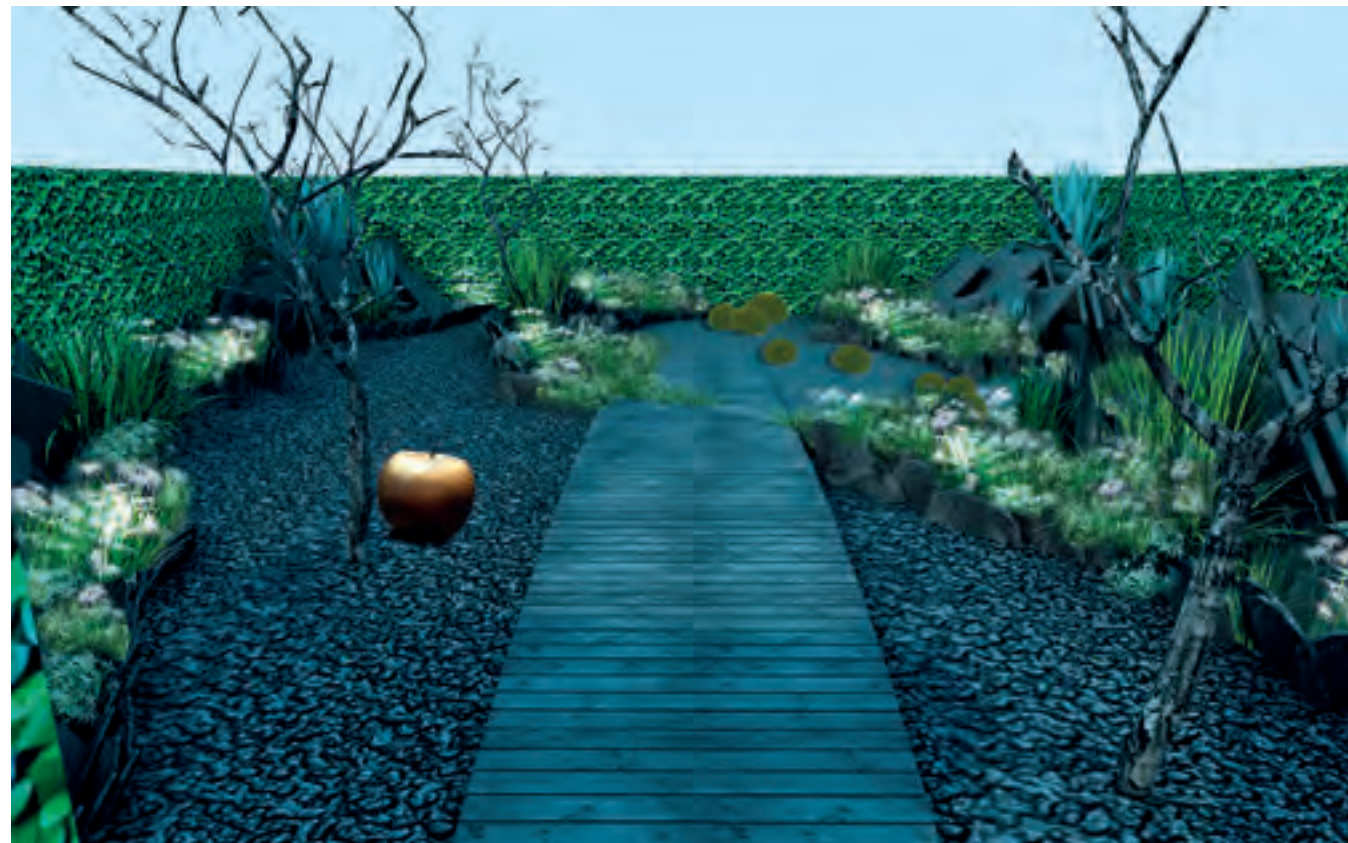


PARADIS INVERSÉ

Arie VAN DER HOUT, landscape architect
and Richard VAN DEN BERG, landscape designer
THE NETHERLANDS



Where does the fact that man is capable of asking himself the question of morality come from? Attempting to answer this immediately raises the question of the definition of morality. Do the difficulties that our morality faces nowadays come from all the vices of our society and from these sins of excess which cause pollution and global warming? The creators of this garden condemn consumer society through three types of gardens representing the evolution of the earth as they see it, and the 7 deadly sins.



GREEN WITHOUT GREED

Katherine LEISE, student
and Jessica CANFIELD, assistant professor
KANSAS STATE UNIVERSITY
USA



When intentional, irony can carry out various social functions. This is the aim of the creators behind "Green without greed". Thus, the garden is a paradoxical, contradictory and provocative one. The American lawn which is voracious in terms of the consumption of resources, especially water, has become the omnipresent norm throughout the country. The garden's creators condemn this consumption, showing that a verdant garden is achievable through use of synthetic turf, with no need for water or pesticides.



LES COULEURS DU PÉCHÉ

Marie-Pierre SERVANTIE, DPLG chromo architect
FRANCE



Playing with words, the lady behind this garden presents the peach tree (in French, the word for „peach tree“ is the similar to the word „to sin“), as the central element of the garden, instead of using the biblical metaphor of the apple. The sweet, tender and juicy flesh of the peach, its velvety skin, its shades varying from light pink to blood red, illustrate sensuality, as well as our most complex and contradictory emotions. The earth is covered in peach stones and plant-based gravel. It leads towards the peach, not the apple, tree, which bears all of the feelings which will allow you to experience an eternal moment, listening to your innermost self.

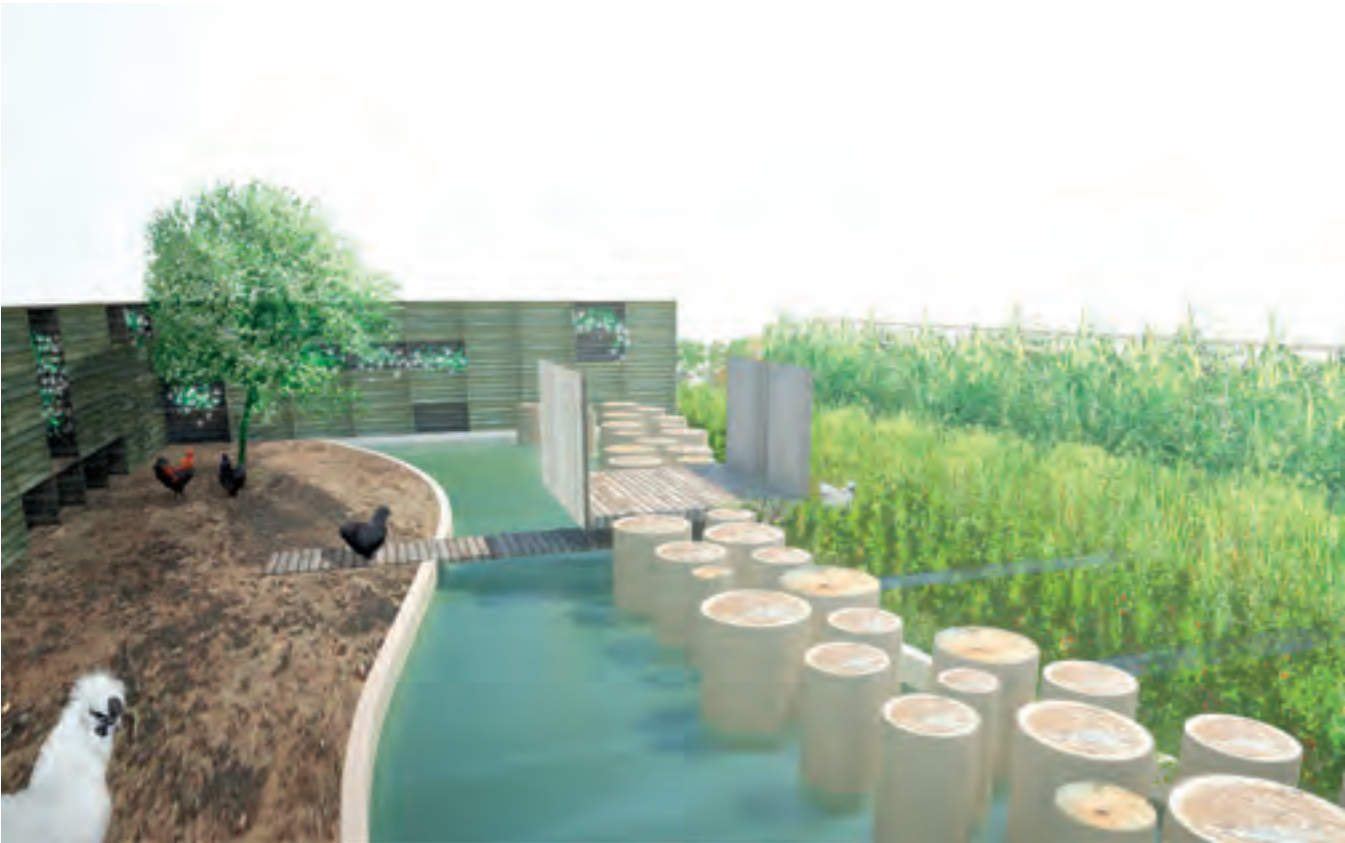


LE JARDIN DES POULES

Jean DUBUS, François GENOUVRIER, Samuel ROBINNE et Slim BEN LASSOUED, architects,
Alexandre CHAPUS, graphic designer and carpenter,
Félix DUBUS et Frédéric CHEVERRY, gardeners
FRANCE



This garden tells a fable on the sins of pride and envy. Here, chickens represent men, and men believe themselves to be Gods. The chickens live in the garden built by the Gods. They commit the deadly sins. They waste, pillage and destroy everything. They live on cold water and the providential harvest, while Eden is so close with its values of respect, reason and intelligence.



FESTIVAL INTERNATIONAL DES JARDINS

V. NEW FOR 2014



MEET THE GARDEN’S PHOTOGRAPHERS

“LA FABLE DU JARDIN”

GARDENS OF PHOTOGRAPHS / PHOTOGRAPHS OF GARDENS

PHOTOGRAPHY BY YANN MONEL, AUDIO AND TEXT BY VALENTINE DE GANAY

THE DONKEY HOUSE

The gardens have their wizards whose mere glance can enhance already magical moments, leaving us to enjoy green spaces while they play with light and the life of the plants. In 2014, Chaumont-sur-Loire is giving these photographers the opportunity to present their vision of the world of plants.

Photograhers Yann Monem and writer Valentine Hansen open this new series by magnifying the magical and delicate world of the incredible spaces that are our gardens.

“La Fable du Jardin” (The Fable of the Garden) is a large fresco of photographs of gardens representing a large garden of photographs. An imaginary garden conjuring up ideas of a life as well as a history of humankind as told

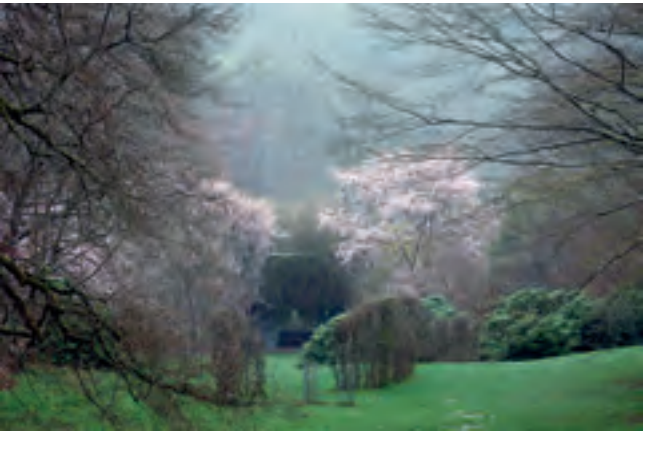
through the practice of gardening.

The great garden that man builds on his planet.

An audio narration accompanies the photographs and the figurative creation of this big garden.

A mysterious voice tells of the desire, the gardens, the doubts and the curiosity experienced in the life of a gardener who observes, ponders and marvels at his work. The voice is crystallised by the lone figure of a woman, present in only one image right in the centre of the fresco.

Comprising 53 different photographs of gardens worldwide, connected to one another by a continuum of horizons, lights and spirit, this great imaginary garden is made universal.



THE GARDEN FESTIVAL GRANDS PRIX AWARDS

PRIZE FOR INNOVATIVE IDEAS

PRIZE FOR RANGE OF PLANTS

PRIZE FOR TRANSPOSABLE GARDEN

In 2014, for the first time since the International Garden Festival was created in 1992, Domaine de Chaumont-sur-Loire will award the prizes to the creative teams of the gardens selected for this 23rd edition.

A jury of professionals renowned in the world of garden art will grant the three prizes:

- the prize for innovative ideas
- the prize for range of plants
- the prize for transposable garden

The jury, made up of landscape architects, journalists, critics and gardeners, will endeavour to take into account all aspects of each garden; inventiveness, flowering, and whether it gives the general public the opportunity to create a similar garden themselves.

These prizes, which are requested by the public and coveted by the professionals, pay homage to the teams who have managed to touch the hearts of the visitors and the jury with the extremely high quality of their creations.

Domaine de Chaumont-sur-Loire is proud to be able to follow the creative teams, whose members are often young and always talented, through their careers. As such, the Domaine stays faithful to one of the principal values of the Festival: spotting the great creative minds of tomorrow.

BAPTISM OF FLOWERS

THE “JARDINS DE CHAUMONT-SUR-LOIRE” IRIS

As a spot dedicated to creativity, imagination, poetry and nature, Domaine de Chaumont sur Loire also inspires great flower designers all over the world.

This year, two new flowers will be revealed to the public for the first time and introduced during the season

The “Jardins de Chaumont-sur-Loire” Iris

Established in the Loiret for many years now, the internationally renowned **Cayeux** centres have decided to launch a new iris which will bear the lovely name of “Jardin de Chaumont-sur-Loire”.

This big, very feminine iris, elegantly coloured with many delicate shades of mauve, will be introduced at the end of May.

This will also be when Domaine de Chaumont sur Loire inaugurates a brand new bed in the Prés de Gouloup Park, planted exclusively with hundreds of magnificent blue irises which will each year bloom to become a splendid sight beneath the rays of the springtime sun.



BAPTISM OF FLOWERS

THE “DOMAINE DE CHAUMONT-SUR-LOIRE” DAHLIA

The “Domaine de Chaumont-sur-Loire” Dalhia

This summer, **Truffaut** garden centres will present a magnificent new Dahlia of a stunning pink, for all to see for the first time. This Dahlia, will greatly enhance the gardens of all those who love large, highly remontant flowers, since it stays in bloom until the first frosts.

The Domaine de Chaumont-sur-Loire is very pleased to welcome its partner Truffaut to the event of this floral introduction, reinforcing the ties between the organisations which have been in place for five years now.

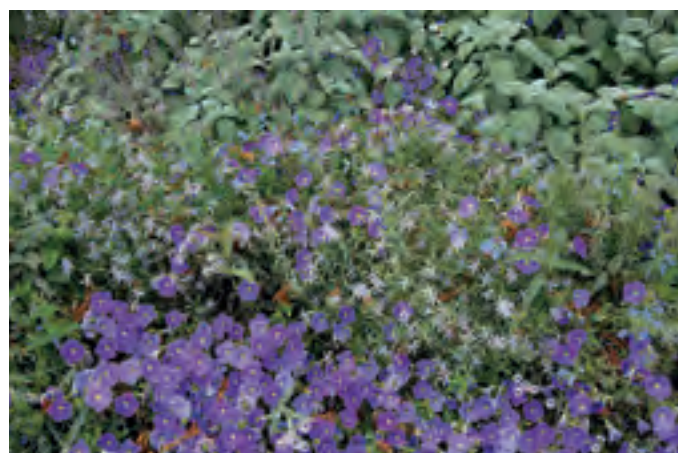


FESTIVAL INTERNATIONAL DES JARDINS

VI. THE PERMANENT GARDENS



Le potager du Domaine, 2013 - © E. Sander



Awarded the “remarkable gardens” label in France, the permanent gardens of Chaumont-sur-Loire look forward to springtime when their beauty is once again restored.

A vegetable patch, a children’s garden, a white rose garden, the interstitial gardens of the Festival and flowerbeds of the Château, Farmyard and now Prés du Gouloup [“Hualu, Ermitage sur Loire” and “The garden of lingering clouds”] are preparing their fragrances and colours for the forthcoming season.

FESTIVAL INTERNATIONAL DES JARDINS

VII. THE CENTRE OF ARTS AND NATURE



Owned by the Centre Region since 2008, Domaine de Chaumont-sur-Loire encompasses the Château, Park and International Garden Festival. Art installations, photo exhibitions, meetings and symposia held there all explore the links between art and nature, making the Domaine the very first Centre of Arts and Nature to be focused entirely on the relationship that artistic creation has with landscape invention.

The Domaine in figures

12 000 000 sq.m. of total surface area
32 hectares of Grounds
1 ten-hectare extension, landscaped by Louis Benech in 2012

Almost 600 gardens created since 1992
30 new gardens every year
5 restaurants, located in the Château, the Farmyard, and the International Garden Festival

100% increase in visitors (2007 - 2013)
Almost 400 000 visitors in 2013 (200 000 en 2007)
20 000 children hosted for educational activities in 2013

1 owner : the Centre Region
Open 363 days a year
70% self-financing

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



“Recinto sacro”, installation d’Andrea Branzi, 2013 – © E.Sender

1. A multifaceted mission

Since 2008 Domaine de Chaumont-sur-Loire has been the property of the Centre Region, which has founded a new public cultural cooperation institution [EPCC in French] for the purposes of carrying out an ambitious artistic project. The Centre Region is one of the first regional authorities to have put itself forward for the acquisition of a national Domaine, and such a prestigious one at that because of its past and outstanding location alongside the Loire, a UNESCO World Heritage landscape.

This public institution is tasked with overseeing, on the one hand, the protection and enhancement of all the Domaine's real estate and movable property including the Château, Stables, outbuildings, Park and collections and, on the other hand, the development of a series of activities centred on contemporary creation in the Château and Park, including the International Garden Festival, created in 1992.

2. An ambitious cultural project

From the sumptuous décor requested by Diane of Poitiers to the extravagances of the Princess of Broglie, from the medallions of Nini to the recitals of Francis Poulenc, from Nostradamus to Germaine de Staël, from Henri Duchêne's Park to the International Garden Festival, Chaumont-sur-Loire has always been at the forefront of creation, elegance and fantasy.

In utter keeping with this rich artistic history, Domaine de Chaumont-sur-Loire has been conducting a thriving and diversified programme since 2008, all year round, on the link between art and nature, in the Château, the Park and naturally through the International Garden Festival. All of the activities [installations, artistic interventions, photo exhibitions, symposia, meetings and so on] bear upon this theme.

As a cultural meeting centre since October 2008, on the same footing as Royaumont Abbey and the Chartreuse

de Villeneuve-lez-Avignon, Domaine de Chaumont-sur-Loire is now part of a European network of prestigious institutions that have been recognised by the French Culture and Communication Ministry and which are all focused on safeguarding heritage, conducting an innovative artistic project and anchoring their cultural development.

The Park and International Garden Festival of Chaumont-sur-Loire have been awarded the "Remarkable garden" label as well as the "Remarkable trees" label in 2011 due to the exceptional cedars gracing the Domaine's grounds.

3. The Park and Domaine metamorphosed

10 new hectares in the park

The restoration and extension of Domaine de Chaumont-sur-Loire's Historical Park, funded by the Centre Region according to its wishes, were entrusted to the great landscape architect Louis Benech in 2012. The landscape development of Prés du Goualoup, a new 10-hectare stretch of greenery bringing the Domaine's total surface area to 32 hectares, provides new settings for artists and landscape architects.

New for 2014

50,000 bulbs are due to bloom in the Historical Park in 2014.

The Château will be graced with a new exhibition area, audioguides in 10 languages and lit up each evening by hundreds of light-emitting diodes.

4. The Domaine's key players

François Barré
Chairman of the Board of the Domaine de Chaumont-sur-Loire



In 1969, alongside François Mathey, he founded the "Centre de Création Industrielle" [CCI – Centre for Industrial Creation] within the "Union Centrale des Arts Décoratifs" [Central Union of Decorative Arts]. From 1981 onwards, he set the programme for and launched the International Competition held at Parc de la Villette, where he was Director and President of the Great Hall. He was appointed as delegate for visual arts at the Ministry of Culture in 1990, became Director of the Pompidou Centre in 1993, and then ran the Architecture Directorate, which was soon to become the Ministry of Culture's Architecture and Heritage Directorate. After leaving the Ministry in 2000, he devoted his time to artistic directorship of public contracts linked to the tramway systems in Mulhouse and Nice, and to consultancy on architectural and town-planning projects in the towns of Boulogne-Billancourt, Nancy and Saint-Étienne.

François Barré was also Chairman of Arles' "Rencontres Internationales de la Photographie" [International Photographic Encounters] from 2001 to 2009, and has been Chairman of the "Arc-en-Rêve", architecture centre in Bordeaux and of the Ile-de-France FRAC [Regional Contemporary Art Fund].

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

Chantal Colleu-Dumond has an agrégation [higher diploma in education] in classics, and has spent much of her career abroad. She was Director of the French Cultural Centre in Essen in Germany from 1982 to 1984, Artistic Attaché in Bonn from 1984 to 1988, and Culture and Science Advisor in Bucharest in Romania from 1988 to 1991; she also managed the Ministry of Culture's International and European Affairs Department from 1991 to 1995 and was Cultural Advisor in Rome from 1995 to 1999. With a lifelong love of heritage and gardens, she created the "Forgotten Capitals" collection and ran the Royal Abbey of Fontevraud Cultural Centre, where she developed a project on the image of heritage, and has designed a number of projects based around gardens. Chantal Colleu-Dumond was Cultural Advisor at the French Embassy in Berlin and Director of Berlin's French Institute from 2003 to 2007, before taking over the directorship of the Domaine de Chaumont-sur-Loire in September 2007, an estate that comprises the International Garden Festival, the Château and an Arts and Nature Centre where she is responsible for artistic programming. She has just had "Jardin contemporain mode d'emploi" [Contemporary garden manual] published by Flammarion, which is now available in English and Chinese.



FESTIVAL INTERNATIONAL DES JARDINS

2014 CULTURAL PROGRAMMING

The Centre of Arts and Nature

Centre Region special commission

Gabriel Orozco

Visual arts

Henrique Oliveira
Chris Drury
Miguel Chevalier
Vincent Barré
Nikolay Polissky
Stéphane Erouane Dumas
Yan Pei-Ming

Photography

Bae Bien-U
Jocelyne Alloucherie
Hanns Zischler
Ralph Samuel Grossmann

Lasting installations

Jannis Kounellis
Giuseppe Penone
Sarkis
Tadashi Kawamata
Patrick Dougherty
Armin Schubert
Andrea Branzi
Fujiko Nakaya
Pablo Reinoso
Dominique Bailly
Anne et Patrick Poirier
Bob Verschueren
François Méchain
Erik Samakh
Rainer Gross
Patrick Blanc
Luzia Simons



© G. Orozco



© H. Oliviera



"Nacht der Natur", exposition de Hanns Zischler - © H. Zischler

“Gardens of light” or experiencing the gardens at night
Thanks to the ongoing partnership with Philips and Citéos, for part of the summer the Chaumont Gardens can be visited in the evening, by the glow of light-emitting diodes, which will reveal new aspects and extraordinary, mysterious ambiances through their colours, their lights and their reflection.
Night reveals plants in an unusual way and the light, subtly proportioned, whether white or coloured, through the diversity of its radiating beams and its spectrums, completely changes the way the garden is perceived, by revealing shapes and silhouettes you would never dream of during the day. Evening visitors to the Chaumont-sur-Loire Gardens in 2014 will be treated to this special spell-binding light show.
Evening visits to the Garden Festival will be from 10.00 pm to midnight.
Every evening except Friday from 1st July to 31 August
Information are available on www.domaine-chaumont.fr

“The Splendors of Autumn”

All Saint’s weekend in France (1 November) is also a very popular time for the public to visit our Domaine and, on this occasion, the “Autumn Splendours” Festival will be showcasing the exceptional inventiveness of Cucurbitaceae (the gourd vegetable family) and other collections of rare vegetables, put on display for four days to the public who will also have the chance to exchange seeds, cuttings and secrets.
All Saints’ weekend *(dates currently being programmed)*

Throughout the season

The Domaine de Chaumont-sur-Loire is associated
- with “Rendez-vous aux jardins” (from 30th May to 1st June 2014)
- with the National Heritage Days (20 and 21 September 2014)



Jardins de Lumière, 2013 - © L. Gough



Splendeurs d'Automne, 2012 - © E. Sander



Splendeurs d'Automne, 2012 - © E. Sander

VII. A CONSTANT ECOLOGICAL CONCERN



The Domaine de Chaumont-sur-Loire endeavours, in all its activity sectors, to adopt the most environmentally friendly attitude possible.

Gardening rules

This is how, in its gardens, the Domaine applies very strict rules to ensure the soil and plants are shown an exemplary respect.

- Composting is routine and helps to enrich the soil in the most natural way possible.
- Watering is usually done at night by microdispersal. This type of watering avoids wastage and evaporation.
- Plant recycling is systematic. All of the plants that can be recovered are replanted, reused and enrich the landscape of our “remarkable garden” year after year.
- Biothermal and manual weeding. This type of weeding prevents poisoning of the soils.
- Systematic use of certified organic products.
- Natural mulching is widely applied against weeds and water evaporation.
- Differentiated management of areas. Depending on their location, the areas are tended in the most appropriate way possible.
- Use of electric cars.
- Mowing is increasingly done by scything or by sheep (Prés du Gouloup).

Chaumont et les animaux

- As a “Refuge L.P.O.”, the Domaine is committed, alongside the French League for the Protection of Birds, to maintaining areas of long grass so that the potential for hosting birds species that nest on the ground can be increased and a rich local biodiversity of extremely varied natural fauna and flora can be preserved. Thanks to the combination of other actions taken, such as installing nesting boxes, creating water sources, looking after hedges and not using herbicides, the Domaine is playing an active part in keeping the myriad species who have made their home here on-site.
- The Domaine, which has had its collection of insects – particularly those that nest in the very old trees of the Historic Park – expertly appraised, has installed insect houses in the “children’s garden” and vegetable patch.
- The Domaine is also committed to protecting bees. Five hives have been put up over the past four years on its grounds. In partnership with the Syndicat des Apiculteurs du Loir-et-Cher, the Domaine harvests the honey made in the Festival gardens and landscape parks, which amounts to the equivalent of 20 kg per hive every year.

The Restaurants

The Domaine’s restaurants take a careful environmentally-friendly approach to their cuisine, characterised by

- The use of local, natural produce with a preference for “short circuits” and “seasonal produce” from organic farming.
- The preparation of meals on-site
- Giving precedence to disposable crockery or materials that have been retreated or can be recycled and composted.

The restaurant’s clientele have “containers” available for selective waste disposal.

Lighting at night

Thanks to the installation of animal- and plant-friendly light-emitting diodes, the Festival gardens are bathed in fairytale lighting that is as energy-efficient as possible. In 2014, the Château will be lit up each evening by hundreds of light-emitting diodes.

The specific partners

- the Ferme Sainte-Marthe
- the “Loire à Vélo”
- the S.N.C.F
- Philips for energy-efficient lighting
- the Ligue pour la Protection des Oiseaux



Glycines du potager biologique, 2013 - © E. Sender



Restaurant Le Grand Velum - © E. Sender



Jardins de Lumière, 2013 - © L. Gough

FESTIVAL INTERNATIONAL DES JARDINS

VIII. PARTNERS



THE DOMAINE DE CHAUMONT-SUR-LOIRE, OWNED BY THE CENTRE REGION,
IS DELIGHTED TO INTRODUCE ITS PARTNERS

The International Garden Festival is also funded in part by the French Culture and
Communication Ministry [Centre Regional Directorate for Cultural Affairs/DRAC]



The International Garden Festival is lent preferential support by Truffaut and Philips



Its partners also include



The International Garden Festival would like to thank its media partners



The International Festival of Gardens thanks the media sponsoring a garden



FESTIVAL INTERNATIONAL DES JARDINS

PRESS RELEASE



„The richer and more extensive a garden’s biodiversity, the better-founded and more stable its balance. The same goes for our approach, which leads us to share as much as possible with as many as possible.“
Bruno Lanthier
Chairman and Managing Director

Nature & Culture

Truffaut is proud to renew its partnership with the Chaumont-sur-Loire International Garden Festival for the 5th year running, and to be associated with this 23rd edition on the theme, “Deadly sins”, which once again has a whole host of plant surprises and presentations in store!

For more than 190 years, TRUFFAUT has been sharing its passion for plants, steeped in two centuries’ worth of history and forged by four generations of men all guided by common values: invent, share and innovate.

At Truffaut, plants and gardening are a science enriched and put at the service of the public and the environment. Much more than just a profession, it is a commitment that guides our activities in fostering a greener, healthier and more responsible world.

It is through the boldness and quality of our range of plants and products - along with our determination to make the garden the new living room - that Truffaut has earned its reputation as a pioneering, truly avant-garde brand name. With this image to carry us forward, the company is tireless in its efforts to anticipate and meet the expectations of all those who place their trust in us!

In 2014, Truffaut is also proud to be celebrating the 50th anniversary of the very first French garden centre: the Chesnay TRUFFAUT store, near Versailles.

Sustainable harmony

This year as always, Truffaut is set to play a key role in the success of this wonderful event, which never fails to spark the enthusiasm of a loyal and ever growing crowd of visitors.

Once again, Truffaut will do its utmost to ensure that visitors to the International Garden Festival are treated to all sorts of delightful surprises, as well as continuing with the activities we began during previous editions.

On the website www.truffaut.com, visitors will find a section dedicated to the event and be able to explore all of the Festival gardens for the first time or afresh. Find out our personal favourites from among the plants in each garden, and consult the accompanying planting and care guides to ensure their successful growth in your own garden.

The new garden sponsored by Truffaut will be awaiting your discovery, testimony to our company’s commitment to an ethos, style and environmentally friendly approach, along with our Truffaut encyclopaedias, which will be on sale at the Festival gift shop.

Visitors will also have the chance to hone their knowledge and know-how of plants by viewing the various Truffaut Web TV educational videos broadcast on-site.



TRUFFAUT press contacts : Fbtoc Events
Anne-Aur lie BARTHELEMY
+331 43 46 95 95 /aabarthelemy@fbtoc.com

FESTIVAL INTERNATIONAL DES JARDINS

PRESS RELEASE

PHILIPS

Philips, the world leader in lighting solutions, is lighting up the creations dreamt up by artists-landscape architects on the theme “**Gardens of the deadly sins**” in all their glory.

For the sixth year in a row, Philips is a partner of the Chaumont-sur-Loire International Garden Festival.

Some twenty of the 2014 Festival’s magnificent ephemeral gardens will benefit from illumination orchestrated by lighting designer Sylvain Bigot (Neo Light) and set up by Citéos (Vinci Group).

This means that, come nightfall, visitors will be able to linger longer in the gardens, continuing their conversations, following a dream or letting themselves be carried away by an utterly out-of-the-ordinary experience there.

This event showcases Philips’ responsible commitment to the full, for Philips LED technology is at once energy-efficient, long-lasting and easy-to-use, and can be used in a whole host of creative ways.

Philips, a major partner of the Domaine Régional de Chaumont-sur-Loire

This partnership underlines Philips’ investment in terms of innovation, well-being and sustainable development – three core values of the Group’s strategy.

Philips, a world leader dedicated to health and well-being

A world leader in the fields of health, lifestyle and lighting, Philips has a foothold in over 100 countries and a workforce of almost 115,000 employees worldwide.

With a base in France since 1920, Philips France employs 2,700 people across 7 sites and achieves an annual turnover of EUR 1.7 billion.

Meaningful innovations

By designing products and services that are easy-to-use, state-of-the-art and environmentally friendly all at the same time, the company is already taking on the global challenges represented by growing health needs and the optimum use of energy resources.

FESTIVAL INTERNATIONAL DES JARDINS

V. USEFUL INFORMATION



Domaine de Chaumont-sur-Loire
Public Establishment for Cultural Cooperation created by the
Centre Region and the Commune of Chaumont-sur-Loire

41150 Chaumont-sur-Loire, France
Phone : +33 (0) 254 209 922
Fax : +33 (0) 254 209 924
contact@domaine-chaumont.fr
www.domaine-chaumont.fr

Press Agency
Claudine Colin Communication
Caroline Vaisson
caroline@claudinecolin.com
Tel : +33 (0) 142 726 001

1. Tariffs

	Entrance ticket	Children between 12 and 18	Children between 6 and 11
“Domaine” Pass ¹	16,00 €	11,00 €	5,50 €
Garden Festival Pass ²	12,00 €	7,50 €	5,00 €
Château Pass ³	10,50 €	6,50 €	4,00 €

Free entrance for under 6's

- ¹ Gives you access to the whole estate: International Garden Festival, Château, Stables and Grounds
² Gives you access to the International Garden Festival and Grounds but not to the Château or Stables
³ Gives you access to the Château, Stables and Grounds, but not to the International Garden Festival

2. Opening hours

The International Garden Festival is open daily from 25 April to 2 November 2014, 10 a.m. to 8 p.m. [opening hours vary depending on season].
Guided tours of a selection of gardens last about 1½ hours. Unaccompanied visits require a good 2 hours.

The Château and the Historic Grounds are open all year round, exhibitions from 6 April to 2 November 2014.
As from April, the Château is open from 10 a.m. to 6 p.m. [opening hours vary depending on season].
Unaccompanied visits and guided tours.
Winter exhibitions and décor bring the Château to life all year round.

3. Getting here

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

There are several daily train services on the Paris Austerlitz - Orléans - Tours line, get off at **Onzain-Chaumont-sur-Loire**; or the Paris-St Pierre des Corps TGV [high-speed train] line then change onto the St Pierre des Corps-**Onzain-Chaumont-sur-Loire** line.



FESTIVAL INTERNATIONAL
DES JARDINS

X. SELECTION OF VISUALS AVAILABLE FOR THE PRESS





Les snifettes, Festival des Jardins 2013 - © E. Sander



En apesanteur, Festival des Jardins 2013 - © E. Sander



Carré & Rond, Yu Kongjian, Parc du Gouloup, 2013 - © E. Sander



Hualu Ermitage sur Loire, Che Bing Chiu, Parc du Gouloup, 2013 - © E. Sander



La jetée, Festival des Jardins 2013 - © E. Sander



Tu ne me chercherais pas si tu ne m'avais déjà trouvé, Festival des Jardins 2013 - © E. Sander



Massifs du Parc Historique - © E. Sander



Massifs du Parc Historique - © E. Sander



Voir les sons entendre les couleurs, Festival des Jardins 2013 - © DR



L'archipel, Shodo Suzuki, Parc du Gouloup, 2013 - © E. Sander



Massifs intersticiels (détail) - © E. Sander



Massifs intersticiels (détail) - © E. Sander



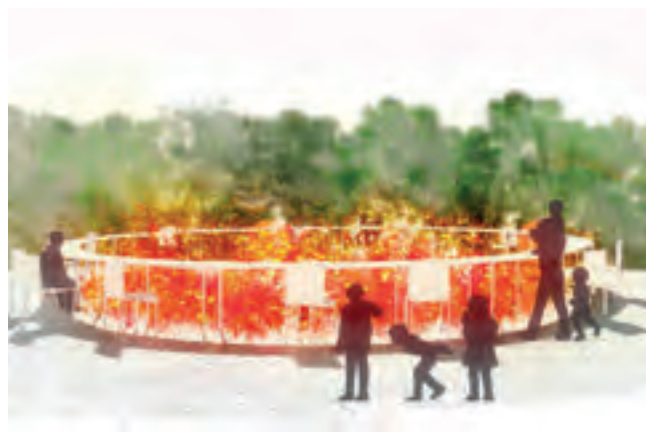
© M. Nucera



Fleurs d'outre-tombe - © JP Poirée-Ville



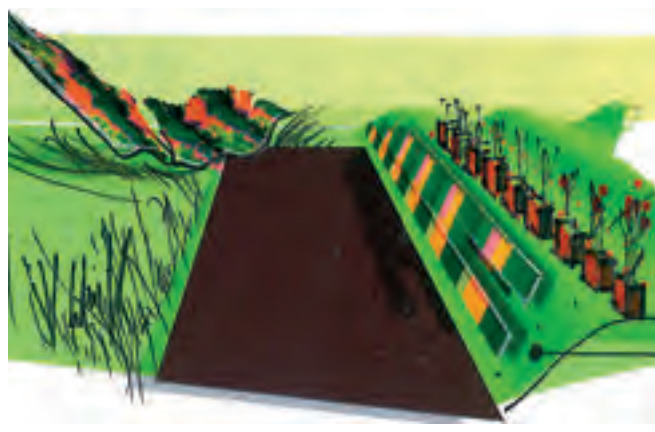
William Christie, président du jury 2014 - © D.Rouvre



Croquis du jardin „Bloom“, Festival des Jardins 2014 - © DR



Croquis du jardin „Le toucher d'or“, Festival des Jardins 2014 - © DR



Croquis du jardin „Péchés virtuels“, Festival des Jardins 2014 - © DR

The Domaine Régional de Chaumont-sur-Loire
is property of the Centre Region



Domaine de Chaumont-sur-Loire
41150 Chaumont-sur-Loire, France
Phone : +33 [0] 254 209 922 - contact@domaine-chaumont.fr