



Botany of the Imaginary

Saint-Germain Abbey, Auxerre

15 June – 3 November 2024

AUXERRE

Centre
Pompidou



Mayor of Auxerre
Crescent Marault

For the third year in a row, we are hosting an exhibition from the Centre Pompidou. It is always a pleasure and a renewed wonder to witness the originality and diversity of this great national museum's artistic collection.

As last year, we remain in a dreamlike and technological world, where hybrid technology allows artists to create unexpected works. Only humans can create a space of their own, unique to their dreams and hopes. Through their ability to shape forms and master tools, ranging from the paintbrush to the NFT—yes, you read that right!—the artist will always encourage us to reflect on the world and ourselves.

In this stone setting, a strict arrangement left by the Benedictines, the city of Auxerre, along with the Centre Pompidou, agreed that all of these artworks would give depth and a disruptive dimension to the Saint Germain Abbey. The other unique feature of this year's exhibition is the combination of indoor botany in the cloister with an outdoor garden. The exhibition hang will then be a place of merging between the imaginary and the real, convoked by contemporary works.

It is a comprehensive tour, integrated into our other collections, that I invite you to visit with friends and family in a monument that has withstood the test of time. A summer outing that will allow you to enjoy the freshness of the thick walls of the Abbey and the esplanade, combining views of Auxerrois with an artistic, ephemeral garden, unique in France.

President of the Centre Pompidou
Laurent Le Bon

The dissemination of our collections throughout France is an essential mission for the Centre Pompidou. We are delighted to be renewing our partnership with the town of Auxerre for the third year running.

In an exceptional heritage setting, this exhibition brings together a selection of works in dialogue with the history and collections of the Saint-Germain Abbey, while inviting us to rethink our relationship with botany and the imaginary. This journey through 20th and 21st century art, featuring photographs, films, sculptures and NFTs, offers visitors an introduction to new accounts of nature.

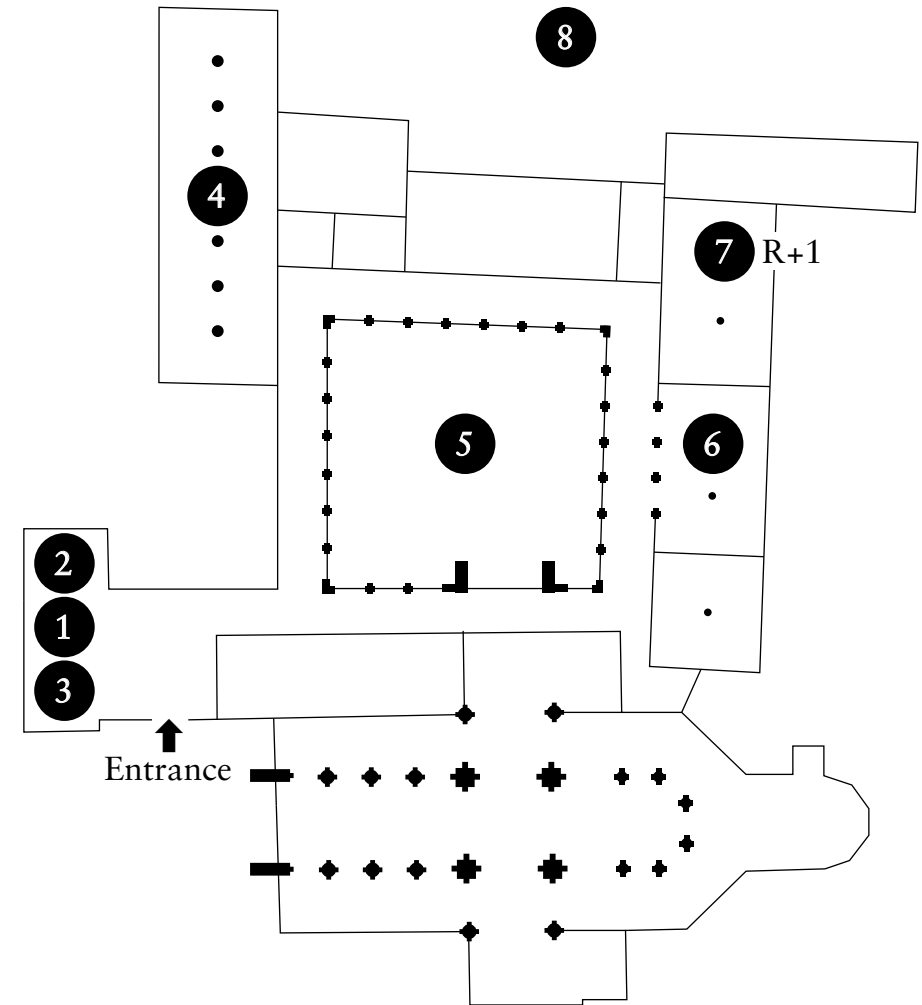
Our warmest thanks go to all those who have made it possible.

As an object of contemplation and interrogation, the plant world is a formidable producer of forms and narratives. Effectively, artists and scientists have sought to unravel its mysteries and meaning. In partnership with the Saint Germain Abbey in Auxerre, the Centre Pompidou presents its collections in a temporary exhibition exploring botanical imaginations in modern and contemporary art.

“*De plante de serré à fleur de pot*”, is a type-written note Marcel Duchamp wrote in 1913, in a style known only to him. Taking this wordplay literally, the present exhibition stages the reversibility of viewpoints and sensibilities in the spaces of the Abbey. On the stage of this theatre of botanical imaginations, each work informs another to sketch out a non-linear poetic narrative, intentionally left open to multiple interpretations. This multidisciplinary journey through the history of forms, from the 19th century to the present day, adopts a principle of correspondence between artistic practices, blending them into one another.

The collections of the city of Auxerre—ranging from the Eckmühl collection to the Natural History Museum’s—dialogue under the arches of the Abbey, with films, sculptures, scientific objects and NFTs, inviting visitors to new accounts of nature.

A botany garden staged by Jonathan Pouthier in collaboration with Inés Vázquez Messano, Musée national d'art moderne, Centre Pompidou



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A bouquet of nerves

Abbot's residence

Isabelle Cornaro

"It is not the specific genre of still life that inspired me but rather that a nature in turmoil—earthquakes, seismic shifts, and cataclysmic events."

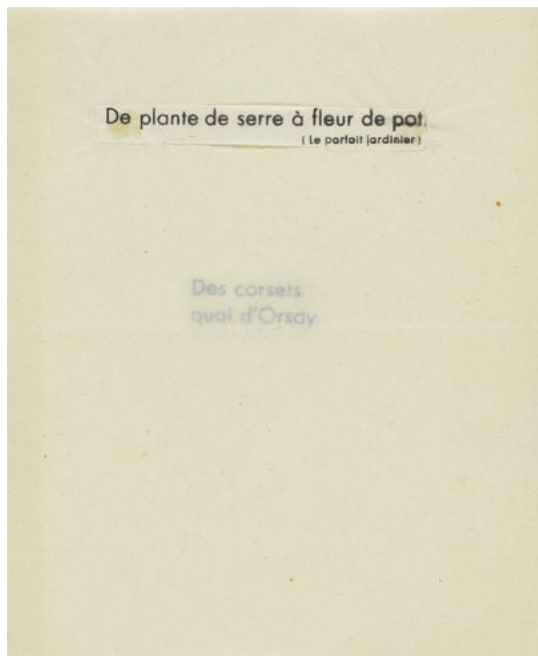


fig. 1
Marcel Duchamp
De plante de serre à fleur de pot
(*le parfait jardinier*), 1913



fig. 2
Jean-Pierre Bertrand
Sans titre 2, 1972



fig. 3
Charles Philipard
(Victor Louis Philipard, aka)
Bouquet de fleurs, 1898



fig. 4
Isabelle Cornaro
Flowers, 2022

6

7

fig. 1

Marcel Duchamp radically disrupted 20th-century art, directly questioning the notion of art. Both a painter, a sculptor, a writer, and a chess lover, among other things, he invented the “ready-made” in the 1910s. Throughout his life, he never stopped to record his thoughts. As a space for research, experimentation and creativity, the artist’s notes embodied a means to further complexify his thinking. “Explanations explain nothing”, Duchamp said. Typed out and pasted onto a sheet of paper, this note plays on the polysemy and sonority of French language. The word play “*Des corsets quai d’Orsay*” is watermarked across the centre. As a semantic botany with multiple interpretations, Duchamp’s notes appear to be fertile territory open to recreational imaginations.

fig. 2

Following his cinematographic training from the late 1950s as a camera operator, French artist Jean-Pierre Bertrand began his career as a visual artist in the early 1970s. He made artists’ films in 16 mm and Super 8 format, short and often silent, resembling sketchbooks. In *Sans titre 2*, he interacts directly with the composition by replaying the iconography of the still life and the heritage of the pictorial gesture, confronting them with their repetition. Jean-Pierre Bertrand sees the possibility of capturing the action of transformation from one state to another over time in cinema. In this way, he questions the devices of representation and the notions of time, space, and chance.

fig. 3

Originally from Auxerre, Charles Philipard had a predilection for depictions of fruit and flowers, which he regularly exhibited at the Paris Salon between 1863 and 1868. With *Bouquet de fleurs*, the painter combines two particularly codified pictorial traditions: landscape painting and still life. His softly toned floral composition, featuring roses, irises and peonies, is transposed to a picturesque landscape in the background. Imbued with a certain melancholy, this painting illustrates, through its effect of juxtaposition, the form given to the living in the imagination at the dawn of the 20th century.

fig. 4

Through her work, Isabelle Cornaro develops a practice of recomposing and collage, thus proposing a renewed perception of objects and images steeped in Western cultural history. In her films, the artist stands at an intersection of practices, which are both specific to pioneering abstract cinema from the avant-gardes and landscape painting. Adopting various gestures and actions, her experiments tend to challenge the static nature of traditional representation. The composition of *Flowers* is fragmented by rapid editing, shifts in iconographic themes, image trembling, and the inversion of polarities and colours. This work can be decoded as a rebus, as the artist sets its meaning into play, shot after shot.

Jonathan Pouthier & Inés Vázquez Messano

Your film, *Flowers*, reinterprets the still life. What drew you to this artistic genre?

Isabelle Cornaro

It wasn't so much the still life itself that inspired me, but rather the concept of a nature in turmoil—earthquakes, seismic shifts, and cataclysmic events. I introduced an additional element: a grenade. This serves a dual purpose, symbolizing both an instrument of war and, intriguingly, a fruit.

JP & IVM

Can this “nature in turmoil” be compared to the sometimes morbid character of still life?

IC

In the still life displayed near my film [*Bouquet de Fleurs* by Charles Philipard, 1898] nature is orderly and arranged in a pot at the forefront. In contrast, the background remains vague, evoking a sense of devastation and neglect, much like a derelict wasteland.

JP & IVM

Like the grenade, does the motif of the flower bouquet have a double meaning?

IC

I wanted to allude to the motif of fireworks through its mixed colours and its “explosive” aspect.

JP & IVM

Which flowers compose your bouquet?

IC

The bouquet is composed of very common and inexpensive flowers.

JP & IVM

In your film, the colours are particularly intensified, reminiscent of Andy Warhol's silkscreened flowers. Does this high saturation represent a way to move away from naturalism?

IC

The saturated colours also mirror thermal images produced by the military and the intensified vision through various solarizations, which similarly evokes patterns or gestures from experimental cinema.

JP & IVM

Do you think film is an ideal tool for replaying the history of representation?

IC

Film has often set pictorial iconography in perspective and, of course, by confusing and multiplying it through movement, and the pulsating, vibrant succession of 8, 16 or 24 images per second.

JP & IVM

Flowers seems to echo Duchamp's note also featured in the exhibition, with a semantic shift that questions the reversibility of gaze and sensitivities. Does this transition from visual to tactile interest you?

IC

Indeed, I try films to ensure that the tactile dimension is present in all my films, they extend the gaze to make the vision even more immersive.

JP & IVM

Is it the images that touch us? Or we who are touched by the images?

IC

To touch an image would be to touch an object. The pomegranate is filmed as a revolving object in an advertising display, where we watch from a distance the object we want to touch. With their trembling movement, the flowers are “untouchable”, unattainable.

JP & IVM

Your film can be decoded like a rebus. There's a play on the double meaning of images and symbols. Isn't it precisely that, which allows you to go beyond the purely visual regime of composition?

IC

Yes, it leads to verbal and formal language. It underlines the notion of structural montage that underpins most of my films.

JP & IVM

The flowers in your film tremble. Beyond signifying the instability of the composition, is it a way of animating things and objects?

IC

With the shaking, I wanted to double the movement of the camera, as well as the very notion of a moving image. The shaking movement comes as if in parallel, adding to the others.



Flowers are not...

Abbot's residence

Lynne Tillman

*“... Flowers are not satan
Flowers are not a queue
Flowers are not a trickle of water
Flowers are not a bath
Flowers are not maggots
Flowers are not doors
Flowers aren't easy
Flowers don't dance ...”*



Fig. 5
Jean-Jacques Grandville
Les Fleurs animées, 1847



fig. 6
Anonymous
Danse serpentine [II], 1897/1899



fig. 7
Vik Muniz
Flowers, 1999
With text by Lynne Tillman



Fig. 8
Dora Maar
Étude florale, around 1930

12

13

fig. 5

French illustrator and lithographer Jean-Jacques Grandville, developed an early interest in caricature, gaining recognition for his creations of hybrid characters, halfway between man and animal, merchandise and living beings. "*Les fleurs animées*" published in 1847, abandons social satire to explore a world where plants come to life in a romantic style. Intended for a female audience, this series of short stories, sometimes humorous, sometimes melancholic, evokes the wondrous world of fairy tales. Facing Grandville's creatures, the poet Charles Baudelaire recounts the disturbing experience of a place where chaos would be orchestrated, perspectives distorted, and objects presented in unexpected dimensions.

fig. 6

The "serpentine dance" was invented and popularised by American dancer-choreographer Loïe Fuller. It became one of the most popular acts at the Folies Bergère in the late 19th century. The hypnotic aspect of this choreography laid the foundations for abstraction in dance: based on torso mobility and the movement of the arms, the veils come to life as they whirl around, using long wands concealed in the sleeves of the costume. Filmed in an open-air theatre in Rome, this black-and-white film, colourized with stencils, illustrates the early cinematograph operators' fascination for the metaphor of changing bodies. Caught up in the repeated movements of her choreography, the dancer metamorphoses on stage into an animated flower.

fig. 7

Brazilian artist and photographer, Vik Muniz reappropriates the collective imaginary as a territory for creation and political reflection. He shapes an artistic style characterized by the use of ordinary and often neglected materials. His works are a tribute to the regenerative capacity of art. The black and white photographs of his portfolio *Flowers*, a series of artificial flowers more real than nature, are juxtaposed with contradictory descriptive statements written by the American novelist Lynne Tillman. In this work of *faux semblant*, the artist underlines that nature is not merely an idea; it is also an image.

fig. 8

Photographer and painter Dora Maar was raised between France and Argentina, and studied at various art academies in Paris, where photography quickly became an obvious choice for her. As a committed intellectual in the early 1930s, she was praised by the Surrealist group. She became one of the few women artists to belong to this movement. Her botanical photographs, taken in her studio on rue Campagne-Première, are perfectly in tune with the artistic standards of the period: close-up flowers, white light smoothing out details, and an apparent background, which the artist removed after printing. Projected in negative, these photos evoke a distinctive, almost eerie elegance, like a botany of the macabre.



Botanical theater

Abbot's residence

Charlotte Moth

"I really wanted the plant to have this honesty of being what it was. Painting it the colour it is reveals its hypothetical nature. The fact that it is totally unnatural, that it has been extracted out of air almost. But now has its own reality and being like many fake things in the world around us."



fig. 9
Charlotte Moth
Lurking Sculpture
(*Rotating Rubber Plant*), 2016



fig. 10
Anonymous
Oranger et sa caisse,
18th and 19th century



fig. 11
Jill Magid
Hand-hacked Bouquet 1
(*Out-Game Flowers*), 2023

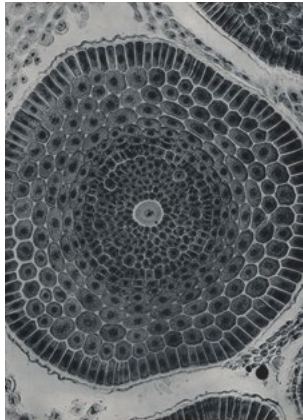


fig. 12
Laure Albin-Guillot
Micrographie décorative,
1931



fig. 13
Anonymous
Plant cell model,
undated

16

17

fig. 9

Charlotte Moth's works are open to multiple interpretations, immersing the viewer in the labyrinthine path of modern thought. With her *Lurking Sculpture* (*Rotating Rubber Plant*), the artist explores the survival of forms and the porosity of their memory, thus pursuing her reflection on the modernist heritage and the notion of reproducibility. This plant—a ficus elastica, commonly known as a rubber plant—is printed in resin and rotating on itself. It was taken from a photograph made in 1956, in which it appeared next to a work by the English sculptor Barbara Hepworth. Its artificiality is reinforced by the use of a neutral colour and the absence of texture, underlining the transition from sculpture to image and back again.

fig. 10

Marked by the rise of industrialization, 19th century city dwellers longed for the presence of domesticated botany in their homes. The creation of artificial plants by specialized craftsmen met this new demand for a nature that was both decorative and unfading. Composed of wax oranges—offering a wide chromatic palette depending on the ripeness of the fruit—coated fabric foliage, and old Saxony porcelain flowers, this artificial orange tree is presented in the orangery style, in a tiny crate. The crate was offered by Marshal Louis Nicolas Davout, Duc d'Auerstaedt and Prince d'Eckmühl, to his daughter, the epistle Adélaïde-Louise d'Eckmühl de Blocqueville in 1833.

fig. 11

American artist Jill Magid explores the online games industry from the critical angle of copyright, value and ownership. With *Hand-hacked Bouquet 1* (*Out-Game Flowers*), she creates a digital work composed exclusively of hacked flowers, selected from popular video games developed since the 1980s, such as Minecraft, Zelda and Mario. She sees them as an open field where you can pick flowers freely. This ready-made botany, assembled in digital bouquets, is then distributed in the most advanced version of the online economy: the NFT, which certifies the authenticity and uniqueness of a digital file. In this way, the artist highlights a reflection on the market value of an object—in this case, clusters of pixels, which are a priori infinitely reproducible—by making them unique and, consequently, monetizable.

fig. 12

In 1931, Laure Albin-Guillot published *Micrographie décorative*, a large-format portfolio featuring 20 plates of micro-photographs printed in heliogravure on tinted and metallized paper. The work bears witness to a new approach to scientific photography, which emerged as a space of formal freedom, on the fringes of art photography. Looking through the magnifying lens of a microscope at sections of flowers, roots, algae, grain and wood, the photographer discovered abstract patterns, seemingly borrowed from the infinitely large, within the infinitely small. It is as if the movement to draw closer to the natural world necessarily implied a distancing.

fig. 13

Cellular study is a crucial element of knowledge about living organisms. For centuries, the modelling of organisms has given rise to a plethora of strange forms. They result from an extreme magnification of microscopic visions. With its shapeless patterns and colours, this educational object seems to replay, through the representation of typical structures of a plant cell, the history of abstraction in art.



fig. 14
Anonymous
Fragment n° 40 (Croissance de plante),
around 1920



fig. 15
Hessie (Carmen Lydia Đurić, aka)
Végétation, before 1978



fig. 16
Olivier Mourgue
Lampadaire Fleurs, 1967



fig. 17
Michele De Lucchi
Lampe Sinerpica, 1978

18

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fig. 14

In this fragment of silent film, made at the turn of the 1920s, the plants appear to come to life magically before the unyielding gaze of the stationary camera. Scientific film is part of a long tradition of the history of cinema. Since early 20th century, cinema's didactic nature and its ability to produce an extraordinary repertoire of gestures and forms generated enthusiasm among filmmakers, scientists, and artists. Scientific cinematography thus appeared as an inexhaustible source of experimental procedures and motifs. It fuelled the imaginations of numerous artists, attuned to the visual and poetic possibilities of scientific phenomena captured on film.

fig. 15

Carmen Lydia Đurić, also known as Hessie, is a leading figure in contemporary art, notably for her embroideries and the development of what she calls "survival art". That is, an art of resistance in the face of dissolution. Favouring the anonymous practice of embroidery, she distorted the uses of ordinary materials, such as thread, cotton, needles and buttons to subvert the hierarchy of the arts. In her *Végétations* series, for fear of reproducing a mechanical gesture, the artist decides to turn away from the classic stitch in favour of the darning gesture. She embroiders loops and knots, creating interwoven lines which, seem to float on the surface of the fabric

fig. 16

Olivier Mourgue's design combines functionalism and organic forms, interpreting the botanical imaginary through the prism of industrial culture. He is renowned for his dynamic creations in flexible, undulating forms. His works, characterized by a pronounced interest in space and the use of new materials, such as aluminum, foam, and jersey, allow the development of a simplified language, based on rhythmic freedom and fluidity. His flowers lamp series, designed in 1967 for Ateliers Disderot, contributed to the designer's acclaim. With its aluminum petal lampshade centered on a silver-capped bulb, attached to two chrome-plated metal wires, the *Lampadaire Fleurs* offers a synthesis of 19th century naturalism and pop culture.

fig. 17

Renowned for the formal radicalism of his creations, Italian architect and designer Michele De Lucchi is an influential figure in the history of international design. In the 70s, supported by the Memphis Group of which he was a member, De Lucchi produced a large number of objects for domestic use, while distancing himself from the traditional design industry. Inspired by *Pop Art*, the designer opted for a vivid polychrome palette and geometric shapes that brought abstraction closer to playful gesture. His *Sinerpica lamp* favours playfulness and imagination over functionality, with its fluid, streamlined lines resembling a climbing plant.

Jonathan Pouthier & Inés Vázquez Messano

Can you tell us again where the plant that you 3D printed comes from?

Charlotte Moth

The plant comes from a digital file that I found and bought online, before downloading it.

JP & IVM

What do you think it can tell us about Barbara Hepworth's sculpture?

CM

When researching in Tate Britain's archive it was fascinating to see in her sculptural notes and records that many sculptures were photographed with plants next to them. Some plants were placed to highlight or almost activate details of the sculptures, or revealing their potential in a picture. The plants gave a feeling of the sculpture's scale, and thanks to a specific lightning, they also contributed to the atmosphere. Plants are alive, and I think that it's very important that they be placed next to wooden or rocky sculptures.

JP & IVM

The photographs by Brancusi, presented in the exhibition, also importantly feature plants. What is their function, according to you?

CM

I come back to the sense of time, the plants have one relativity and the sculptures another. Brancusi's photographs are always so magical to me, there is often movement, if not in front, then behind the camera, or double exposures, that confirm the static, heavy object. The images radiate, feel alive, there is a lightness. Life brings contamination. It's not all clean and contained.

JP & IVM

Your rubber plant, already suggests a transformation from one state to another. Is this why you decided to print this plant from an image?

CM

The possibility of making an object from a digital file, something intangible, still fascinates me, yes. It still feels like a mental conundrum, full of mystery that goes beyond technology.

JP & IVM

Your sculpture is presented on a pedestal in continuous rotation. It can be seen from all angles, like an object (or merchandise) in a store window. What does this staging suggest?

CM

The idea of putting it in continual motion felt natural. There is time, and then there is the activation of movement in time of an inert object. I think of the process of seeing and touching, when experiencing sculpture. Hepworth wanted people to be in motion when experiencing her sculptures, if a sculpture could propel you in space then it was a success. My rubber plant is bound to its image. Staging is a form of contextualisation, which is why it has the title '*Lurking Sculpture*'. It's trying to reach out to what is positioned next to or near, which redefines a conversation, or interpretation.

JP & IVM

This "kit" plant refers to an idea of artificial nature common in our industrial societies. What does the artificiality of plants mean to you?

CM

The plant and its fabrication remind me of a childhood memory of putting up the Christmas tree each year with my father. The branches had letters A to E for their sizes and rods that slotted into the trunk. It was totally plastic, and each year appeared as if new, never aging. Sculpture is a process of fabrication, appropriation. My rubber plant had to be carefully thought out, as by nature a plant can bend and flex, with the wind, when it rains, its stalks are resilient, if the stems on my rubber plant were as equally fine they would snap. I find this an important part of the process. The recognition that it's an altered or adapted form. This margin of difference creates a potential for the imagination, we need imaginative spaces.

JP & IVM

Without being abstract, your sculpture has something anti-naturalistic about it. The absolute neutrality of its colour and the virtual absence of detail on the leaves mean that we look at this plant with a feeling of disquieting strangeness, or of semi-reality. This artificial, atmospheric dimension is very present in your work. Can you tell us how the fake informs us about the real?

CM

Yes I really wanted the plant to have this honesty of being what it was. Applying this colour reveals its hypothetical nature. The fact that it is totally un-natural, it has been extracted out of air almost. But now has its own reality and being like many fake things in the world around us.

Rose Lowder

Cellar

Cinematographic herbariums



Rose Lowder

“People sometimes wonder why I make films about flowers, if there aren’t more important things to do nowadays than films about flowers. I would gladly answer them: are there really more important things?”

fig. 18

Rose Lowder was born in Peru in 1941. Trained in painting and sculpture, she studied in artist' studios and art schools in Lima and London. While working as an editor for British television, she discovered new areas of artistic expression in the animated films of the American painter and artist Robert Breer. Her cinematographic practice, marked by an ecological awareness, manifests itself in her sensitive approach to the experience of places in Provence-Alpes-Côte d'Azur, and especially in Avignon, where she lives and works. Her films highlight natural, rural and maritime settings, as well as the elements present in these landscapes: trees,

plants, gardens, boats. Shooting her films alone and close to home, the filmmaker adopts an approach that evokes that of a gardener, cultivating her art with the same attention to the immediate environment. In her 'Bouquets' series, begun in 1994, Rose Lowder uses 16 mm colour film to explore visual density, colour and, movement. She interweaves images directly into the camera in a process she calls 'filmage'. She meticulously selects scenes from everyday life and nature, before assigning them a defined place in the film. Halfway between the botanical index and urban reminiscences, Rose Lowder's Bouquets can be seen as imaginary herbariums.



fig. 18
Rose Lowder
Bouquets 1 à 10, 1994/1995

fig. 19

In parallel with the making of her films, Rose Lowder developed various scoring techniques. She refined her approach until her *Bouquets 11 to 20* series' method. As precise as a scientist, the filmmaker seeks to systematise, to weave, to reproduce and to repeat the observation of a filmic phenomenon. The challenge is twofold: notations should document precisely technical decisions taken on camera, while capturing the unpredictable essence of nature, which is her central subject. In the pages of her notebooks she embarks on a meticulous and ambitious journey: transposing a

film on paper. The result, of a great visual richness, illustrates the stance that cinema might not be a mere succession of images. Rather, it is a dynamic and organic flow of sensitive states, a living fabric that unfolds and transcends shapes. Both rigorous and poetic, Lowder's scoring method takes on the appearance of a visual score, conferring the dedication and precision of the botanical studies to the cinematographic technique.

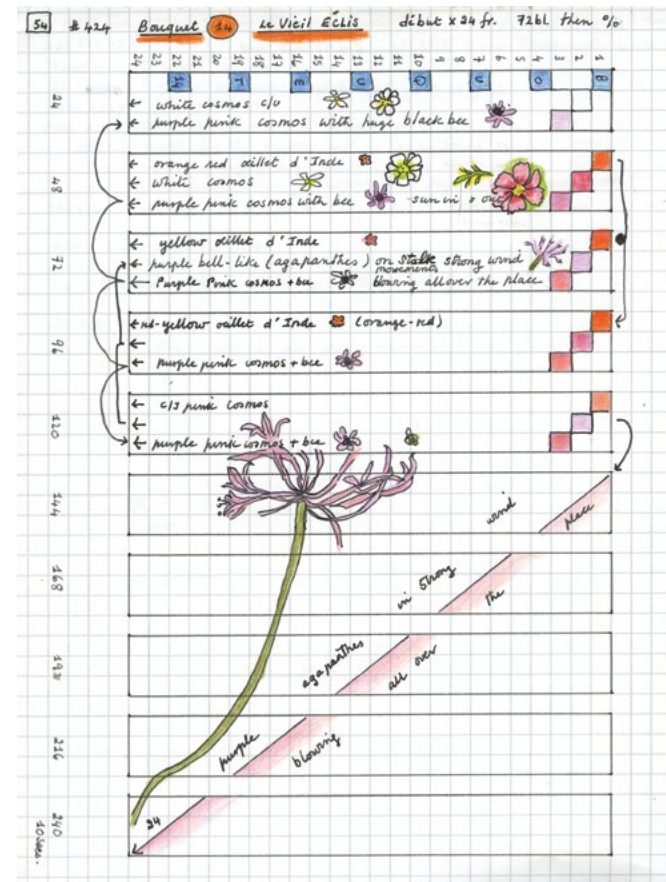


fig. 19
Rose Lowder
Bouquets 11-20, Notebooks, 2018

Jonathan Pouthier & Inés Vázquez Messano

Your films are made in 16 mm, frame by frame, and edited in the camera. Is the filming technique you've developed akin to weaving?

Rose Lowder

I use the term weaving only to clarify how, when I'm filming, I alternatively record my images. As my camera allows me to move backwards and forwards, I can insert images between other images. Obviously, weaving a fabric is very different from weaving cinematographic photograms. Previously, I had already worked on the rotation of graphic signs. It's a continuation of my practice as a visual artist, with the intention of working on the visual possibilities of cinematographic art.

JP & IVM

Could you go back to the time you began your *Bouquets* series?

RL

The *Bouquets* series was conceived a little before 1994, when I realized that often, after filming part of a reel, I'd still have a minute of film left. This, plus the fact that I often had the idea of shooting things that didn't need much film, led me to the first *Bouquets* series.

JP & IVM

The themes of your films often concern nature, but also humans within it. How does the cinematic medium enable you to express something new about our relationship with the living world?

RL

The themes of my films are based on our environment, both nature and the humans who are part of it. It's a challenge to try to use reality to create a visual work that takes us further than presenting a realistic image of what's being filmed.

JP & IVM

Why is it relevant to film flowers? What do they represent to you? What do they tell us?

RL

Flowers are a positive aspect of nature. They demonstrate that nature is in good condition, and suggest that it would be good to do something to preserve it.

JP & IVM

Your films depict a pulsating nature that projects into imaginary landscapes. Between one landscape and another, interstices are created, offering space for the imagination to wander. How does this cinematic approach help to open up these spaces of creative freedom for the viewer?

RL

I try to create images that give viewers the choice to travel in different directions that they wouldn't have considered without seeing the film. For me, the film strip is a tool for inviting us on an artistic journey.

JP & IVM

We felt it was important to present a selection of your notebooks as a counterpoint to your films. Your notebooks appear as a two-sided work of decoding and recoding that goes beyond a simple translation, creating a new object, a bit like botanists conceiving their herbariums. You often refer to your notebooks as musical scores. At what point in the film-making process do you turn to your notebooks? Does this method of writing underline the musicality of your films?

RL

In music, every sound element has a relationship with what comes before and after it. The same applies to a series of visual images. Both music and film are arts of time, which means that what lies between the sound and visual elements is significantly important. The scores are documents produced while I'm filming, so that I know which images have been filmed and which have yet to be filmed. Without continuously noting what I'm doing, it would be impossible to record series of images alternately. When I've finished filming a reel of film, I copy what I've written down during the shoot into one of my notebooks. Apart from the interest of following what's being done in musical terms, in terms of my work, this is visual music.

JP & IVM

Your work is often described as an ecosystem, which considers both the living beings and their environment. Would you like to elaborate on the ecological angle that characterises your work?

RL

In a way, the subject matter of my films reflects a political and ecological aspect, because it seems to me that the dominant trend in our society today is closely linked to a purely economic domain, which makes us neglect the importance of our environment. In my opinion and that of many others, this is a big mistake.



Hugues Reip

Cloister

Magical landscapes

Hugues Reip

“I believe that my appetite for micro-universes comes from a taste for contemplating the infinitely small in nature as well as literature. To look at a world in motion without moving. It is therefore a question of appealing to the imagination at the very heart of reality.”

Hugues Reip, a collector of minerals and herbaria, is a shaper of worlds and fantastical creatures. Drawing from the realms of natural sciences and the marvelous bequeathed by the 19th century, his works its creative power to imagination and invite us to reinvent our perspective on the things that surround us, however minute they may be. In the artist's compositions, crystals, fossils, and plants combine in various layers to give life to a fauna and flora with a strange and poetic anatomy. For the four paintings conceived for this exhibition, Hugues Reip plays with disruptions of scale and unexpected formal encounters to produce significant effects of derealization. Dedicated to the four elements—water, fire, earth, and air—each of his fictional landscapes,

which the artist regards as paintings, are the site of invention for a fabricated botany in which the vegetal melds with the mineral, the animate with the inanimate, the rational with the irrational. In the manner of a gardener passionate about alchemy and magical thinking, he creates from scratch a reenchanting natural world. Sheltered beneath the arches of the Abbey cloister gallery, these pieces of hallucinatory garden, where the improbable grows, act as passages, thresholds between different worlds and sensitive states. In the direct line of the surrealist tradition initiated by Max Ernst and Joseph Cornell, Hugues Reip gives his hybrid landscapes the appearance of materialized dreams.



fig. 20
Hugues Reip
Les Éléments (Le Feu), 2024

Jonathan Pouthier & Inés Vázquez Messano

“When you walk through the woods keeping your eyes fixed on the ground, you will doubtless discover many wonderful, miraculous things. But when you suddenly look upwards into the sky, you are overcome by the revelation of another, equally miraculous world” wrote Max Ernst. The four landscapes you have designed for this exhibition seem to redo this exercise enunciated by the Surrealist artist. Is it possible to see them as a kind of interface between the visible part of the world and its magical part?

Hugues Reip

I’m a great admirer of Max Ernst and in particular of his petrified forests, where mineral and plant form a single kingdom. I wasn’t familiar with this quote, but it’s very beautiful and it captures the way he saw the universe. From the infinitely small to the terribly large. He even spoke of being ‘overwhelmed’ by the revelation of another world. In 2008, I organised an exhibition at the Museum of contemporary art of Tokyo entitled *Parallel World* in which, alongside my own work, I invited Japanese and French artists to discuss this theme. The Japanese call this permeability between the real and imaginary worlds *Yokai*. It’s a concept I really like. I’m a bit like Alice, I sail around wandering.

JP & IVM

What can we see with the naked eye?

HR

It would seem that the smallest object visible to the naked eye is bacteria. But in the surreal sense of the term, your question would almost define the vision of an eye stripped of all preconceptions, allowing it to see the invisible.

JP & IVM

What is your relationship with your worlds? Should we look at them as if they were paintings or sculptures, or let our imaginations wander as we would in the middle of a forest or a garden?

HR

I mentioned Alice earlier, but I’m also a big fan of Jonathan Swift’s *Gulliver*. Both these characters have the strange ability to grow or shrink and to see the world in that light. I believe that my appetite for micro-universes comes from a taste for contemplating the infinitely small in nature as well as literature. To look at a world in motion without moving. It is therefore a question of appealing to the imagination at the very heart of reality.

JP & IVM

Your creations seem to come straight out of a fantastic imagination from which hybrid organisms and creatures emerge. Like a place of all possibilities, your landscapes give rise to a flora and fauna where fake flowers, fossils, flints and trees merge to create a magical, poetic world. Can we see this nature as a way of moving from reality to dreams?

HR

When Lucian of Samosate wrote the very first known science-fiction text in the 2nd century, recounting the author’s journeys beyond the worlds he had envisaged, he drew on mythology, the absurd, fabrication and impertinence, and paradoxically entitled his work *A True Story*. My works often contain a dreamlike element and create a space of fantasised reality.

JP & IVM

The change of scale is a recurring theme in your work. What drives you to make this leap? Do you find the infinitely large in the infinitely small?

HR

It’s likely that a comet, or a comet shower, was the origin of life on earth. The telescoping of two pebbles, as it were. Could the idea of banging two flints together to produce a spark be a reminder of this enormous original percussion? I don’t think so, but these two founding events for humanity are bringing about the same revolution on two radically different scales.

JP & IVM

Why have you dedicated each painting to an element: water, fire, air and earth?

HR

I think that I need a guiding idea to get me started, for a form of coherence to rule the diversity of my proposals. Here, mineral leaves grow on the branches of the trees, evoking the four elements in a very metaphorical way; bifaces for earth, marine fossils for water, crystal spheres for air and fulgurites for fire.

JP & IVM

You have chosen to place your micro-worlds at the cardinal points of the Abbey’s cloister, a place designed as an interface between heaven and earth, between the visible and the invisible. Visitors are invited to wander around and mentally reconstruct this fantastic landscape. Do you think that a fragment can be seen as a whole?

HR

Visiting exhibition venues is always a determining factor for me. The famous *Genius Loci*, a protective spirit of places in Roman belief. If the pieces are not pre-existing and I’m lucky enough to be able to work *in situ*, I always start from this observation. Here, the passageways gave rise to the idea of installing four sculptures on the four sides of the cloister and working on the four elements. And then, I was born on April 4th [laughs]. Of course, I liked the idea of wandering around and not seeing all four installations at the same time. So it’s still a matter of immobile travel.

JP & IVM

You have decided to work with the ashlar from the cloister roof. They are like the mineral backdrops to your paintings. This gesture of reuse, but also of reversal, could be like turning over a stone on the ground: a moment of discovery of a hidden world. Are your stones spaces of revelation?

HR

The large limestones that cover the corridor of the cloister are being replaced, and I was able to use four of them as a horizontal backdrop against which the trees described above would rest. As I talk about them, I realise that they are also like recumbent effigies...

JP & IVM

Your work incorporates both living and non-living elements. Your assemblages fix the natural and at the same time breathe life into it, by creating unusual relationships between their components. These interactions invite us to imagine possible worlds, reinventing the concept of still life as a fantastic animated universe. Could you explain how you conceptualise these assemblages?

HR

The recent sculptures, these hybridisations, these still lives, were born during the first lockdown. I was lucky enough to be in the countryside but had little or no materials at my disposal to work with. I naturally went back to the way I’d grown up in the mountains, looking for stones, carving pieces of wood, making collages and assemblages. What used to be a remedy for boredom had become a reminder of wonderful carefree moments.

Jean-Pierre Bertrand

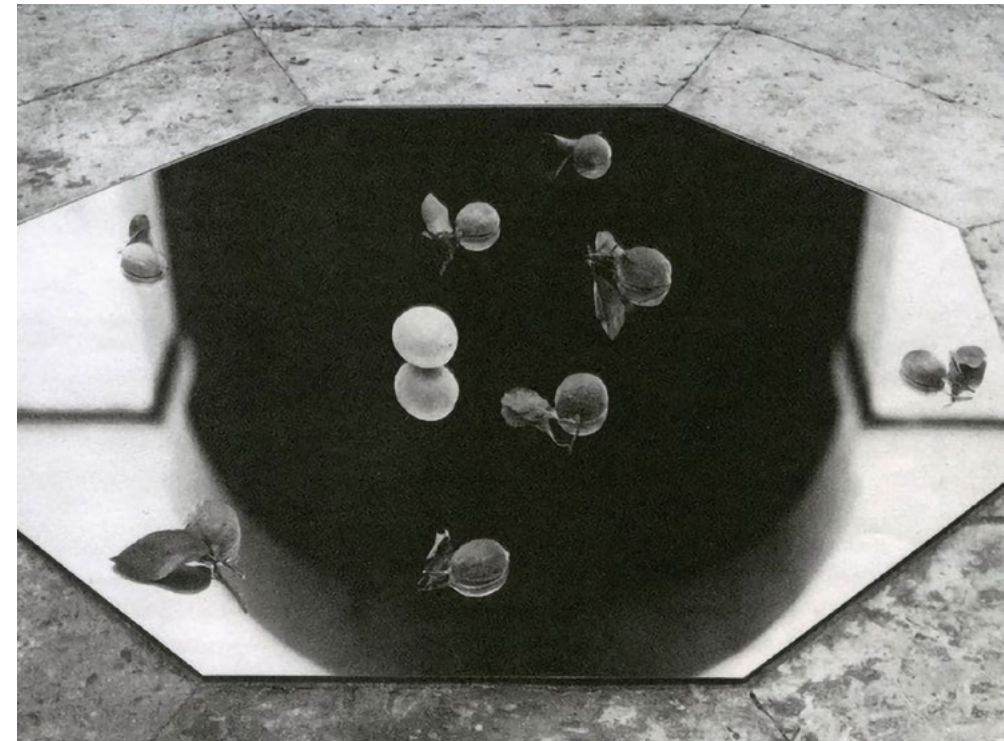
Chapter house
Eden

34

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fig.21
Gathered around a mirror, eight lemon trees silently converse beneath the vaults of the chapter room, also known as the word room, inviting us to a botanical meditation. For Jean-Pierre Bertrand, space and time surpass traditional measurements, manifesting uniquely through the viewer's experience and existing solely on the scale of sensations. The eight-sided mirror of *La totalité des citrons* is part of a series of reflections grounded in arithmetic and mysticism. Through the repetitive use of organic and mineral materials such as honey, salt, or lemon, his works evoke the impermanence of time and the concept of perpetual renewal.

The motif of the lemon, Bertrand's signature fruit, originates from his reading of *Robinson Crusoe* by Defoe. The eponymous character, a solitary man who exists neither on a map nor in history, discovers a field of citrons while searching for a spring. *The planted garden* alludes to Robinson's secret and salvific garden. The presence of eight lemon trees, evoking finitude, is multiplied by the mirror placed at the centre of this silent assembly, delineating the contours of an imaginary territory.



Excerpt from *Robinson Crusoe* by Daniel Defoe

“At the end of this march I came to an opening, where the country seemed to descend to the west: and a little spring of fresh water, which issued out of the side of the hill by me, ran the other way, that is, due east; and the country appeared so fresh, so green, so flourishing, everything being in a constant verdure, or flourish of spring, that it looked like a planted garden”

fig. 21
Jean-Pierre Bertrand
La totalité des citrons, 1967, and *The planted garden*, 2004

Weeds

Gallo-roman room

36

37



fig. 22
Constantin Brancusi
Tronc de marronnier dans l'atelier,
around 1933/1934



fig. 23
Julio González
Fleurs, around 1895



fig. 24
Ella Littwitz
Hora, 2022

Ella Littwitz

*“We can consider plants as an archive of a territory.
Personally, I prefer to look at them like a portrait”*

In 1916, the Romanian sculptor Constantin Brancusi made a radical decision: he would be the sole photographer of his works. With the help of Man Ray, he set up his own photographic studio in his Impasse Rosin studio in Paris, where he produced and developed over 700 negatives and 1,600 prints. His photographic subjects were often his sculptures, which he staged in the space of his studio. Beyond mere documentation, his photographs provide a privileged access to his art. Even though his photographs may appear badly exposed, scratched or blurred, at first glance, they reveal a profound understanding of the medium. Brancusi rejected the idea of a single ideal perspective, favouring simultaneity and seriality. Within his vast corpus of work, certain photographs highlight the presence of plant elements that intrude into the minerality of his sculptures, as in the *Tronc de marronnier dans l'atelier* series.

What do plants have to do with politics? It turns out that even weeds can be linked to the history of a conflict. Ella Littwitz describes herself as an “archival artist”. She studies political, social and cultural landscapes by appropriating and displacing specific elements linked to the land in order to reveal the foundations of the concepts of national identity and geographical boundaries. Drawing on archaeology and botany, the artist links the history of the disputed territories of Israel and Palestine to flora. Her work *Hora* brings together 26 bronze casts of an indigenous ‘weed’, known as *Dittrichia viscosa*, which the artist interprets as a paradoxical metaphor for resilience and occupation. Ella Littwitz has named this herbarium after the name of a traditional Israeli circle dance that has become one of the symbols of the creation of a country.

Julio González is Catalan, the son and grandson of a family of iron craftsmen. He moved to Paris around 1900 to become an artist alongside Pablo Picasso and Constantin Brancusi. Influenced by Cubism, González is considered to be one of the most significant Spanish sculptors of his generation. He is seen as a precursor of modern sculpture from the 1930s onwards. In his *Fleurs* series, he borrows floral motifs associated with Catalan funeral rituals. Resulting from a meticulous chasing, embossing and matting on carefully forged and welded iron, copper or brass plates, these carnations, fuchsias and passifloras are set in monochrome forged metal. This assortment of botanical forms blurs the boundaries between art, craft and, decorative arts, while revealing the expressive and aesthetic character of iron.

Jonathan Pouthier & Inés Vázquez Messano

You have defined yourself as an “archival artist”. Could you explain what an archive is for you?

Ella Littwitz

I personally believe that the definition of an archival artist is anachronistic and limiting, but at the time, the intention was to provoke a reconsideration of existing knowledge and to challenge familiar narratives and mechanisms. Archive contains three elements: the material it is made of, the place where it is stored, and the preserver (who decides what to preserve).

JP & IVM

Can a plant be considered an archive of a territory?

EL

We can consider plants as an archive of a territory. Personally, I prefer to look at them like a portrait—plants in a specific area inhabited by humans encompass the natives, the refugees who are invaders, the cultivated ones brought and adapted, and those considered pests—they are all reflecting the nature (but not necessarily the natural state) of a territory.

JP & IVM

What motivated you to collect this peculiar plant? What does it tell us about the ground where you found it?

EL

This plant, *Dittrichia Viscosa*, is both considered a nuisance weed and holds medicinal advantages. It's sticky, smelly, and often one of the first to grow in disturbed soil in many parts of the region. As a plant, it belongs to the pioneering society of plants (a literal translation from Hebrew). What surprised me most about this plant, which I've known since childhood, is its biochemical character that inhibits the growth of other plants around it, same as pine needles. The combination of its properties intrigued me, especially when considering the socio-political aspects of the place I come from.

JP & IVM

How did your interest in weeds come about?

EL

My initial interest began with an encounter with a field book from 1941 by Dr. Michael Zohary, one of the first Israeli botanist to work in this region. Titled “*The Weeds of Israel and Their Control*” his book astonished me with its revelation of the entanglement of nature and human nature. It opened a doorway for me to contemplate geopolitical perceptions and parallel worlds.

JP & IVM

There's an aspect of botany that's indexical: naming things means, in a way, giving them a place in the world. Naming objects also means giving them an image. How does language interfere with our ability to imagine living things?

EL

Naming things, whether living beings or inanimate objects, stems from humanity's inherent desire for control and, at times, ownership. This act not only satisfies our need for order on a genealogical level but also allows us to contextualize within historical, scientific, and cultural frameworks, and even adds a poetic dimension or politicization. However, paradoxically, it can also lead to an opposite effect—reduction, erasure, and oversimplification.

Roland Sabatier

Abbey garden

Botany of imaginaries

Roland Sabatier

“Design an imaginary nonsensical work in which the beginning may be at the end and the end at the beginning.”

40

41

fig. 25

The interdisciplinary artist Roland Sabatier joined the *Lettriste* group in 1963 after meeting its founder, the Romanian poet Isidore Isou at the Paris Biennale. Polymorph and visionary, Sabatier relentlessly explored all areas of creation, developing a body of work that questioned the limits of its own definition and exhibition. His *Imaginaries in a Real Garden* (1963-2011) brings together 27 works. The artist condenses them in statements addressed

to visitors in the manner of exercises of thought. Presented in the form of an artistic wandering through the gardens of the Saint-Germain Abbey, Roland Sabatier's work sees the imaginary as the keystone of the emancipation of the gaze. So that, to use the artist's words, “everyone can hope to perceive, beyond all known beauties, the transcendent and radiant beams of the absolute ‘Pure Beauty’ of imaginary art.”

**Attention ! Vous venez de
dépasser une ligne invisible.
Reculez d'un pas et imaginez
l'univers merveilleux qui existe
au-delà de cette séparation.
(Œuvre infinitésimale)**

1971-2012. Attention. Vous venez de dépasser une ligne invisible. Reculez d'un pas et imaginez l'univers merveilleux qui existe au-delà de cette séparation ». Œuvre infinitésimale. Reprise, avec une légère variante, de l'œuvre infinitésimale réalisée en 1971 en deux états différents (ARC 71-102 (bis) A et B)) dont le texte est destiné à être fixé sur un mur d'une galerie ou de n'importe quel lieu public. L'approche d'un visiteur déclenche une sonnerie. Encre et mine de plomb sur deux papiers millimétrés de 13,6 × 20,7 et 15,5 × 16,2 cm. Signés et datés.

fig. 25

Roland Sabatier

Imaginaires dans un jardin réel (1963-2011), 2012

Meetings around the exhibition

Free appointments
Information and online reservation at: abbayesaintgermain.fr

Guided tours

Guided tour of the exhibition led by a mediator at the Saint-Germain Abbey
All summer, from Wednesday to Sunday at 4 p.m. (except June 26)
September 21, 22, 28 and 29 at 10 a.m. and 3 p.m.
From October 19 to November 3 at 3 p.m.

Story-telling visits

Pauline Allouis, storyteller, offers to jump from stories to stories through the exhibition, to better look, admire, and understand the exhibited works
July 9 and 23, August 20 and September 25 at 3 p.m.
(visit for 6-10-year olds) and at 4 p.m. (visit for 3-6-year olds)

“Eyes closed” visit

Suitable for visually impaired or blind people, open to anyone curious about this experience to share, this visit is an invitation to discover art differently
With Véronique Werver, audio describer
Wednesday October 9 at 3 p.m.

Mettings

MARY’S GOOD HERBS
Meeting with Marie Piccioli, producer of aromatic plants and edible flowers in organic farming
After eight years of market gardening, Marie Piccioli devotes herself essentially the cultivation of plants, whether edible, aromatic, fragrant or medicinal. A fan of wild picking, she seeks to give back to vagabonds, these unloved plants and plants unknown, their place in our food, by transforming them in vegetables and condiments
The visit to the exhibition is accompanied by a time for discussion and tasting
Saturday July 13 at 4 p.m

ÉRIC LENOIR’S PUNK GARDEN
Before being a reflection, the punk garden is an instinctive reaction, a response against concrete and the intolerable straightness of spaces of life. A radical and provocative concept, it invites us to discern the potential from anywhere to invest in it, improve it, reconquer biodiversity and move nature from a derisory, or even non-existent, status to a remarkable status. Free yourself from the rules of traditional gardening, the spaces created (public or private) are uninhibited, freer, more beautiful, wilder—and the gardeners too. Éric Lenoir invites us to embrace punk culture to create a sassy garden and learn to deal with it while remaining lazy, rebellious, broke and green!

Éric Lenoir is a landscaper and nurseryman. Iconoclast and naturalist, he considers his profession solely based on his experience, meetings and travels. He is notably the author of *Small treatise on the punk garden. Learn to unlearn* (published in 2018 by Terre Vivante editions)
Friday July 26 at 6:30 p.m.

Movie theater

Around botany, screening of animated films for young audiences and experimental films from the collections of the Centre Pompidou
Sunday September 22 from 10 a.m. to 6 p.m.

Contact

Saint Germain Abbey, 2 bis Place Saint-Germain
03 86 18 02 98 — abbaye.saintgermain@auxerre.com
Davout d'Eckmühl Room, Place du Maréchal Leclerc
03 86 18 05 50 — musees@auxerre.com
Jacques Lacarrière library, Allée du panier vert
03 86 72 91 60 — bibliotheque@auxerre.com

Teen/adult entertainment

BOTANICAL ILLUSTRATION
Botany offers a fabulous ornamental repertoire that artists have been exporing for a while. Accompanied by Sophie Contesse, illustrator, experiment with the different steps to create your own graphic and original patterns inspired by the floral and plant world
Friday July 19 and Friday August 9 from 10 a.m. to 5 p.m.

FLORAL ARRANGEMENTS
A one-hour workshop to give free rein to your imagination through contact seasonal flowers. Each participant leaves with their composition
With Solène Rousseau, artisan florist
Wednesday August 21 and Wednesday October 23 at 3 p.m. and 4:30 p.m.

LECTURES ANIMÉES
La Sultane Tulipia, Sister Nénuphar, The hawthorn and the pruning shears... the tales and fables that make up the book *Les Fleurs Animées* by Jean-Jacques Grandville (1847) demonstrate the interest shown to botany and horticulture in the 19th century. Between social satire and pure poetry, these texts inspired Malika Halbaoui, storyteller, for readings of selected extracts
Wednesday August 14 at 3 p.m. and 5 p.m.— Davout d'Eckmühl Room

Young audience workshops

The workshops offered as part of Lézards des Arts are chargeable. Information, prices and reservations at 03 86 18 02 92



MIX AND REMIX – LEZARDS DES ARTS
From images and sounds captured in the exhibition, mixed with elements from the web or recorded in Auxerre, children will create a film, with the help of Nelson Bourrec Carter and Benjamin Cataliotti Valdina, screenwriters, editors and directors. A screening of the films produced will close this week of workshops
From 13 years old
July 8, 9, 11 and 12 from 9 a.m. to 12 p.m. and 2 p.m. to 5 p.m.
Screening on July 13 at 12 p.m. — École des Beaux-Arts

C’ART ON – LÉZARDS DES ARTS
Aurélié Michaut masters the art of shaping cardboard. During this workshop, she will teach children from 7 years old the different techniques to create a lighting fixture with a floral spirit inspired by the works presented in the *Botany of the Imaginary* exhibition
From July 29 to August 2, from 2 p.m. to 5 p.m. — École des Beaux-Arts

THE SECRETS OF PLANTS
The world of the exhibition invites itself between the pages of the libraries Auxerre with a program dedicated to young explorers of imagination, from 6 years old. They will thus be able to discover and listen stories around the plant world and its treasures or even participate in a creative moment on the secret life of plants
Wednesday September 18 from 10:30 a.m. to 12 p.m.
—Jacques-Lacarrière Library
Saturday September 28 from 10:30 a.m. to 12 p.m.
—Colette Media Library
Information and reservations on 03 86 72 91 60 or by email

SEEDS “A LA CARTE”
Humanity’s plant-based diet now only relies on a very small number of species, notably cereals such as wheat, rice... However, many others can be consumed with profit. The Museum invites children to participate in the preservation a selection of well-known and lesser-known edible plants. Included in paper fibers, the seeds of these plants can accompany a short message to friends or loved ones who, in turn, will make them known
From 5 years old (children must be accompanied by an adult)
Monday October 21 and Tuesday October 28 at 2 p.m.
Wednesday October 23 and Thursday October 30 at 10 a.m.
—Natural History Museum
Information and reservations from October 7 on 03 86 72 96 40

Colette multimedia library, 9 Allée de la Colémine
03 86 46 31 71 — bibliotheque@auxerre.com
École des Beaux-Arts – 98 Rue de Paris
03 86 52 78 96 — enseignements.artistiques@auxerre.com
Museum of Natural History – 5 Boulevard Vauban
03 86 72 96 40 — museum@auxerre.com

Liste des œuvres

Anonyme
Danse serpentine [II] (Cat.Lumière N°765-I), 1897-1899
Film 35 mm, noir et blanc colorisé, silencieux, 52s
Musée national d’art moderne / Centre de création industrielle, Paris
AM 2010-F8. Achat à l’Association Frères Lumière, 2010
© droits réservés © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist.
GrandPalaisRmn : fig. 6, p.12

Anonyme
Oranger et sa caisse, 19^e siècle
Oranger : porcelaine, cire, tissu, papier, fer (fils), 19^e siècle ; caisse : porcelaine, émail, bronze doré, époque Louis XV
Collection Eckmühl, Auxerre
Eck.1882.4.29
© Collection Eckmühl, Ville d’Auxerre/
Frédéric Zaegel : fig. 10, p.16

Anonyme
Fragment n° 40 (Croissance de plante), vers 1920
Film 35 mm numérisé, noir et blanc teinté, silencieux, 5min 6s
Musée national d’art moderne / Centre de création industrielle, Paris
AM 2009-F7. Acquisition, 2009
© droits réservés © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist.
GrandPalaisRmn : fig. 14, p.18

Anonyme (Pierron / équipement scientifique)
Modèle cellulaire végétale
Dimensions avec support 51 x 27,5 cm
Muséum d’Histoire naturelle, Auxerre
© Muséum d’Histoire naturelle, Auxerre : fig. 13, p.16

Laure Albin-Guillot
Micrographie décorative, 1931
Héliogravures sur papier teinté et métallisé [fac-similé sur tissu]
Coll. Bibliothèque Kandinsky, Musée national d’art moderne, Centre Pompidou
RLGF 946
© droits réservés © Centre Pompidou, MNAM-CCI- Bibliothèque Kandinsky / Dist.
RMN-GP : fig. 12, p.16

Jean-Pierre Bertrand
Sans titre 2, 1972
Film 16 mm noir et blanc, silencieux, 1min
Musée national d’art moderne / Centre de création industrielle, Paris
AM 2019-F40
Don de la famille Bertrand, 2019
© Jean-Pierre Bertrand / Adagp, Paris
© Centre Pompidou, MNAM-CCI/Hervé Véronèse/Dist. RMN-GP : fig. 2, p.6

Jean-Pierre Bertrand
La totalité des citrons, 1967
The planted garden, 2004
Citronniers ; citrons jaunes ; miroir : 121 x 121 x 0,8 cm ; caoutchouc
Dimensions variables
Collection fonds de dotation
Jean-Pierre Bertrand
© Jean-Pierre Bertrand / Adagp, Paris : fig. 21, p.35

Constantin Brancusi
Arbuste en fleur dans la cour de l’Impasse Ronsin, vers 1933/1934
Négatif gélatino-argentique numérisé ; 18 x 13 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 759 A. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Lis, vers 1933/1934
Négatif gélatino-argentique numérisé ; 18 x 13 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 749. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Cyclamen, vers 1933/1934
Négatif gélatino-argentique numérisé ; 18 x 13 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 750. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Cyclamen, vers 1933/1934
Négatif gélatino-argentique numérisé ; 18 x 13 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 751. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Branches dans un pichet, vers 1933/1934
Négatif gélatino-argentique numérisé ; 9 x 6,5 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 746. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Bouquet, vers 1933/1934
Négatif gélatino-argentique numérisé ; 18 x 13 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 744. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Timidité (1917). Bouquet en surimpression, vers 1933/1934
Négatif gélatino-argentique numérisé ; 18 x 13 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 743. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Tronc de marronnier dans l’atelier, vers 1933/1934
Négatif gélatino-argentique numérisé ; 15 x 10 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 753. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Tronc de marronnier dans l’atelier, vers 1933/1934
Négatif gélatino-argentique numérisé ; 9 x 6,4 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 754. Legs de Constantin Brancusi, 1957
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Constantin Brancusi
Tronc de marronnier dans l’atelier, vers 1933/1934
Négatif gélatino-argentique numérisé ; 15 x 10 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 755. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Tronc de marronnier dans l’atelier, vers 1933/1934
Négatif gélatino-argentique numérisé ; 15 x 10 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 756. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Autoportrait dans l’atelier : les Colonnes sans fin de I à IV, Le Poisson (1930), Leda (1926), en surimpression avec le tronc de marronnier aux rejets, vers 1934
Négatif gélatino-argentique numérisé ; 23,8 x 14,8 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 856. Legs de Constantin Brancusi, 1957

Constantin Brancusi
Autoportrait de Brancusi aux États-Unis ?, 1926
Négatif gélatino-argentique numérisé ; 9 x 12 cm
Musée national d’art moderne / Centre de création industrielle, Paris
PH 888. Legs de Constantin Brancusi, 1957

Isabelle Cornaro
Flowers, 2022
Film 16 mm, couleur, silencieux, 1min 16sec
Courtesy Isabelle Cornaro
© Isabelle Cornaro © photo : Isabelle Cornaro, courtesy de l’artiste : fig. 4, p.4 (détail), p.6

Marcel Duchamp
De plante de serre à fleur de pot / (le parfait jardinier), 1913
Note dactylographiée sur papier collée sur papier blanc
13,1 x 11,1 cm
Musée national d’art moderne / Centre de création industrielle, Paris
AM 1997-97 (3). Dation, 1997
© Association Marcel Duchamp / Adagp, Paris © Centre Pompidou, MNAM-CCI/ Philippe Migeat/Dist. RMN-GP : fig. 1, p.6

Julio González
Fleurs, vers 1895
Fer et cuivre
Musée national d’art moderne / Centre de création industrielle, Paris
AM 1190 OA (1); AM 1190 OA (2); AM 1190 OA (3); AM 1190 OA (4). Don, 1964
© Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn : fig. 23, p.37

Jean-Jacques Grandville
Les Fleurs animées, 1847
Facsimilé sur tissu, gravures coloriées par Charles Michel Geoffroy; publiées dans *Les Fleurs animées*, texte par Alphonse Karr et Taxile Delord, 1847, Paris, Gabriel de Gonet. Collections Salle Davout d’Eckmühl, Auxerre Inv. Eck. Arm. LXIV.1/86
© Collection Eckmühl, Ville d’Auxerre/
Frédéric Zaegel : fig. 5, p.12

Hessie
Végétation, avant 1978
 Broderie au fil rose flottant sur toile fine sur châssis
 98 x 110,8 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 1989-414.
 Donation de Daniel Cordier, 1989
 © Adagp, Paris © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist.
 GrandPalaisRmn : fig. 15, p.18

Ella Littwitz
Hora, 2022
 Bronze ; dimensions variables
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2022-1038. Don du Fonds Artis – Société des Amis du Centre Pompidou, 2022
 © Ella Littwitz & Harlan Levey Projects
 © Centre Pompidou, MNAM-CCI/Hélène Mauri/Dist. GrandPalaisRmn : fig. 24, p.37

Rose Lowder
Bouquets 1 à 10, 1994/1995
 Film cinématographique 16 mm, couleur, silencieux, 11min
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2000-F1437. Achat à l'artiste en 2000
 © Rose Lowder © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist.
 GrandPalaisRmn : fig. 18, p.22, 24

Rose Lowder
Bouquets 11-20, Notebooks, 2018
 Publication VSW Press. Tara Merenda Nelson Ed. [Fac-similé]
 Courtesy Rose Lowder et Visual Studies Workshop
 © Rose Lowder © Visual Studies Workshop : fig. 19, p.25

Michele De Lucchi
Lampe Sinerpica, 1978
 Métal laqué polychrome ; 76 x 19 x 17 cm ;
 Base lestée : 17 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 1998-1-10. Don de la Société des Amis du Musée national d'art moderne, 1999
 © Michele De Lucchi © Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist.
 GrandPalaisRmn : fig. 17, p.18

Dora Maar
Portrait de Lise Deharme au milieu de plantes, vers 1934
 Négatif gélatino-argentique numérisé ; 12 x 9 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (171)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale [Lilas], vers 1930
 Négatif gélatino-argentique numérisé ; 24 x 18 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (849)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale [Lilas], vers 1930
 Négatif gélatino-argentique numérisé ; 24 x 18 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (850)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale, vers 1930
 Négatif gélatino-argentique numérisé ; 30 x 24 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (851)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale, vers 1930
 Négatif gélatino-argentique numérisé ; 30 x 24 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (852)
 Achat à la Succession Markovitch, 2004
 © Adagp, Paris © Centre Pompidou, MNAM-CCI/Dist. GrandPalaisRmn : fig. 8, p. 10, p. 12 (détail)

Dora Maar
Étude florale, vers 1930
 Négatif gélatino-argentique numérisé ; 30 x 24 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (853)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale, vers 1930
 Négatif gélatino-argentique numérisé ; 30 x 24 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (854)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale [Roses], vers 1930
 Négatif gélatino-argentique numérisé ; 12 x 9 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (855)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale [Roses], vers 1930
 Négatif gélatino-argentique numérisé ; 12 x 9 cm
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (856)
 Achat à la Succession Markovitch, 2004

Dora Maar
Étude florale [Roses], vers 1930
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 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2004-0163 (858)
 Achat à la Succession Markovitch, 2004

Jill Magid
Hand-hacked Bouquet 1 de la collection « Out Game Flowers », 2023
 NFT, fichier numérique H264.mp4, boucle infinie
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2023-679. Achat, 2023
 © Jill Magid © Centre Pompidou, MNAM-CCI/Dist. GrandPalaisRmn : fig. 11, couverture et p.16

Charlotte Moth
Lurking Sculpture (Rotating Rubber Plant), 2016
 Impression 3D, résine epoxy, peinture, cuivre, base en marbre avec système de rotation électrique ; 59 x 48 x 46 cm. Édition 1/3 + 1EA
 Musée national d'art moderne / Centre de création industrielle, Paris
 AM 2017-382. Achat avec la participation du Groupe d'Acquisition pour l'Art Contemporain de la Société des Amis du Musée national d'art moderne, 2017
 © Adagp, Paris © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist.
 GrandPalaisRmn : fig. 9, p.14, 16

Olivier Mourgue
Lampadaire Fleurs, 1967
 Métal
 153 x 35 x 35 cm ; diamètre base : 26 cm
 Musée national d'art moderne / Centre de création industrielle, Paris.
 AM 1994-1-368. Don, 1994
 © Adagp, Paris © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist.
 GrandPalaisRmn : fig. 16, p.18

Vik Muniz
Flowers, 1999
 Portfolio : 6 épreuves gélatino-argentiques collées sur carton ; 33 x 28 cm
 Musée national d'art moderne / Centre de création industrielle, Paris.
 AM 2006-542. Donation de la Caisse des dépôts et consignations, 2006
 © Adagp, Paris © Centre Pompidou, MNAM-CCI/Jean-Claude Planchet/Dist.
 GrandPalaisRmn : fig. 7, p.12

Charles Philipard
Bouquet de fleurs, 1898
 Huile sur toile ; 130 x 98 cm
 Collection Musée d'Auxerre.
 1898.1. Don de l'artiste, 1898
 © Musée d'Art et d'Histoire de l'abbaye Saint-Germain/Frédéric Zaegel : fig. 3, p.6

Hugues Reip
Les Éléments, 2024
Les Éléments (Le Feu), 2024
 Fulgurite ; dimensions variables
 © Hugues Reip : fig. 20, p.31
Les Éléments (L'Air), 2023
 Bois de frêne, cristal ; 28 x 180 x 40 cm
Les Éléments (La Terre), 2024
 Bois de frêne, bifaces en silex du Vexin ; dimensions variables
Les Éléments (L'Eau), 2024
 Bois d'épicéa, fossiles de bivalves (Lophia Gregarea) ; dimensions variables
La terrasse, 2011
 Photographie
 © Hugues Reip : p.28

Roland Sabatier
Imaginaires dans un jardin réel (1963-2011), 2012
 Œuvre en 3 dimensions, 27 instructions
 « tremplins » ; dimensions variables.
Imaginaires dans un jardin réel, œuvre infinitésimales (1963-2011), Ed. Zero
 Gravita, Biella, 2012
 Collection de l'artiste
 © Roland Sabatier © Carlotta Cernigliaro : fig. 25, p.41

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The Saint-Germain Abbey

Opening hours

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from November 1 to December 31
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