

DOMAIN OF CHAUMONT-SUR-LOIRE INTERNATIONAL GARDEN FESTIVAL





DOMAINE
DE CHAUMONT-SUR-LOIRE
FESTIVAL INTERNATIONAL
DES JARDINS

2020
16 MAY
01 NOVEMBER

RETURN TO
MOTHER
EARTH

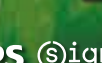


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Flamie création



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

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

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

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

Twenty-four teams from around the world have been selected by the judges to take part in the 29th International Garden Festival. They will join five specially invited designers who have been given “carte verte” for 2020, bringing the number of new gardens dedicated to the eco-friendly theme of “**Gardens of the Earth**” to thirty.

This year's festival will be very **international**, with teams joining us from India, Brazil, Ireland, Germany, Italy, the Netherlands, Belgium, and Sweden. The inherently **multidisciplinary** nature of this festival will be further strengthened as new disciplines will join the landscapers and gardeners, including urban planners, designers, agriculturalists, acoustic engineers, set designers, archeobotanists and biologists. Chaumont-sur-Loire's International Garden Festival will once again be a **laboratory** for remarkable innovation.

THE GREEN CARDS





ÉRIC LENOIR

RÉSILIENCE ET ANTHROPISMES FESTIVAL GARDENS

We are all able to notice the effects of human activity on what we generally call “the environment”, but we forget that this is, above all, our habitat. What we see – especially if our daily work brings us close to nature – is extremely alarming. Climate breakdown, the destruction of arable land and wild spaces, various types of pollution, a race for profit, the dislocation of the link between humanity and nature, a dramatic erosion of biodiversity, the list is long and seems almost endless.

However, despite the general impression that the situation can only get worse, various signs of resilience are appearing. Although this can mainly be seen in the form of nature “reasserting its rights” over environments that were previously occupied and mistreated by humanity, we forget to celebrate another aspect of this resilience, which is that humanity is finding new ways to avoid working against nature and rediscovering a delicate balance within the ecosystems that make up our habitat.

To achieve this, humanity must abandon practices that are detrimental and relearn actions, methods, risks and techniques that will enable us to create a saving relationship with Mother Earth, the womb that nourishes us, from which we come and to which we will, in any case, return. Attempts are being made to do better, to be healthier, fairer and more respectful of life. These are not superficial, as each day they increase in number, become more ambitious and often more successful.

This garden is designed to tell this story which is both new and primordial. By being forced to go back to basics, we will be able to live happily and harmoniously as part of the global ecosystem, fully aware of our impact on biodiversity and that

every action can have long-term effects if we do not respect the immeasurable complexity and fragility of the precious web of life. The difficulties to come and the damage that has already been done are clear, as is the hope that humanity will have the intelligence and humility to enable these things to be overcome, especially by learning from our mistakes.

Taking the shape of a heart (or perhaps a seed, the original cell, the spinal cord), this garden is based around a tree that appears to be dying, but from which sap-filled new growth appears. Concealed within the tree is the timeless beating heart of ever-living nature, primordial and powerful, the source of Life. The various shades of red that are dotted around – especially in the planting – is an allegory of blood vessels irrigated by the heart, wounds and the process of healing.

This “vital centre of life” is enclosed within what is sometimes a prison and sometimes a shield created by humanity. Everywhere we find the remains of industrialisation as the ground is artificially changed by urbanisation. But this does not stop plants from retaking it.

Plants that are directly useful to humanity grow alongside others that may appear uninteresting or toxic but which – due to the way they transform mistreated environments, their use in construction, the biodiversity to be regained, or the molecules they release – prove to be just as important. They are also a reminder that in order to confront the changes to come, we need to learn and relearn about our habitats and what is to be found in them.



© F. Givaudan

Éric Lenoir is a landscape gardener and nursery gardener in Yonne, Burgundy, in the heart of France. He was a graduate of the *École Du Breuil*, and over time he specialised in wild and aquatic environments, while never losing sight of his initial training in the more traditional gardens. He is passionate and very sensitive to the concept of ecology, his work is an example of an “off the beaten track” approach, thanks to his unwavering unique vision.

He was trained according to traditional methods, but is open to more modern techniques. He draws inspiration from his travels, his encounters, his years of observing nature and his

own experience. He reproduces this knowledge and expertise in aesthetically-pleasing designs, his knowledge of plant life, and practices that are sustainable and respectful of the environment, with the ultimate aim of satisfying an ever diverse, and often demanding, customer base.

He is the author of several works, including *Plantes aquatiques et de terrains humides* (Aquatic Plants and Wetlands) published by Ulmer Editions and *Petit traité du jardin punk* (Little Punk Garden Treaty) (Prix St Fiacre 2019) published by Terre Vivante.





PATRICK NADEAU

LE JARDIN DE LA SERRE RAINFOREST

TROPICAL GREENHOUSE IN THE FARMYARD



© Frédéric Huijbregts

Tillandsia usneoides is one of the Tillandsioideae, a subfamily of the bromeliads. They are mostly found in America between Chile and Florida, where they are better known as *Spanish moss*. These plants are epiphytic (but not parasitic) and live perched in the branches of trees, gaining nutrients exclusively from moisture in the air. They find a particularly favourable habitat in the lakes and swamps of the southern United States (the most famous being the Okefenokee Swamp). Who can forget the fantastical and ghostly silhouettes of trees draped with long beards of Spanish moss, as seen in Tim Burton's *Big Fish*, which was filmed in Alabama?

The *Rainforest* installation created for the Domain of Chaumont-sur-Loire's greenhouse features a display of *Tillandsias usneoides* filling the whole height of the building and an almost furtive tangle of tropical plants. The epiphytes are arranged on semicircular wire structures forming part-organic, part-architectural domes (remember, Spanish Moss doesn't only live on trees; in some areas it is considered a weed and can be found hanging from electricity cables). Placed individually on these structures, each strand of moss is displayed to its best advantage. This makes it possible to appreciate the unique architecture of the stalks and leaves, which are in fact very difficult to distinguish. They look like a sort of garland that seems to turn in on itself in a twisting movement. Their surface, entirely covered with small downy scales that open and close to admit rainwater or mist droplets, reflects the light beautifully. Greyish green with a silvery sparkle, it reflects

and colours the slightest ray of light. I thought it would be interesting to work with this quality of tillandsias and use light to enable the glasshouse to be visited at night. This light is reflected by the domes hanging among the tropical plants, accentuating the fairylike atmosphere and bathing the glasshouse in an almost aquatic light. Tillandsias are particularly beautiful when they are in bloom, their tiny flowers appearing tucked among the leaves. But the charm of these plants is not just visual. They also invite you to touch them and to enjoy their scent. After being misted, tillandsias produce a pleasant freshness with a musky scent.

Patrick Nadeau is qualified as both an architect and a designer. Supported by various institutions, he dedicated the beginning of his career to retail display design. In the 2000s, he began to rise to the challenge of using living material in his work, following a residency at Villa Kujoyama. He then wrote a foundational text (*An open charter of Vegetal Design*) drawing together the main principles of this new way of working. In parallel, he established a studio to develop projects integrating the "artistic" qualities of plants into an urban environment. More generally, his developing interest in plants made him very aware of the context of all his work, whether it used living plant material or not (but then, isn't architecture and design, of its very nature, always linked to life?). His projects – whether for private or public clients, indoors or

out – are always in sync with a place, its history, people, climate, purpose and customs. His current work involves retail and interior design.

A selection of his work based around vegetation is explored in a monograph entitled *Végétal design – Patrick Nadeau* written by Thierry de Beaumont (jointly published by Alternatives – Gallimard and Particule14).

Patrick Nadeau also teaches at *École Camondo* (*Les Arts Décoratifs*, Paris), where he directs the *Diplômes de Fin d'Études* programme.





LEON KLUGE

SOUS LE SOLEIL AFRICAÏN
UNDER THE AFRICAN SUN
PRÉS DU GOULOU



Leon Kluge à Chaumont-sur-Loire, 2015 - © DR

Africa is a continent of immense diversity, not only in terms of its flora and fauna, but also its culture and spirituality. From the red sand dunes of the Namib desert to the golden savannah grasses of the Serengeti, wherever you are in Africa, its rhythm will touch your heart if you will only listen to it. As you step down into this sunken garden, you will hear and feel the spirit of Africa running in your veins. Water, the vital lifeblood that irrigates Africa, flows from the walls and clears your thoughts. The motifs embedded in the clay walls whisper an African tale in your ear. Seated at the heart of this garden, you will be surrounded by the wonders of nature and the African spirit that inhabits it.

Leon Kluge grew up in the Lowveld Botanical Garden in South Africa. He studied Horticulture and Landscape Design in Israel. He then worked for the Société Nel Import and Export Company (SNIE), developing new landscape designs for their properties in Mayotte. He started the *Fever Tree Nursery* in Nelspruit (South Africa) which has generated considerable interest due to its unusual character. His projects are shared widely in the press and appear in many architecture publications. Leon Kluge is invited to create unique landscapes around the world. He is the only African landscaper to have won the Gardening World Cup in Nagasaki, Japan. He also took the Best in Show for

landscape at the Philadelphia Flower Show (United States), the most significant event in the gardening world. Leon Kluge has also won several gold medals at the prestigious Chelsea Flower Show (United Kingdom). He was the first African designer to win the gold medal at the greatest Asian gardening event: the Singapore Garden Festival. Finally, he won an award at the New Zealand International Flower Show.

Leon Kluge has created gardens for Disney, the United Nations, Hollywood and even for some governments. Each year he represents Cape Town and Kirstenbosch at the Chelsea Flower Show.

His gardens can be found in Mozambique, Singapore, New Zealand, Australia, the United States, Japan, South Korea, Israel, the United Kingdom, France, the Comoros, Zimbabwe and South Africa.

His company Leon Kluge Design is based in Cape Town in South Africa.





ALEXANDRE LÉVY AND SOPHIE LECOMTE

ARBRES D'ÉCOUTE

AU CREUX DE MON ARBRE J'ENTENDS VIBRER LE MONDE

THE IVY CLEARING

In light of the intensity of debate about the impact of human civilisation on our environment, our society is in the process of seeking out new connections with nature. Some authors are fascinated by recent research highlighting the ways plants communicate through chemicals and vibrations. It is only recently that bioacoustics has proved that some plants communicate through sonic vibration using mechanosensitive signalling. This method of communication is arranged in a network so that each individual both receives and relays information at the same time. Some researchers think that a larger vibrating system – from the cellular level to the ways plants use vibration to communicate – forms a communication network that follows the same principle. By extension, we could say that we are surrounded by mechanosensitive vibrations and that our body is entirely crossed by them.

This installation invites you to reconnect with the poetic concept of botanical vibration. Surrounded by vegetation, this interactive sound installation invites us to enter into physical contact with the poetic and sonorous echoes of a vibrant and benevolent whole.

It creates a vibrating ecosystem revealing the normally inaudible mechanosensitive vibrations of plants. These are perceived as points of living contact with a newly revealed

vibrating world. The installation, which is based on cycles of emerging vibrations, will listen to the sounds around it. As you walk through, you will be immersed in a world of autonomous vibration. As soon as you approach these structures, you will enter the tactile dimension of the project. As you feel your way through Sophie Lecomte's interactive designs, you can feel the vibrations and interact with them. It is through this close interaction that a musical world appears, like a score that the public can change.

From vibration to musical language, each structure emits cycles of vibrations based on the vibrations of plants. The whole installation simultaneously emits sound and listens to its environment, thus creating an immense feedback loop. This fluctuating and unpredictable basic sound is the initial musical material for the installation.

Alexandre Lévy's resonant and fluid music uses samples of percussion instruments, echoes and harmonics to continually create this ode to vibration.



2020 EDITION: “RETURN TO MOTHER EARTH”

In Greek Antiquity, Mother Earth, Gaia, mother goddess personifying the fertile earth, giver of life, was universally revered, a deity comparable to the Hindu goddess Parvati... In the frenzy of globalisation and exponential development of societies focusing on their “growth”, links with this primordial protective and nourishing figure have been sadly weakened. Yet, beyond her symbolic and mythological power, Mother Earth, eternal source of fruitfulness, is an indivisible, self-regulating community of all the beings, plant, animal and human, that compose her and must be protected without distinction. Her physical, chemical and biological components, the many and various ecosystems, the biosphere, dust and oceans alike interact in order to maintain an optimal environment for the propagation of life.

A place of reflection, knowledge and respect for all these mysterious harmonies, a place of sharing and conviviality, the garden, a microcosm mirroring the macrocosm, is the ultimate expression of the possibility of a harmonious life. The Earth is a garden, and any garden should be a lesson on what our relationship with her ought to be, in a time when she is too often assaulted, defaced, and now at risk of putting us in danger. Wherever they are and whatever form they take, gardens are our future and must provide a model that includes a balance with nature and new modes of coexistence between humans and non-humans.

The designers of the 2020 gardens have come up with positive and ambitious responses to exemplify this idea and give it aesthetic expression. Magnifying the wonders of Mother Earth, they have invented contemporary new displays aimed at enlightening, surprising and inspiring. The scenarios they unveil for us are so original that we can't help but want to free up and create more and more green spaces.

Chantal Colleu-Dumond
*Director of the Domain and
International Garden Festival*



THE 2020 JURY

Bernard FAIVRE D'ARCIER, President of the Domain of Chaumont-sur-Loire
Chantal COLLEU-DUMOND, Director of the Domain and International Garden Festival of Chaumont-sur-Loire
Bénédicte BOUDASSOU, Journalist
Richard CAYEUX, Agronomist, iris breeder
Robert CROSNIER, Nurseryman
Éric DE KERMELE, Journalist, editor of nature magazines
Soazig DEFAULT, Landscaper, journalist
Gilles DEPARIS, Director of the Jardin Botanique de la Ville de Lyon
Isabelle CHAMPION-POIRETTE, Creator of the Conservatoire des graines de la Ferme Sainte Marthe seed bank
Jean-Marc DIMANCHE, Artistic consultant
Pascal GARBE, Director of the Laquenexy Fruit Gardens
Guillaume HENRION, President of the Centre-Loire Valley Region Association of Parks and Gardens
Jean-Pierre LE DANTEC, Historian, writer, engineer and former director of the National School of Architecture of Paris - La Villette
Sylvie LIGNY, Journalist, President of the Association of Gardening and Horticulture Journalists
Catherine MULLER, President of the UNEP (National Office – landscape businesses)
Vincent PIVETEAU, Director of the National School of Landscape of Versailles
Dany SAUTOT, Author, curator
Bernard CHAPUIS, Landscaper, Domain of Chaumont-sur-Loire



TRENDS AND INNOVATIONS

Among the exhibits for 2020 there are a number of spectacular new designs such as trees with sumptuous green canopies that are slowly falling down to represent climate breakdown, the reflection of a reassuring Mother Earth in a mirror of water, walls made of rammed earth or adobe, and a return to ancient eco-friendly techniques, such as the art of pollarding.

This year's exhibitors have also created structures and forms that are new to Chaumont-sur-Loire, such as a miniature garden within a garden. We will also find "staffs of life", plants growing upside down, benches that become trees, and the invisible and subterranean allies of the garden. Everything enthusiastically celebrates the various changes we can make and adaptations that we must put in place to stop the destruction of the earth and its resources.

SPECTACULAR SETTINGS

The *Regeneration* Garden

A series of potted trees, the most artificial plant form ever created by humans, appear to be film-stills of a single tree gradually falling over. This lack of balance graphically embodies the cyclic nature of life, of breakdown and rebirth.



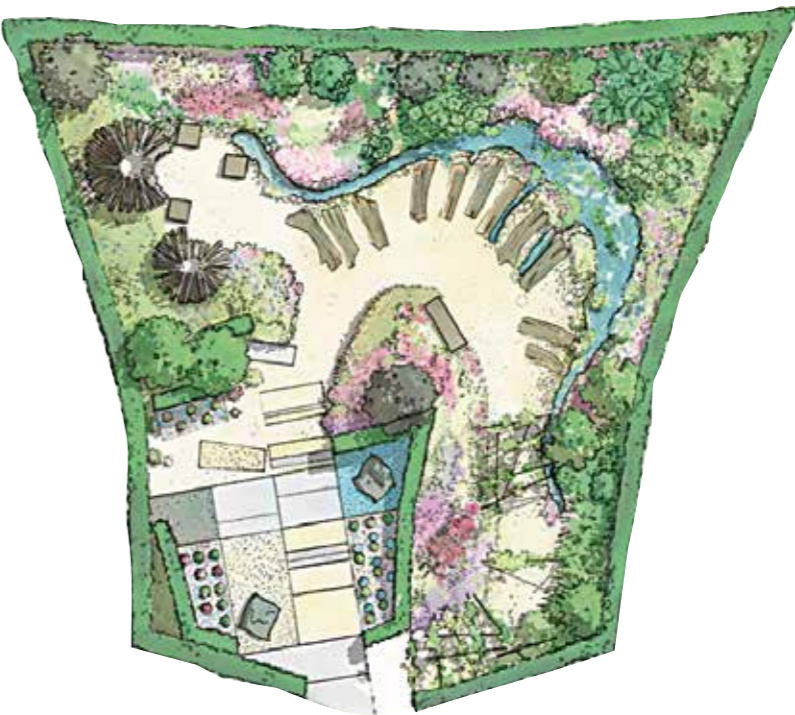
The *Solstice* Garden

A ruined circular wall recalls the remains of a mythical site in Ancient Greece. The circle, symbolising the union of the terrestrial and the divine, is found everywhere in nature, whereas the square is a man-made invention representing the world as humanity conceives and projects it.



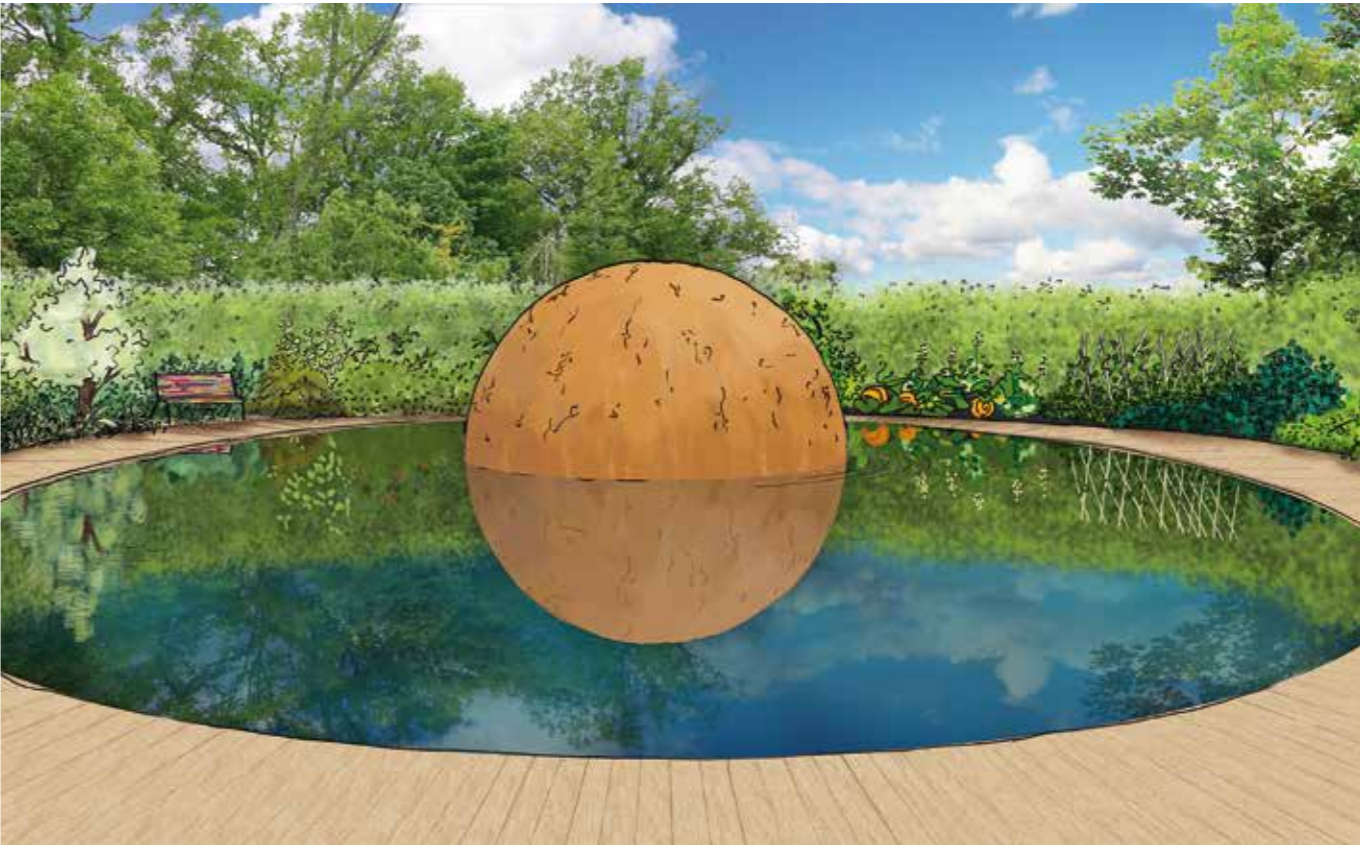
The *Jardin de Gaïa... Aïe Aïe!* Garden

This highly original creation reveals a garden within a garden, a self-referential evocation of the standardised, concrete gardens of today, placed in opposition to more natural gardens.



The *Souvenir du futur* Garden

The sphere within this garden represents our planet, our simple, modest home. The sphere, omnipresent in representations of the atom, has generally been used since antiquity to symbolise the world in motion...



ORIGINAL INVENTIONS

The *Regeneration* Garden

The educational micro-gardens suspended within this garden are an experimental presentation of biodiversity showing, among other things, upside-down vines and visible roots.



The *On récolte ce que l'on sème* Garden

Staffs of life, full of seeds, invite visitors to sow them; they are a promise and future gift to humans and their gardens.



ECOLOGY AND ARTISTRY

The *Drôle de trogne* (Pollard) Garden

Historically, peasants were not permitted to cut down trees, but they did have the right to cut wood from them. They would harvest branches for logs and firewood and use the leaves for fodder. Cutting trees in this way increases their lifespan and makes maximum use of their extraordinary capacity for regeneration. These golden pollards are a stunning celebration of trees' perpetual capacity for regeneration.



MATERIALS

The *La source vive* Garden

The rammed-earth wall is once again highlighted in this garden. It is combined with whitewash, which is commonly used as an antiseptic to clean floors or to prevent parasitic or fungal infections when it is painted on the trunks of fruit trees.



The *Origines* Garden

Surrounded by butterfly bushes, visitors walk through an egg formed of earth and straw, that provides a place to stop.



DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
29TH INTERNATIONAL GARDEN FESTIVAL



WHAT'S NEW FOR 2020

As every year, the Festival has a variety of new features designed to surprise visitors and enhance their visit. This year, you can explore an extraordinary “avenue of clematis” a “taste garden”, a “mandala garden” and a “garden of good practice” linked to this year’s theme.





LE JARDIN MANDALA

THE MANDALA GARDEN

FESTIVAL GARDENS

In line with the theme, this creative *mandala garden* is an original and colourful addition to this year's Chaumont-sur-Loire festival.

The mandala, a symbolic diagram representing the evolution of the universe from a central point, is used in permaculture to design kitchen and ornamental gardens and enhance their potential energy. The main feature of the mandala garden is its circular shape and orientation towards the cardinal points, which represent the four elements (earth, air, fire and water).

Growing on mounds, a method advocated in the mandala garden, enables a greater quantity or diversity of plants to be grown on the same surface area. This leads to an increase in productivity and better soil aeration, allows excess water to drain off and enables the plants to be placed perpendicular to the sun's rays.

The mandala garden offers a journey of reconnection with oneself and with the universe.



LE JARDIN DU GOÛT

THE GARDEN OF GOOD TASTE

FESTIVAL GARDENS

In homage to the humble allotment, *Le Jardin du Goût* (Garden of Good Taste) is entirely made up of edible plants, a celebration of nature, its richness and its generosity.

Host to a great number of regional varieties and those from further afield, this garden reminds us of the forms of agriculture we know best - kitchen gardens, vineyards, terraced fields.

In the heart of the garden lies a huge monumental table. It offers a place to bring together homegrown produce and a veritable feast. Interrupting this banquet, nature invites itself to a seat at the table. Vegetables spill over plates and snake in and out amongst the cutlery.

Le Jardin de Goût asks the visitor to contemplate their own relationship with nature, reminding them that the earth, Mother Earth, is first and foremost their provider.

Design: Chantal Colleu-Dumond and Bernard Chapuis
Realization: gardeners of the Domain of Chaumont-sur-Loire with the help of students from Agrocampus Ouest Centre d'Angers (Mélanie Carron, Laure Fourey, Joseph Millière, Sarra Oujour, Célia Zoyo, under the supervision of Vincent Bouvier)



© Éric Sander



© Éric Sander

BEYOND THE WALLS GARDENS
FROM CHAUMONT-SUR-LOIRE
AT LA VILLETTE

For the third year running, two new gardens from the 2020 Chaumont-sur-Loire International Garden Festival will be displayed in Paris as part of a partnership between the Domain of Chaumont-sur-Loire and the Parc de La Villette. Visitors to this major Parisian cultural site will be able to enjoy them in their location close to one of Tschumi's *Folies*.



Croquis du jardin *Origines*, Festival International des Jardins 2020 © DR



Croquis du jardin *Le jardin de Gaïa...Aie ! Aie !*, Festival International des Jardins 2020 © DR

THE FESTIVAL GARDENS



Croquis du jardin *Hortus Vitae*, 2020 © DR



ORIGINES

Thibaut **JEANDEL**, garden designer and acoustic engineer
FRANCE



This garden is an ode to earth, the complex substrate from which life draws its provisions. Used through the ages and across the continents as a building material, it is the basis of a great many homes and architectural styles. Whole sections of the Great Wall of China are made of blocks of clay and lime. Earth, as a material, is the linchpin of humanity. It can even create the conditions for spiritual growth. Here, visitors tread on dry, cracked earth. Vegetation creeps into the slightest crevice, adopting

dynamic colonisation strategies. This is the case with *Buddleia*, also known as the butterfly bush, a collection of which are shown here, giving rise to a fluttering of many colourful, joyful wings. A giant egg in the centre of the garden represents the cycle of life. Made from a mix of earth and straw, visitors can walk through it or stop for a while to meditate on the way human ideas and technical progress have developed since the dawn of civilisation.



RÉGÉNÉRATION

Catherine **BAAS**, environmental artist, teacher of art history at the University of Lyon 3,
Jeanne **BOUËT**, conceptual landscape designer,
Christophe **TARDY**, doctor of biology, archeobotanist, paleo-environmentalist, researcher at INRAP
FRANCE



The earth's capacity for resilience and fertility still allows for an optimistic outlook. Given that we have fertile imaginations, we can still hope that our environment will remain intact, a place where life can continually renew itself. The forest has its own natural cycle. For millennia it has evolved species that are edible or otherwise useful to humanity, while maintaining its powers of protection and potential for regeneration. Like Gaia, the first goddess of Greek mythology, the forest appears as a mother ready to sacrifice herself to feed her children. Mother Earth is generous and abundant and resilience is nothing more than restoration and preservation. She tells a story of co-operation, of a necessary "eco-evolution" with the

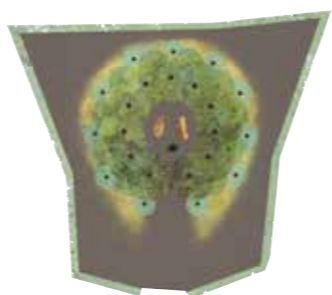
earth. We must respect her, listen to her and even imitate her, as many societies before us have known how to do. A series of potted trees, the most artificial plant shape humans have ever created, form film-stills showing a single tree gradually falling over. The tree reacts and tries to return to an upright position by stretching its branches towards the sky before disintegrating into the ground. This imbalance, which creates light and space, becomes a resource for future vegetation. It illustrates the cyclic dimension of life. Along the path, experimental micro-gardens that are both surprising and educational again illustrate biodiversity.





DRÔLE DE TROGNE

Soline **PORTMANN**, landscaper and set designer,
Romuald **BARDOT**, arborist specialising in pollards
FRANCE



A pollard (*trogne* in French) is a tree that is periodically cut at the same height to sustainably produce wood, fodder or fruit. Between the pollard, which is cut at the top, and pruning out side branches there are thousands of possibilities (several heads, several trunks, several arms, etc.). After each cut, buds sprout forming new twigs and bulges form where the branches were cut. Successive cutting creates twists and swellings that give pollards their special allure. The production of new twigs can be repeated for centuries, even if the tree is hollow. Although people have harnessed this power to nourish and heal since the Neolithic, pollards are a forgotten

treasure. Today, it is once again becoming a symbol of the harmony that is possible between humanity and nature. Echoing the work of the sculptor, watercolourist and ethnobotanist Dominique Mansion, whose *Jardin des Trognes* at the 1999 Garden Festival was much admired, this garden is a celebration of the Year of the Pollard. At the centre of the garden will be a pollard dressed in gold, like a sacred sculpture telling the story of the landscape. The surrounding vegetation will be planted in ecological succession, from meadow to large trees via shrubs. The circular shape of the garden is an invitation to meditation.



SURVIENT LA TERRE, JAILLIT LA VIE

Martin **GASC**, architect and visual artist,
Marie **LEHOUX**, landscape designer,
Laure **GUILLOU**, set designer
FRANCE



The Earth is indefinitely capable of self regeneration. It knows all the stratagems and holds all the keys to life, even in places where we think it has been lost forever. Plants always try to cover empty surfaces. The first to emerge from the ground prepare the way, providing the elements necessary for those that follow to survive and so on, until a perfect balance is achieved in a true ecosystem. This mysterious energy is displayed here. A force comes from the depths of the earth to crack and split the ground. Life has arrived. As you explore this oasis, you are struck by an outpouring of vegetation. The

plants chosen are some of the extraordinary species that are capable of surviving in the most barren environments, such as industrial areas or spaces covered in tarmac. Plants that grow on wasteland are often edible, as if to demonstrate the perpetual bounty of nature despite all the difficulties we make it endure. At the heart of this garden, plants are all conquering and strong. Pioneering or nectar-bearing, they represent resilient nature, able to regroup despite all the disturbances it suffers.





RETOUR AU POULAILLER

BACK TO THE CHICKEN COOP

Vegetable garden, kitchen garden, close to the house, without fertiliser, no need to be transported, planted with perennial vegetables. The garden can also house chicken coops as they did in our grandparents' time, with plump egg-laying hens with their elegant plumage, as well as beautiful ornamental chickens, providing delicious fresh eggs every day, from a local and reliable source.

This joyful, lively and animated atmosphere has brought the garden to life: the hens group together, snuggle up, to savour a moment of idleness when the sun is at its hottest, some seeking shade under the branches of the redcurrant bushes, whose tart fruits they gobble up, while others cluck joyfully, seemingly chatting about this and that. They peck

and scratch at the ground to dig up the insects, worms, seeds, fruit and berries that make up their diet. Collections of rare tomatoes, cardoons, pignuts, mercury goosefoot, sorrel, rhubarb and other 'perennial' vegetables lend an appealing touch of intrigue to the vegetable patch and give visitors the chance to discover these ancient varieties, which grow from rhizomes, bulbs or tubers, and can stay in the ground all winter long before yielding a fresh harvest in the spring. Due to the perennial nature of these plants and their wide spreading root network, these vegetables are more resistant and less sensitive to drought, pests and disease.



Photos :
Éric Sander

LA SOURCE VIVE

Bertrand **DE LA VIEUVILLE** and François **PIEDNOIR**, landscape designers,
Jean-Marie **DESGROLARD**, landscape designer and visual artist
FRANCE



The Villa d'Este, near Rome, features a fountain depicting an exuberant Diana of Ephesus, goddess of fertility, with multiple breasts. This garden, which was directly inspired by that water feature, has an adobe wall in the centre, a spring of life from which milk of lime flows into a basin. Milk of lime, conventionally used as disinfectant to improve soils, remove moss from lawns or cover the bark of fruit trees, is equally suited to the metaphor of maternity as it is to that of healing. The garden encourages us to nourish just as compassionate and generous a relationship with

our environment. Its contours are reminiscent of a damp forest atmosphere, where the fruits of the harvest and of trees do not exhaust the soil. On the way out, the large quantities of minerals acts as a warning. If we do not take care of nature, plants will disappear. We cannot feed off the land unless we agree to grow and protect life ourselves. Sources and resources are at stake here: where do we come from and what sort of future are we able to prepare?





ON RÉCOLTE CE QUE L'ON SÈME

Baptiste **GÉRARD-HIRNE** and Emma **MORILLON**, landscape designers,
Philippe **ALLIGNET**, student
FRANCE



In this space, the farmer is first placed in opposition to unspoilt nature, before finding a sort of reconciliation. Wide open fields are often planted with a single crop, whereas nature tends to set out a wide range of useful and nourishing species all at once. The former is represented by furrows ploughed into bare earth, while the latter is made up of living willow woven together and covered with climbing plants. However, in a third area, the shapes and colours unite to offer different habitats with

fleeting lights and sounds. Staffs of life with red bark are placed in basins; they are full of seeds and invite visitors to sow them among the surrounding trees, shrubs and perennials. Untamed nature remains luxuriant, humming with the sound of its bees and birds. Each seed is a future gift for humanity. Chestnuts, willow, garlic, squashes and elder are soon intermingled among the cereals. The earth comes back to life. The fields prosper once again.



SOLSTICE

Nicholas **TOMLAN**, garden designer
FRANCE / USA



Nature has reproduced mysterious cycles since the dawn of time. In order to pursue our evolution in harmony with it, we must understand how these cycles were observed and interpreted in ancient times. The Delphic Oracle in ancient Greece was considered to be the navel of the earth. It was dedicated to Gaia, mother goddess of all the gods, goddess of the Earth and the Earth itself. A ruined circular wall recalls the remains of this mythical site where the gods responded justly to difficult questions about the future. Following an imaginary line between the winter and summer solstices, a rivulet passes through the garden like a life line, from its bubbling source to its

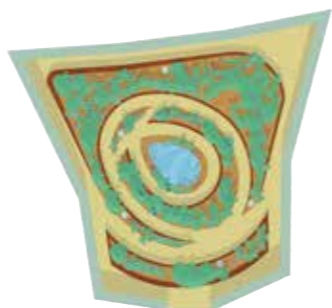
return under ground. Between the collapsing stones, a semi-circular opening allows visitors to pass through. In this sacred space, vegetation covers the ground and the ruins. Young birch trees and grasses grow among other pioneer species; mosses and plants that grow on wastelands, verges, railway tracks and in other places without gardeners; trees and ornamental perennials. Mother earth seems to have replanted her garden herself. The idea of an ecosystem that, in time, will regain its independence is very appealing. The result is a landscape that is colourful and verdant.





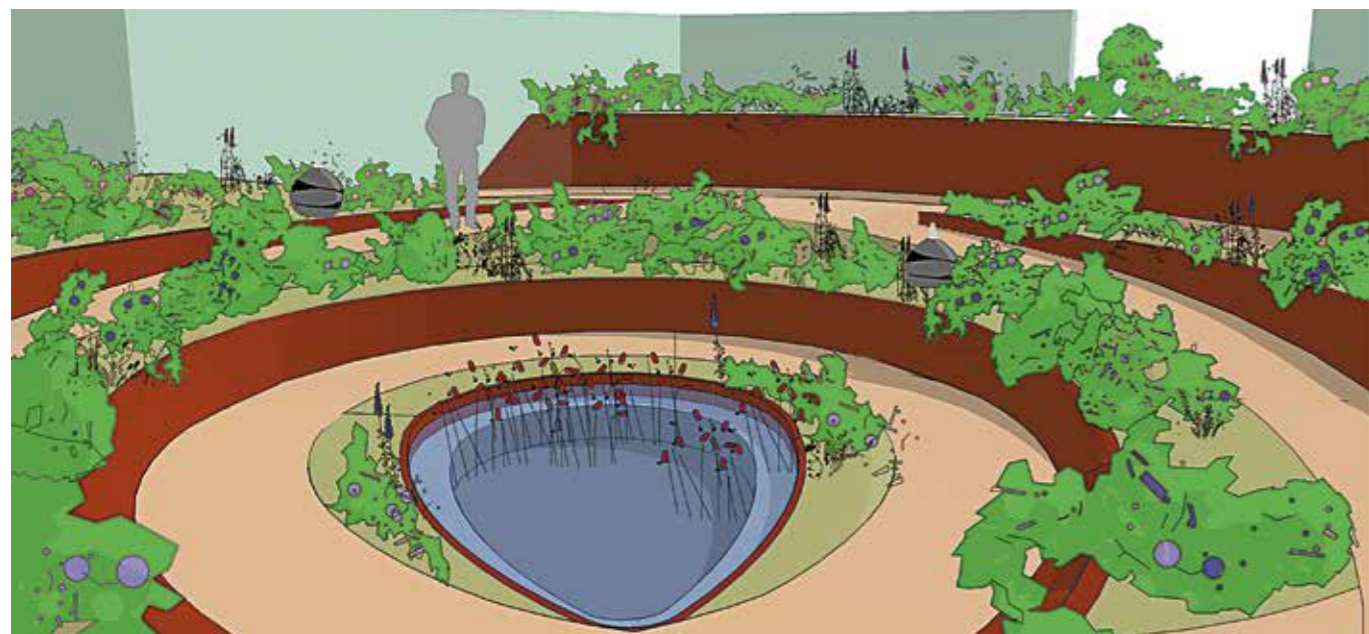
LE JARDIN MORAY

Marie **PREUX**, landscape architect,
Florent **KOUASSI**, landscape architecture student
BELGIUM



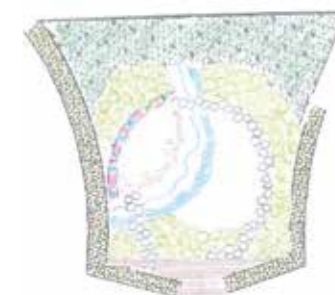
Moray is an ancient Incan agricultural laboratory made up of terraces cut into the ground following the natural contours of the Andean landscape. This arrangement creates a series of different micro climates ranging from the centre to the edge of the structure. But beyond the aim of improving yields, this site is primarily a symbol of the close ties between the Incas and Pachamama, their Mother Earth. Goddess of the earth and fertility, she set water on earth as a blood circulatory system. Her mouth, "la Boca", is the channel leading to her heart. Once a year, the Pachamama ritual takes place to thank the goddess

for her generosity by making offerings to "la Boca". At the heart of this garden, a pool in the shape of a seed represents "la Boca". Around her, rise several terraces of fertile soil. The garden is both nourishing and benevolent. As well as being planted for their aesthetic beauty, some plants in this garden are edible or medicinal. Several glass storage jars full of seeds also make reference to farming expertise. We must collaborate with nature to fight the problems that confront us. And to do that, it is essential to recognise and use seeds, which come from the earth and are returned to it.



LE JARDIN DE MÉDITATION

THE GARDEN OF MEDITATION



This garden is a meditation and relaxation garden, with a tropical atmosphere, designed as one of the show gardens in the International Garden Festival.

Japanese stepping stones lead visitors towards the back of the garden, a lush green setting in which arborescent ferns, banana trees and other exotic palm trees unfurl as an invitation to another world... This could be an allusion to the Far East, thanks to the presence of a mineral river which winds through the garden, a symbol of freshness on a Summer's day. Or, at the heart of the garden, the walk on a bed of greenery, covered with a thousand ground-

cover plants. And while the visitor is sitting on the planted benches, facing a string of terracotta pots, perhaps they will think of a village in the Mediterranean...

The green curtain created by the bamboos, the plethora of species, the touches of colour provided by several giant cannas under the lush foliage, the light that bathes the garden, filtered by the glistening green dome of trees, are all an invitation to travel, much like French poet Charles Baudelaire, who said "there, there is nothing but grace and measure, richness, quietness, and pleasure."



Photo :
Éric Sander



HORTUS VITAE

Giuliana **GATTI** and Luisa **LIMIDO**, landscape architects,
Giulia **CALZETTI**, agriculturist and landscape designer,
Anna **PATRUCCO**, agriculturist and artist
ITALY



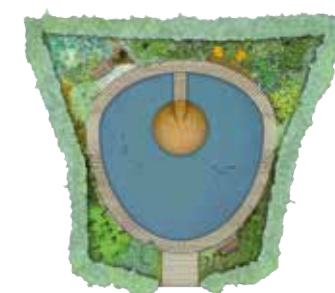
The egg represents the perfection and harmony of nature. The origin of all living things, it symbolises fertility. Here, an unusual ornamental kitchen garden is laid out in the shape of an egg. It is quite different from traditional kitchen gardens as the ornamental plants are mixed in with the vegetables. This nourishes both body and spirit to create an “impressionist” garden in a jumble of colour and scent. On the other side of the garden path a wild garden is laid out as a wild-flower meadow. The ornamental kitchen garden and the wild garden are two different aspects of Mother Earth, but nonetheless,

they have variety and a mix of species in common. They demonstrate a harmonious and balanced coexistence. The plants are not just chosen for aesthetic reasons, the choice is driven by a durable, eco-friendly vision and aims to highlight biodiversity. The pergola and animals, all made of woven willow, act as a link between the visitor and the plant world. Strolling between them becomes an experience that is sensual, immersive and educational. It makes you rethink the relationship between humanity and nature and opens new horizons, for a potential rebirth.



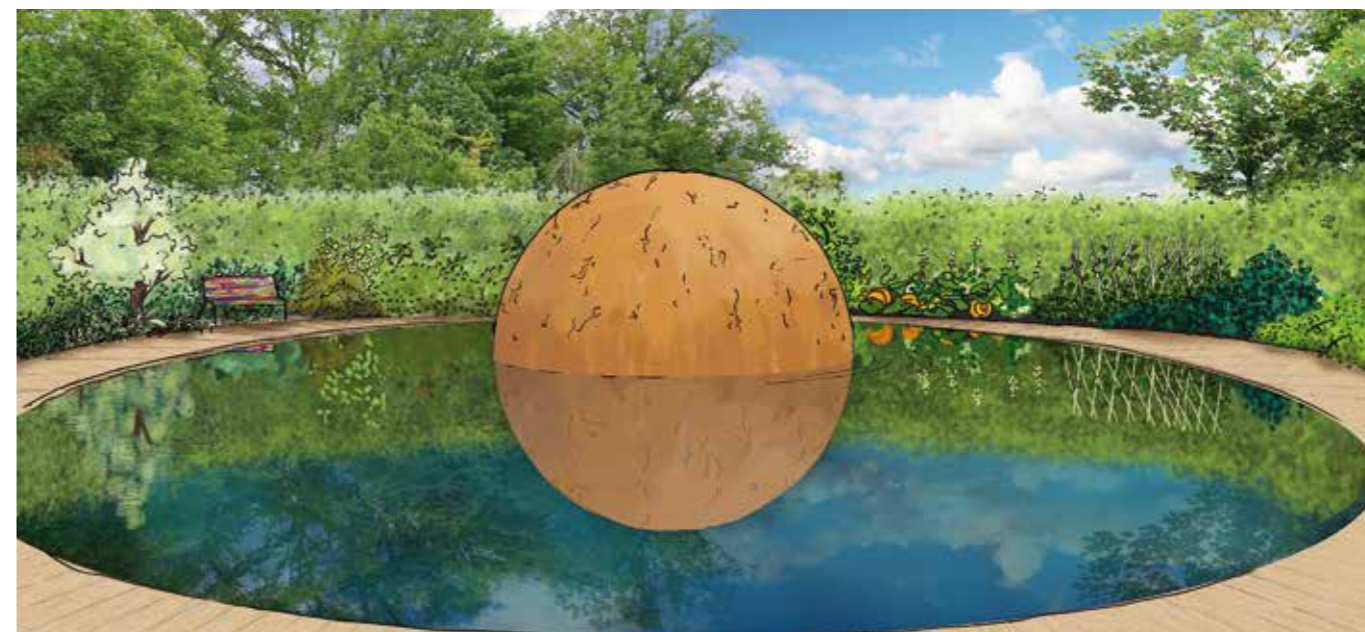
SOUVENIR DU FUTUR

Nicolas and Alice **STADLER**, designers,
David **DE OLIVEIRA**, stonemason and firefighter,
Aurélien **SERRAULT**, manager of a landscape gardening company
FRANCE



What will our future be? How can we adapt and prepare for it? This garden highlights the necessity of going back to basics and getting up close to our natural environment. As soon as we enter, we are struck by the first glimpse of a sphere of earth floating on water. It represents our planet, while the pool is reminiscent of the immensity of the universe that surrounds it. We are reminded of our human condition: we are but the smallest of things. It is important to remain humble before nature. Then, we are invited to walk around the pool to discover the plants

and change perspective. It is a physical journey towards understanding a message. From the other side of the garden, the sphere opens out onto a rudimentary habitat holding together basic necessities. This ball of Earth is also a simple, humble home, it is our home. Outside, a bench offers a moment for reflection and meditation. We are surrounded by edible and medicinal plants. They are here to help us to live. Cherishing them should be obvious. This garden questions us about our future.





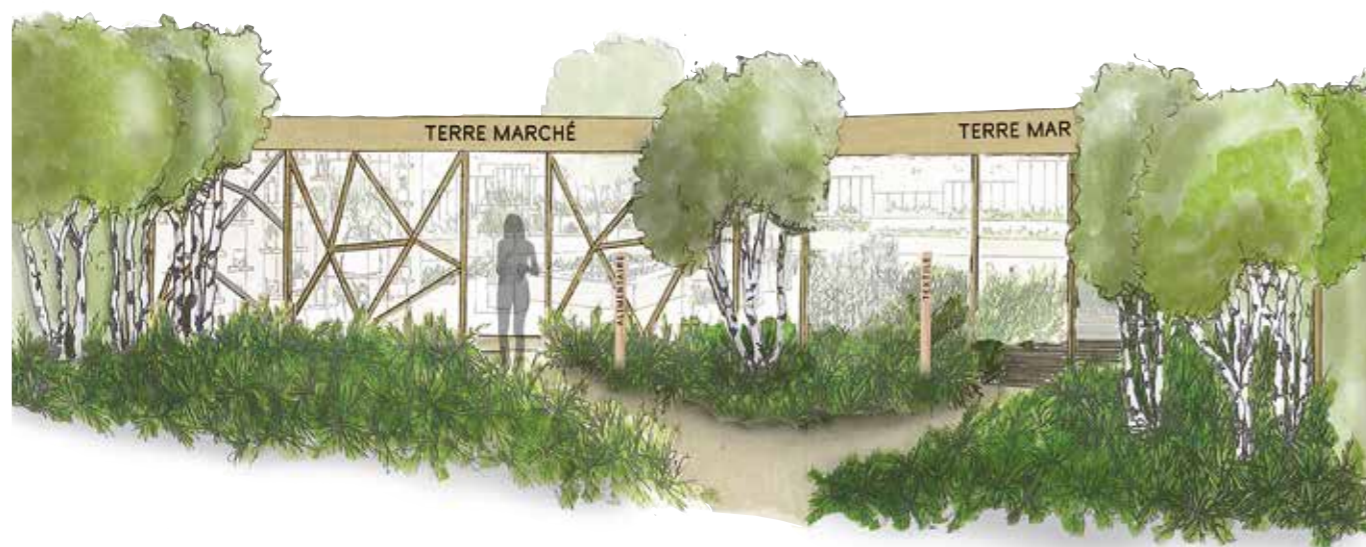
TERRE MARCHÉ

Jennyfer **BRUHIER**, Marie **CHERON**, Cécile **AMBERT** and Nicolaj **LEVEQUE**, students,
Lyse-Marie **CLISSON**, landscape engineer,
Antoine **BOZEC**, landscape designer
L'ÉA TECOMAH
FRANCE



From the moment when man decreed that he would place himself between the gods and the earth, he began to neglect the latter. Buoyed up by his supposed intelligence, over several centuries he unceasingly drew on and almost exhausted resources that the earth had spent millions of years producing. Humans helped themselves and consumed the earth. A source of riches, the earth nourishes, clothes, heals and protects humanity. Yet humans treat it as if it were a supermarket. This garden advocates enlightened consumption in

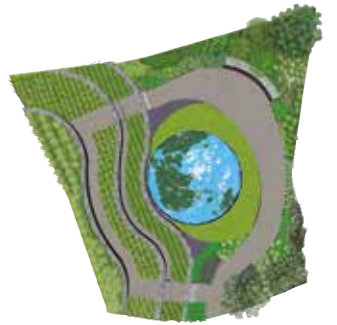
order to reconnect with the earth. As we walk through it, we are struck by its toil and everything that it does to produce the things we need. In this unusual shop, we will discover shelves of food, health products and clothing where the “products” appear in their original forms. Corn and sugar beet seedlings grow in a pot that resembles a box of popcorn, calling to mind the ingredients needed. By questioning our habits, we rediscover our links to the earth.



DHARITRI: LE JARDIN DE LA TERRE MÈRE

THE GARDEN OF MOTHER EARTH

C.B DEEPTHI, landscape architect,
G.M CHANDRAKANTH and Pannag SHET, architects
INDIA



In the Hindu religion, Dharitri is one of the names of the goddess Parvati, the supreme feminine principle. It signifies Mother Earth. It is the power that gives birth to all forms of life and nourishes it. Agriculture is an ancient preoccupation of Indian culture. Each year, the monsoon is an opportunity to celebrate the generosity of nature and express gratitude for it. Alongside cultivated fields, most Indian households have gardens where it is traditional to plant trees, vegetables and flowers, and to raise livestock, chickens and even fish for the needs of the family. These gardens make the family self-sufficient and each creates its own unique biodiversity. Visitors enter the garden through a densely-planted bed

of scented plants. The perfumes welcome them in while the thickness of the planting arouses curiosity. Is there a journey beyond it? The path soon opens out onto a wide panorama of terraces. They recall paddy fields, with a selection of plants connected to this distinctive form of agriculture. A shallow pool reflects the sky and the landscape. In the ancient hymns of the Rig-Veda, Mother Earth and Father Sky are complimentary. They form a dual entity. The perfumed garden gives way to a garden of fruit and medicinal and aromatic herbs. A bench invites you to meditate on the delicate balance between nature and spirituality.





ARBRES DE VIE

TREES OF LIFE

Even when they have been felled by deforestation, trees sometimes find a way of coming back to life, when a seed, a root or a shrub latches onto their body, even when emptied of sap, a metaphor for the resilience and potential for repair of landscapes devastated by Man's excesses.

Plants become climbers in order to reach the light and expose as much of the surface of their leaves as possible to the effects of sunshine and fresh air. This result is obtained by consuming a prodigiously small amount of organised matter in comparison with trees, whose massive trunks need to support the considerable weight of their branches.

Effusive plants that coil clockwise as they climb skywards, species that spontaneously twine and cling on with their sensitive petioles, lateral roots or branched or hooked tendrils, foliage that creeps only onto other plants...every living and breeding strategy in nature is at work in this garden. The original aspect of climbing plants, other than the speed at which they grow, is their ability to adapt to the flexibility of their frames and the tensions caused by their movement.

Trees are gradually becoming covered with vegetation again, providing denser and denser shade as the season goes on and the temperatures rise.



Photo :
Éric Sander

LE JARDIN DU SOL

THE GARDEN OF SOIL (R)EVOLUTION

Dave **KIRKWOOD**, Louise **CHECA** and
Veronika **KUNCLOVA**, landscape architects
IRELAND



The ground is one of Mother Nature's most precious assets. But do we treat this fertile habitat, which nourishes us all, with respect? Denuded of its natural protective layer of vegetation, agricultural land is vulnerable. Pesticides, chemical fertilisers and heavy machinery result in soil that is compacted, eroded and dead. But what if we re-imagined the way we grow our food? There is no better way to begin a revolution in our food production system than in a garden. Since ancient times it has been the place par excellence where production, beauty, relaxation, joy and spirituality come together. The human eye is fascinated by geometry, structure and expertise, making this garden

an aesthetic archetype which we can preserve while embracing nature rather than fearing it, creating a garden that is more respectful of Mother Earth and the cycle of life. This agricultural revolution offers a transitional journey from deceptively beautiful single-crop fields of annuals, to a natural oasis consisting of several levels of perennial agriculture: a forest of abundance, full of flavours and delights. A harmonious place created for all living beings, perfect for relaxation and reconnection with nature, where the ground is protected, rescued from disappearance, and ready to evolve once again!





SOUVENIRS...

Alexandra **VON BIELER**, Roberto **RAO** and Thomas **KREUDER**, landscape architects,
Ludivine **BARUTON**, DPLG certified landscape designer,
Philipp **ROBECK**, environmental expert,
Glenn **MACGILLIVRAY**, landscaper
GERMANY



Mother Earth: this is what we human beings affectionately call the planet on which we live. Mother Earth gives life, but she also takes it back in an eternal cycle. Humans depend on planet Earth. Without it we would not exist. Mother Earth provides all organisms with a home, food and protection as well as cultural and spiritual benefits. Millions of years ago, human beings lived in equilibrium with natural systems. In more recent times, what we call the Anthropocene, they have altered most of these systems, processes and even organisms. Memories and

recollections of Mother Earth are profoundly inscribed on the human psyche and influence us in our everyday lives. Linking the planet Earth with the maternal concept of Mother Earth is proof of unconditional love, it places the ecosystems of a physical planet in a spiritual context as described by the most ancient civilisations. Here, an idealised and natural representation of Mother Earth is placed in opposition to an environment that has been seriously damaged.



JARDINIERS DE L'INVISIBLE

Coline **BRONDINO**, Isabelle **BORLOZ**, Clémence **DUGUIT**, Mélina **ETORRE**,
Thibault **RACAULT**, Sabrina **SERRES-HAMAMA**, Roxane **DE BUTTET**, Cécile
ALLOUIS, Mathilde **PLET**, Jeanne **THUBERT** y Cécile **NEAU**, students
ENSP MARSEILLE / VERSAILLES
FRANCE



At a time when our threatened planet demands that we find solutions, how can we restore lost links with our earth, a remarkable original model of cohabitation, cooperation and symbiosis? This return journey pays tribute to all those who, as gardeners of the invisible, strive to make their environment fertile. At the entrance to the garden, burnt, wooden fences – totems of our societies that are centred on human beings – guide visitors' eyes towards monocultures of cereals, a reflection of our agrochemical chimeras that are scornful of the earth and wipe out centuries of life and expertise. Beyond this landscape of open fields, a hollowed out area like an amphitheatre reveals a colourful spectacle. The earth was once a sea. The lines from "below" emerge. Beyond,

there is a luxuriant mix of hazel, elder and blackthorn. This is balanced by an under-planting of foxgloves, anemones and ferns. Around the edge, wild roses, brambles, gooseberries and raspberries grow alongside rhubarb, purslane and strawberry spinach. This nourishing forest is a glimpse of contemporary agroforestry; guided by human hands it gives hope of reconciliation between living things. As visitors return towards the exit, the fences reveal the "three sisters" growing at their feet. This ancient Native American companion planting brings together beans, sweetcorn and squash. Hidden among the cereals, wild flowers create an impressionistic touch, and are a sign of an indulgent and magnanimous earth that simply has to be asked to forgive.





DANS LES YEUX DE MÈRE NATURE

Mark **VAN DER BIJ** and Louise **MABILLEAU**, landscape engineers,
Karin **VAN ESSEN**, landscape designer,
Thyra **BAKKER**, student of spatial design
THE NETHERLANDS



Faced with so much beauty, we seek to define the forces responsible for nature and the world. This is where the figure of Mother Earth appears, representing both infinite bounty and intransigence. We must move beyond this egocentric view, where earth works for or against humanity, and regain our place and humility so we can understand that it is not a case of Mother Earth on one side and humans on the other, but rather of balance, a whole of which we are a part. This garden offers an opportunity to see through Mother Nature's eyes and gain a new perspective. It is a long way from the fatalism that sees humanity as dependent on the earth and its generosity, but rather reveals their symbiosis. The

forest, thick and unlimited, represents lushness, but also the most developed and complete form of vegetation. Passing through it, you reach a clearing in the middle where you will find an eye. This is where we hope to find the answer to our questions. This eye contains the world, reminding us that Mother Earth is made up of the whole of humanity and ecosystems where everyone plays a part. The sky also appears here, a symbol of the elevation of our conscience. Our reflection brings us back to the present and our belonging to the world. We are invited to take action and go beyond the boundaries. Like birds or insects, we can prove ourselves worthy of Mother Nature, spreading the seeds that will expand this forest.



PAYSAGE DE FEU

Carlos M **TEIXEIRA**, Daila **COUTINHO** and
Frederico **ALMEIDA**, architects
BRAZIL



Paysage de feu is an arrangement of cut branches, some of which are burnt, that have been collected together in a protected area. They are set out to create a "posthumous botanical garden" starting with species from the Cerrado – a tropical savannah in the centre of Brazil. Over the last few months, the whole world has been moved by the deforestation in the Amazon, but the destruction of the Cerrado, to make space for soya crops and grazing, continues without international protest and without any measures being put in place to stop it. Regular, intentional fires in the Cerrado cause branches to twist, preventing them from growing and causing them to sprout in unexpected directions. Some seeds with

particularly thick coatings germinate even after they have been charred. This is why we are finding ourselves faced by an ecosystem where plants are capable of adapting to fire. As well as giving the impression of an abattoir, the upside-down branches, hung tip down, also resemble roots. In the very dry environment of the Cerrado, trees have to search very deeply in the ground for the water that they need. There is more below ground than above, and more of the tree is root than branch.





LE JARDIN DE GAÏA... AÏE AÏE !

Marc **FÉLIX**, DPLG certified architect, DPLG certified landscape designer and teacher,
Stephan **SAIKALI**, gardener,
Sylvain **RUSTERHOLTZ**, employee
FRANCE



According to Greek mythology, Mother Earth, Gaia emerged from chaos. A modern version of disorder waits for us in the first part of this garden, a satire on our society and our blinkered view of living things. Humans often rearrange their environment to the detriment of the earth that has carried, nourished and healed them, destroying their link with nature. Little by little, this chaos breaks down to make way for a second garden. Gaia's generosity

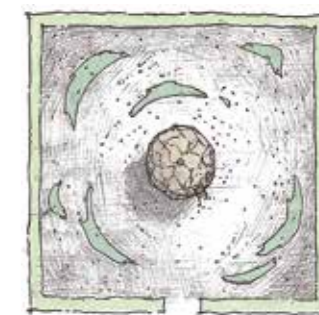
explodes into a million shapes and colours. Once again, it becomes possible to commune with abundant, sweet and dynamic nature. Guided by the curves of a path strewn with flowers, cereals, fruit and medicinal plants, we have an opportunity to re-centre ourselves, to escape and to reflect on the fate of our planet. It is up to humans to find their rightful place alongside Gaia.



LA PLANÈTE FLEURIE

THE FLOWER PLANET

Sau Yin **WONG**, architect,
Pak Chuen **CHAN**, architectural designer
HONG KONG, CHINA



Here we see the untold and solitary experience of a planet, represented by its essential form: a perfect sphere. A garden of orphaned flowers has taken root on it. Leaning against the sphere, a single ladder enables visitors to climb on top and take in this miniature garden in a single glance. The appearance of this planet makes reference to the scholar's rocks, which have a long tradition in oriental gardens. These are irregular in form and resonate with the clouds in the sky. This perfect sphere offers a contemporary version. However, it retains a rough

texture, which contrasts with the geometry of the whole. Interaction with the flowers remains completely personal. Beauty, fickle by nature, is appreciated in solitude and serenity. At the entrance to the garden, cracks in the paving stones underfoot mark the beginning of an adventure. It is the start of a dialogue between the soft and the solid, the tangible and intangible, the ephemeral and the immortal.



2020 EVENTS CONNECTED TO PLANTS





“LES BOTANIKES DE CHAUMONT-SUR-LOIRE” 19 AND 20 SEPTEMBER 2020

The second *Les Botaniques de Chaumont-sur-Loire* plant show and sale will take place over the weekend of the 19th and 20th of September 2020 in the *Allée des Ormeaux*, the Domain of Chaumont-sur-Loire’s former bridle path.

Over these two days you will find a diversity of plant varieties for sale, and have the opportunity to meet people and exchange horticultural know-how and gardening tips.

This second *Botaniques de Chaumont-sur-Loire* show is once again the result of a partnership between the Domain and the organisation *Plantes et Cultures*, an association of plant nurseries that aims to promote plant diversity, respect for the environment, sharing expertise and promoting the work of nurserymen and collectors.

The Prince and Princess de Broglie had several plant collections, so the Domain of Chaumont-sur-Loire felt that it was important to revive this period and invite today’s producers and collectors to take part.



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



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



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

THE ART OF FLOWER ARRANGING 9, 10 AND 11 OCTOBRE 2020

For the second year running, the Domain of Chaumont-sur-Loire will host another event dedicated to celebrating plants: a flower show with displays by great artists and decorators from France and abroad.

A dozen rooms in the Château will be made available to exceptional floral artists, who will let their creativity flow to create contemporary floral installations that fit perfectly into their locations.

The Prince and Princess de Broglie, last private owners of the Château, who lived here until 1938, were true plant lovers and kept collections of orchids, exotic and flowering houseplants, which won them many prizes at the end of the 19th and beginning of the 20th centuries. The Domain of Chaumont-sur-Loire felt it was important to revive this period and enable today’s cut flower producers, florists and artists to put their expertise and creativity to good use, combining art and nature, to create beautiful displays.



Installation florale de Clarisse Béraud, 2019 © Éric Sander



Installation florale de Pascal Mutel, 2019 © Éric Sander



Installation florale de Sébastien Dossin, 2019 © Éric Sander

DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
29TH INTERNATIONAL GARDEN FESTIVAL



THE DOMAIN OF CHAUMONT-SUR-LOIRE





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

THE DOMAIN IN FIGURES

12 000 000 sq.m. of total surface area

32 hectares of Grounds

1 ten-hectare extension, the Prés du Gouloup, landscaped by Louis Benech in 2012

Over 800 gardens created since 1992

30 new gardens every year

6 restaurants, located in the Château, the Farmyard and the International Garden Festival

Ever increasing numbers of visitors [Gardens and Château]

Over 500,000 visits in 2019

Over 20 000 children hosted for educational activities in 2019

1 owner : the Centre-Loire Valley Region

Open **363 days** a year

75% self-financing

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



Vue aérienne du Château, 2018 © Éric Sander



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



Élixir floral, Festival International des Jardins, 2019 © Éric Sander

A threefold identity: shaped by art, gardens and heritage

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

As a public establishment, it has the dual mission of ensuring the protection and promotion of the Domain, its buildings and their contents, comprising Château, Stables, outhouses and Grounds, and of developing a range of activities in the Château and Grounds connected with nature and focusing on contemporary creation, including the International Garden Festival (created in 1992) and a contemporary art season which will see its 12th edition in 2020.

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

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

As a cultural venue for encounters since October 2008, the Domain of Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by



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



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

the French Ministry for Culture and Communications, all of which work towards developing an ambitious contemporary artistic project within a monument of nationwide importance and regional relevance.

The Grounds and International Garden Festival of Chaumont-sur-Loire are listed as a "Remarkable Garden" in France and, since 2011, have also been the proud holders of the "Remarkable trees" award.

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



BERNARD FAIVRE D'ARCIER

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

Graduate from the Hautes Études Commerciales Business School, the Sorbonne in Literature, the Institut d'Études Politiques de Paris and École Nationale d'Administration.



- Civil Administrator at the French Ministry for Culture (since 1972).
- Assistant Director-General of the Institut National de l'Audiovisuel (INA).
- Official Representative of the Chairman of the Centre National du Cinéma (CNC).
- Director of the Festival d'Avignon, from 1979 to 1984 and from 1993 to 2003.
- Cultural Advisor to the Prime Minister (1984-1986).
- Founding Chairman of LA SEPT, the French branch of the ARTE channel.
- Organiser of the Assemblée Nationale's Bicentenary events (1989).
- International Consultant for festivals in Houston, Rome, Tokyo.
- President of the UNESCO International Fund for the Promotion of Culture.
- Director of Theatre and Shows for the French Ministry for Culture (1989-1992).
- Director of the Centre National du Théâtre from 1993 to 1998.
- Founder of the European theatre network Theorem.
- Commissioner-General for the Saison culturelle Hongroise in 2001 in France (Magyart) and in 2003 for the Saison culturelle Polonaise (Nova Polska).

CHANTAL COLLEU-DUMOND

Director of the Domain of Chaumont-sur-Loire and the International Garden Festival, curator of photography and contemporary art exhibitions



An Agrégé in Classical Literature, Chantal Colleu-Dumond has spent much of her career abroad, holding a wide range of cultural positions, including:

- Director of the French Cultural Centre in Essen, Germany, 1982 to 1984.
- Artistic Attaché in Bonn, 1984 to 1988.
- Cultural and Scientific Advisor in Bucharest, Romania, 1988 to 1991.
- Director of the Ministry of Culture's Department of European and International Affairs, 1991 to 1995.
- Cultural Advisor in Rome, 1995 to 1999.
- With a lifelong love of heritage and gardens, she created the "Forgotten Capitals" collection and has overseen the publication of some dozen works. She ran the Royal Abbey of Fontevraud Cultural Centre, where she developed a project on the image of heritage. She has designed numerous projects and events over the course of her career, in particular in the fields of contemporary art and photography.
- Cultural Advisor to the French Embassy in Berlin and Director of Berlin's French Institute from 2003 to 2007.
- In September 2007, she took over the directorship of the Domain of Chaumont-sur-Loire, an estate comprising the International Garden Festival, the Château and an Centre for Arts and Nature where she is responsible for artistic programming and exhibition curatorship.

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



AN ONGOING COMMITMENT TO ECOLOGICAL MANAGEMENT AND GREEN SPACES

Respect for the environment is a daily concern at the Domain of Chaumont-sur-Loire.

The soil

The Domain of Chaumont-sur-Loire has used organic fertilisers for several years in order to improve the ecological function of the soil and contribute to the optimal development of the plants.

Beds and paths are weeded by hand. No plant protection products are used in the Domain's park and gardens. Wood chippings and other natural mulches are used around plants to prevent erosion, soil compaction and the evaporation of water.

Water resources

The Domain of Chaumont-sur-Loire has integrated water management by using targeted watering. Watering is guided by computer and takes place at night using a micro-drip system which enables rigorous and precise management of the amount of water required for each bed.

Differentiated management

A number of areas and meadows, especially in the Prés du Gouloup are never watered and are mown once a year by a neighbouring farmer.

Flora

The Domain of Chaumont-sur-Loire strives to find the most appropriate selection of plants – both botanical and horticultural – for the soil, location, and requirements of the artistic directors of the International Garden Festival. The herbaceous perennials and shrubs used in the plots at the International Garden Festival are returned to the nursery at the end of the festival and reused in the Domain's park and gardens. Annuals are composted. Waste matter from mowing, fallen branches and leaves are used as mulch around the flowerbeds.

Fauna

Wildlife that is beneficial to plants is encouraged throughout the park and gardens of the Domain. Beehives and insect hotels have been constructed and predatory insects such as Asian hornets are monitored. The Domain of Chaumont-sur-Loire is a "Refuge LPO" nature reserve and actively tries to protect birds by providing nesting boxes and birdbaths.

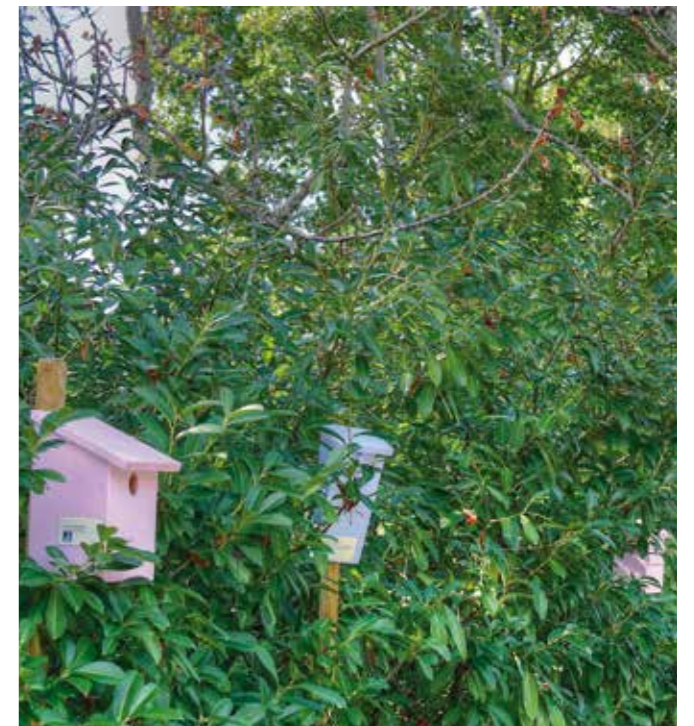
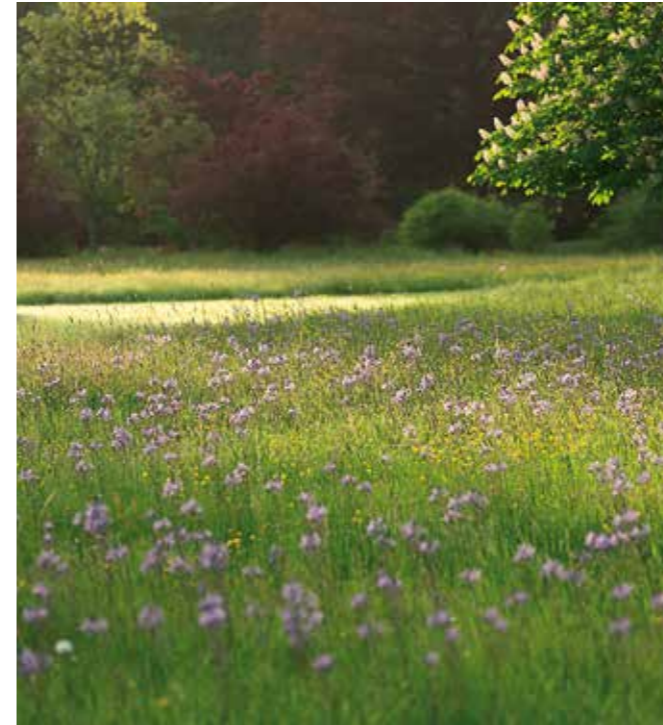
Energy consumption

Energy use is limited by using electric vehicles and power tools and solar panels have been fitted on the roof of the garden maintenance department building. All lighting in the gardens and paths around the Château uses LEDs in order to reduce electricity consumption and avoid disturbing the flora and fauna.

Reducing food miles

Respect for visitors and the clients of the Domain's restaurants is in our DNA. We prioritise using produce that is fresh, natural, local and organic. Food is cooked in our kitchens, and we use recyclable or compostable tableware as a matter of course. Recycling facilities are available to visitors.

Everything is done in partnership with *BIO3G*, the *Ferme de Sainte-Marthe* and the *Ligue de Protection des Oiseaux*.



Photos: © Éric Sander

PARTNERS / CERTIFICATIONS AND NETWORKS





The Domain of Chaumont-sur-Loire, property of the Centre-Loire Valley Region,
is delighted to introduce its partners

The International Garden Festival is partly funded by the French Ministry of Culture (Centre-Loire
Valley Regional Directorate for Cultural Affairs) and the County Council of Loir-et-Cher



The International Garden Festival is lent preferential support by Caisse des Dépôts, Philips,
Signify and Citeos



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



CERTIFICATIONS AND NETWORKS

As a cultural venue for encounters since October 2008, and belonging to the cultural landscape listed as a UNESCO World Heritage, the Domaine de Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications, all of which work towards the protection of heritage, an innovative artistic project and cultural development at the service of their region.

The Park and International Garden Festival of Chaumont-sur-Loire are listed as a “Remarkable Gardens” and “Remarkable Trees” site thanks to the exceptional cedars that grace the grounds.
The Domaine has also been awarded “Loire à Vélo” and “Tourism Quality” certification.

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



USEFUL INFORMATION





PRESS AGENCY

Claudine Colin Communication
Caroline Vaisson
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Tél : 33 [0] 142 726 001

	DAY TICKET		TICKET FOR 2 CONSECUTIVE DAYS <i>(WITH GARDENS OF LIGHT)</i>	
	23/04 - 1/11/2020	2/01 - 22/04/2020 2/11 - 31/12/2020	23/04 - 1/11/2020	2/01 - 22/04/2020 2/11 - 31/12/2020
Full price	€19.00	€14.00	€33.00	N/A
Reduced fee ¹	€12.00	€8.00	€20.00	N/A
Child [6-11]	€6.00	€4.00	€10.00	N/A
Family ticket ²	€38.00	€28.00	N/A	N/A

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

CHÂTEAU MULTIMEDIA GUIDE HIRE - 4,00 €

Adults 

Children aged 6 and over 

Application also available on 

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

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

N/A – non applicable

OPENING HOURS

The Domain of Chaumont-sur-Loire is open from 10 a.m. every day including public holidays [except 1 January and 25 December]. In July and August 2020, the Domain opens at 9:30 a.m. It really needs a whole day to make a full tour of the Domain, so we advise you to arrive early in the morning in order to get the best out of the site. Nevertheless, it is possible to take less time over your visit.

ACCESS

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

ACCESS BY CAR

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

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

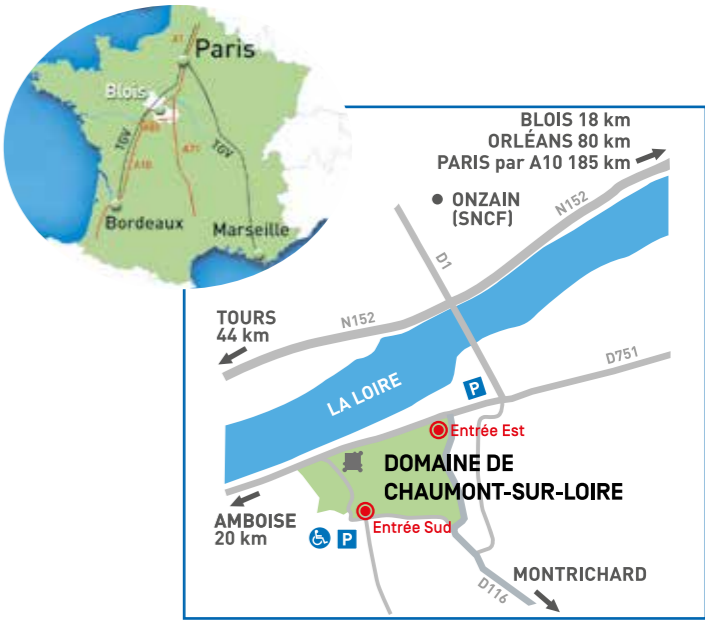
ACCESS BY TRAIN

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

LA LOIRE À VÉLO

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

FREE CAR PARK 



DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
29TH INTERNATIONAL GARDEN FESTIVAL



NOTES

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Property of the
Centre-Loire
Valley Region

