




INTERNATIONAL GARDEN FESTIVAL I HORTILLONNAGES AMIENS

**FROM 26 MAY
TO 16 OCTOBER 2022**

 **art & jardins**
Hauts-de-France

 **Région**
Hauts-de-France

**46 artistic and landscaped creations
at the heart of the islands in the Hortillonnages of Amiens
To visit on foot or by boat**



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A unique landscape dynamic in the heart of a public space The artists, these “leading lights”

With the support of the Hauts-de-France Region, the association Art & Jardins | Hauts-de-France has committed to a unique landscape dynamic in the heart of a public space. The garden becomes a place for creation and experimentation.

Accompanied by Amiens Metropole and numerous committed sponsors, the International Garden Festival | Hortillonnages Amiens, seeks to promote the work of young creative landscapers both architectural and artistic in the Hortillonnages, an exceptional natural site. Situated on small islands, the gardens and the visual art exhibits form a poetic journey to the heart of this cultural landscape. During previous festivals, 182 works have been produced by 272 landscapers, architects and plastic artists and have been appreciated by more than 450 000 visitors.

This year, at the 13th edition of the International Garden Festival | Hortillonnages Amiens, twelve new productions can be found along the pedestrian access on the Île aux fagots, Chemin de halage, Amiens and by boat at the Port à fumier - rue Roger Allou in Camon: four gardens and five artistic exhibits as well as 2 projects by students at UFR of Art - University of Picardy Jules Verne. A photographic project is also proposed in partnership with the Institute of Photography for the Hauts-de-France region and Lille 3000.

The productions of Art & Jardins | Hauts-de-France respond, each with its specificity, to transform a cultural project into a societal and social project to question the challenges of tomorrow.

Since taking over the organisation of the International Garden Festival | Hortillonnages Amiens, the association Art & Jardins | Hauts-de-France has joined forces with the Mission for the Centenary of the First World War and the Ministry of the Armed Forces to design a landscaped route to the emblematic memorial sites of the First World War, the Gardens of Peace. The circuit will now be extended to the Grand Est region and will create a path of Peace to forty or so gardens.

In partnership with the Rectorates of Amiens and Lille, vegetable gardens in high schools have been created over the last two years by landscape gardeners, teachers and high school students in the five departments of Hauts-de-France.

The landscape tour continues along the Somme River with a new garden and, on the occasion of the tenth anniversary of the inclusion of the Mining Basin as a UNESCO World Heritage Site this year, three Citizen's Gardens will be created with the participation of the local inhabitants.

More than ever in this period which marks the return of war on the European continent, a global pandemic, uncertainties about the future of our planet, the suffering of nature but also of an ever more constrained humanity, the artists, these “leading lights”, express through their creations the singularity of what we really possess, of what we are or could be, of what has been bequeathed to us over the centuries. They constantly remind us of the beauty but also the fragility of this heritage: the intimate dialogue of man with the world around him.

We look forward to seeing you soon in our gardens.

Gilbert Fillinger,
Director Art & Jardins | Hauts-de-France

Potager embarqué, F. Morisseau ©A&J | HDF – photo : Yann Monel



Cabotans maraîchers, S. Larcin & B. Demeulemeester
©A&J | HDF - photo : Yann Monel

Jardin fortifié, studio audal
©A&J | HDF - image : studio audal



During the previous editions of the Festival, 182 works have been produced by 272 landscapers, architects et visual artists. These have been enjoyed by more than 450 000 visitors.

For the 13th edition, 12 new productions are dotted along the route of the Festival with 4 gardens and 5 artistic exhibits and also 2 student projects from the UFR of Art - University of Picardy Jules Verne.

A photographic project is also underway with the Institute for Photography of the Hauts-de-France region and UTOPIA/Lille 3000.

The 13th EDITION OF THE FESTIVAL

A joyful walk

Created in 2010 by Gilbert Fillinger, then director of the Maison de la Culture in Amiens, the Festival aims to promote the work of young creators in landscaping, architecture and art in the Hortillonnages, an exceptional natural site in the Amiens metropolis.

The gardens and art exhibits are located on islets and create a poetic journey that invites the public and residents alike to take a curious, amusing or

critical look at this unique natural environment, its history and its future.



How to access the Festival ?

• **On foot** > Enter by the Chemin de halage (towpath) onto the Île aux fagots and then onto the Robinson peninsula. From the boulevard de Beauvillé, follow the Malaquis path to the Rivery lake.
Free entrance

• **By boat** > Hire an electric boat at the Port à fumier, 35 rue Roger Allou, Camon for a 2.5hr island hopping tour.

Cabotans maraîchers, S. Larcin & B. Demeulemeester
©A&J | HDF - photo : Yann Monel

To summarise...

- > Open for 5 months from 26th May to 16th October
- > 26 parcels of land and islets in the heart of the 300 hectares of protected land of the hortillonnages
- > 46 landscaped exhibits including 11 new creations
- > A free pedestrian visit of 1 hour duration
- > A paid visit of 2.5 hours on a self-drive boat
- > A cultural and well-being programme from June to September.

Photo : *Le banquet cornélien*, Atelier du Dehors
©A&J | HDF - photo : Yann Monel

To go further...

> Copies are available



The 2022 edition

4 gardens, 5 artistic exhibits,

2 student projects from the UFR of Arts – University de Picardy Jules Verne

1 photographic project



Amiens > Île aux Fagots

Landscaped exhibits

- Fisher Tomlin and Dan Bowyer/ Remnant / 2014
- Agence Chorème, Le bois des rémanents - Prix AJAP 2018 / 2017
- Thrace design studio, The artful landscape velvet / 2022
- Studio Basta, Jardin a[c]cueillir / 2022

Visual art works

- Charles-Henry Fertin, Module-mouvement n°13 / 2017
- Céline Lastennet, Vestige / 2018
- Thomas Wattedled, Rien à ajouter / 2019
- Sylvie Bonnot, Géométrie de la chute / 2020
- Anne Houel, Cultures / 2020
- Céline Cléron, Nature permanente / 2021
- Keita Mori, Navette / 2021
- KoKou Ferdinand Makouvia, Akpaku / 2022
- Séverine Hubard, ABRI / 2022
- Patrice Dion, PAN / 2022

Amiens > Presqu'île Robinson

Landscaped exhibit

- Isabel Claus, L'écrin du marais / 2010

Visual art work

- Pierre-Alexandre Rémy, Les Hortillonnages en pli / 2013

Camon > Port à fumier

Boat trip

Floating reception pontoon

- Alexis Deconinck, Origami / 2020

Landscaped exhibits

- Florent Morisseau, Le potager embarqué / 2010 - Grand prix du concours national des jardins potagers 2012
- Fanny Anthoine-Milhomme et Jean-Philippe Teyssier, L'île de la Pépinière / 2010
- Élyse Ragueneau, Astrid Verspieren et Xavier Dumont, L'île perdu(e) / 2011
- Collectif Blah Blah Blah, Follow me I, 2013 + Follow me II / 2020
- Collectif MaDe, Pop-Up Island / 2015

- Manon Bordet-Chavanes, Marie Bregeon et Johann Laskowski, Sphère nourricière - 3e prix jardin 2016 - jardin pédagogique - Société Nationale d'Horticulture de France / 2016
- Collectif CLAP, Les berges sonores / 2016
- Solène Ortoli, La chambre des lisières / 2018
- Stéphane Larcin et Baptiste Demeulemeester, Cabotans maraîchers / 2019
- Piano Paysage + Atelier L., Le jardin brise-lames / 2019
- Green Resistance, Île était une fois / 2019
- Atelier du Dehors, Le banquet cornélien / 2020
- Atelier Faber, Roques / 2020
- Livia Kolb et Virginie Alexe, Élever la terre / 2021
- Alix Eoche-Duval & Cyril Servettaz, 3 kilomètres à la ronde / 2021
- studio audal, Jardin fortifié / 2021
- Sylvestre, Le rivage des cirses / 2021
- Les Marneurs et Collectif Dallas, La Cale / 2022
- Vergers Urbains, La Fascinatrice des Hortillonnages / 2022
- Thrace design studio, The artful landscape velvet / 2022

Visual art works

- Boris Chouvellon, Miroir aux alouettes / 2014
- Simon Augade, Affaissement / 2019
- Delphine Renault, Hutte / 2020
- Yuhsin U Chang, Mémoire d'arbre / 2020
- Ilona Mikneviute, Îlots / 2021
- Vincent Mauger, Laocoon / 2022
- Collectif H3o, L'île aux housses / 2022

Coming in 2022

- Gilles Brusset, Le pittoresque, l'abscisse et l'ordonnée / 2022

Photo : Cabotans maraîchers, S. Larcin & B. Demeulemeester
©A&J | HDF - photo : Yann Monel

THE NEW PRODUCTIONS

Le pittoresque, l'abscisse et l'ordonnée

Gilles BRUSSET

Visual artist / France

Gilles Brusset is a visual artist and landscape architect who graduated from the Schools of Architecture of Paris Belleville and Landscape of Versailles. He completes artistic projects under his name and manages projects for gardens and public spaces, with his agency Paysarchitectures. His works articulate differentiated fields (landscape, architecture, urbanism, engineering, art). He creates "landscaped sculptures", contextual works that can include expanses of living soil and plants.

The optical illusion in the Hortillonnages

This artistic project has created a series of mirages, an escape from reality, and kaleidoscopic games. Intrigued, we start by seeing a sort of slight shift in the landscape as if one image was sliding over another. The light takes hold, and 1000 reflections are seen that increase the differences which engulf the gaze and the imagination. The sculpture is a magical portal that opens onto the archipelago of gardens. When one enters inside and under the sculpture, one has the impression of a labyrinth of mirrors, an aviary of light or a cage of reflections where the exit is not always obvious.

Nature et culture

Between nature - preserved, idealised and restored - and us, the sculpture. To cross the perceptive airlock of the sculptures is to go on a journey in a proliferating and shimmering self-stable structure that seems to come out of the ground. Floating geometries seem to emerge from the texture of the landscape: these are appearances that represent an ongoing process (the invasion of the Alpine archipelago by structures). Is it a crystallization process? Is it a single rhizomatous organism or one with underground hyphae which we will see emerging from the ground here and there?

Imagery and picturesque

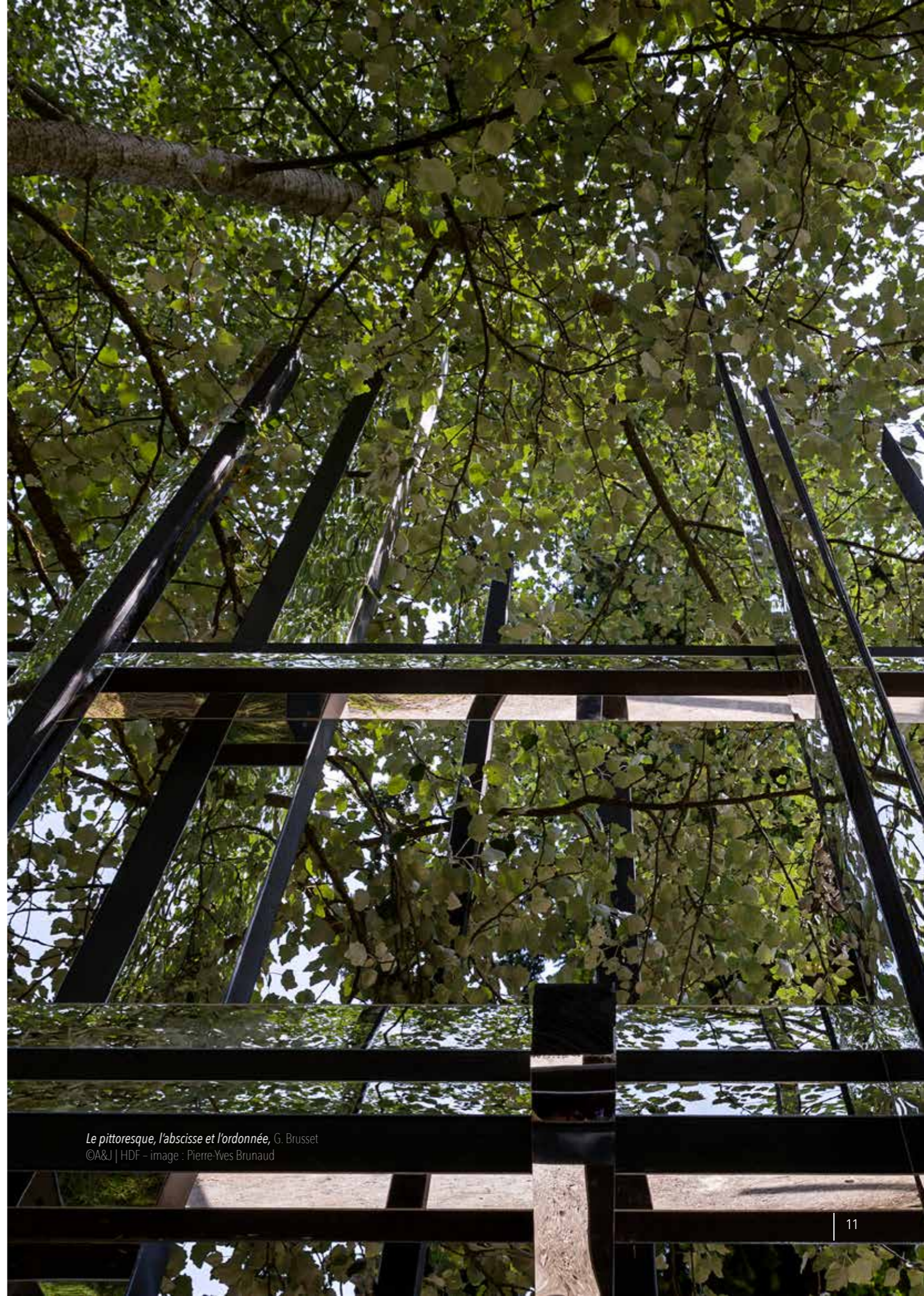
At one point, the optical illusion occurs, and the landscape is transformed into an image. By visual perception, by optical illusion, we no longer differentiate between what is a reflection and what is seen by the direct impression of light on the retina. Framed by mirrors, the landscape becomes a reflection of itself, an image.

Diffraction and illusion

The exhibit escapes from its status as an object. It appears like a mirage in the garden. The sculpture tapers towards its contours and blends into the landscape. We cannot detach it from its context, we no longer know how to detach the form from the background. Even more surprising, we will see the landscape itself dissolve, be sucked into it. With the links of the net, the structure of the sculpture pulls the landscape of the garden towards them. In the air, the mixture of the orthogonal three-dimensional framework of the sculpture with the picturesque undulations of the gardens of the Alpine Hortillonnages



To be installed in 2022



*Le pittoresque, l'abscisse et l'ordonnée, G. Brusset
©A&J | HDF - image : Pierre-Yves Brunaud*

Akpaku

Kokou Ferdinand MAKOUVIA

Visual artist / Togo

A graduate of the National Institute Supérieur d'Arts in Abidjan, the École Supérieure of Art and Design in Valenciennes, and the Beaux-Arts in Paris, Kokou Ferdinand Makouvia currently lives and works between Paris and Lomé. He has completed several creative residencies in the Netherlands: at De Ateliers (Amsterdam), at EKWC - European Ceramic Work Centre - (Oisterwijk) and at Kunstfort (Vijfhuizen). He has received several distinctions including the Salomon Foundation Residency Awards in 2021. He has been selected for the next Biennale de Dakar (Senegal) which will take place in May 2022 and will participate in the Biennale de Congo in the autumn of 2022. He is represented by the Sator gallery (Paris).



Creation 2022 Île aux fagots

Akpaku, calabash in Ewe (one of the languages spoken in Togo), is a fruit that is dried and has various uses and above all, has a symbolic function in certain African beliefs, that of a ritual object which can materialise the shape of the invisible world on Earth, serving to preserve sacred decisions between men and divinities.



In the Hortillonnages, the work of Kokou Ferdinand Makouvia continues this ritual. *Akpaku* summons the ancestors of this place for a conversation with the elements of the site, to reflect on the preservation of this environment and its identity. During the creation process, the artist collects small objects from the area around the site and collects souvenirs from the inhabitants of the towns nearby. The calabash is then filled with these finds and is hermetically sealed, it then forms the heart of a gigantic floating ceramic lettuce, in homage to the market gardening era of the Hortillonnages. Lettuce leaves come from the four elements of nature used for the production of ceramics: earth and water, then air and fire. Like protective walls, they constitute an intelligent architecture around the calabash, a "sacred space" of conversation between the living forces of the Hortillonnages. The exhibit then becomes a concentration of the energies on the site. The visitor is invited to participate in this *Akpaku* ritual, this great and infinite conversation, by saying a few words to a handful of earth that he then throws into the water next to the exhibit.

Akpaku, K. F. Makouvia ©A&J | HDF
image : Kokou Ferdinand Makouvia

PAN

Patrice DION

Photographer and visual artist / France

The *PAN* exhibit was born from observations, from silences... and from permaculture during the first lockdown. Patrice Dion discovered a process from the Anthotypie family which dates back to the 12th century, which he calls Helio-Chlorophyll-Type. It is a seasonal work that uses the sun to make the chlorophyll in fresh leaves react, a photosensitive pigment. After making a copy, Patrice Dion fixes it to a sheet, presses it behind glass with foam to maintain an even pressure and then exposes it to sunlight.

The images produced are unique and cannot be reproduced identically. In addition to an astonishing graphic result, they question the ecological footprint of man, the impact of his activities on the terrestrial ecosystem and the outlook for future generations. For Patrice Dion, this "visual journey leads us to meditate on our presence and the frenetic rhythm of our arrogant society with its artificial values. [...] It is a polysensory experience that immerses us in the dimension of a Book-Tree... without autumn."



Patrice DION
Patrice DION was interested in photography from a very young age and is an independent artist from the Beaux-Arts, Patrice Dion has developed his dreamlike universe with consistency and confidence, always engaging with those involved in culture. Concerned about the content and the form, underpinned by a central engine which is the human being and its landscape, he tries to forge an awareness of what surrounds us, by questioning the value of the way we look at things that are worthy of esteem. Patrice Dion is currently in residence at the Château Coquelle in Dunkirk.



Creation 2022 Île aux fagots

In partnership with the Institute of Photography for the Hauts-de-France region and with UTOPIA/Lille 3000



PAN, P. Dion ©A&J | HDF - image : Patrice Dion

La Fascinatrice des Hortillonnages

VERGERS URBAINS

Landscape / France

Vergers urbains is encouraging the public to question the human management of natural spaces. Where do we place the limit of human intervention? How can humans adopt a regulatory and accompanying role?

The visitor alights on the island and discovers an environment that is both strange and mundane. An inhabited space with an enigmatic presence. A being, half-monstrous, half-protective, the guardian for the Hortillonnages. It lives here somewhere. Its body spreads over the island like tree roots, sometimes coming out of the ground to guide us to the most mysterious places on the island. Half-awake, half asleep, all woven willow, it ensures the balance and regulates the life of the Hortillonnages. Its members guide the visit and indicate the accessible areas: an arm alongside the bank, a foot emerges from the ground on the perimeter of an agricultural plot, traces of human life. Sometimes it operates in a defensive role.

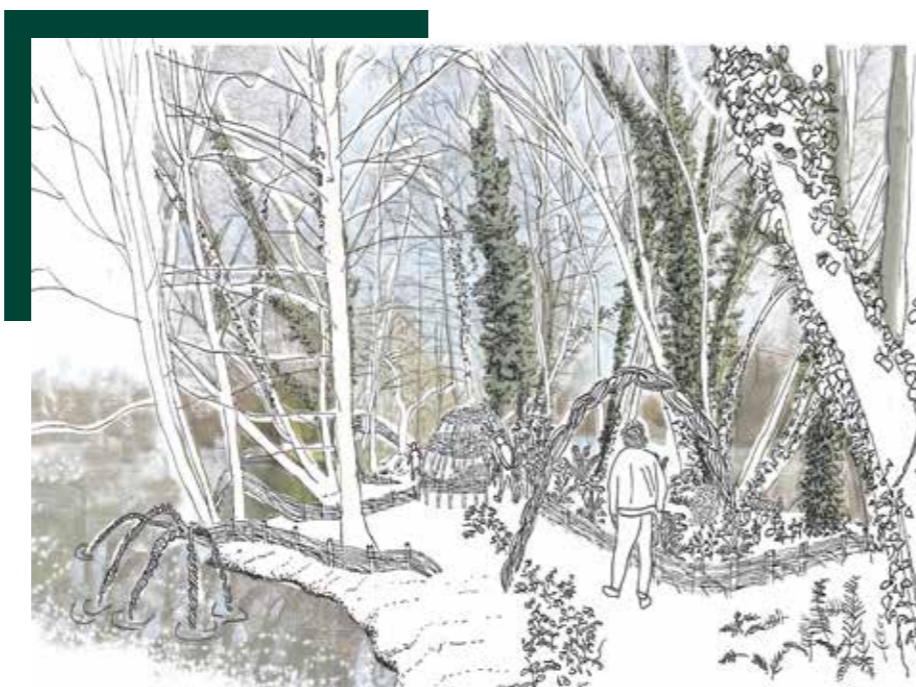


Creation 2022
Port à fumier

The progressive route forces the visitor to move in a space that has been built to a reduced scale to question the space he occupies on the site. The riverbank bears witness to human activity such as wooden decking, fascines or other ecological engineering techniques.

Little by little, human developments are becoming scarce and we enter a space of dialogue with the living: a space of market gardening and then of native spontaneous vegetation. At the end, the path disappears to give way to a wooded area where nature dominates.

Pauline Liatard, Axelle Rauturier and Thibault Elman met at the association Vergers urbains, a Parisian association that aims to make the city "edible" by involving city dwellers in their projects. Their sensitivity as landscapers leads them to be equally interested in design, field practice and animation with the public. The appropriation of spaces and their dimensions for food production are just as important as their artistic perspectives.



La Fascinatrice des hortillonnages, Vergers Urbains ©A&J | HDF - image : Vergers Urbains

Laocoon

Vincent MAUGER

Visual artist / France



Creation 2022
Port à fumier

Placed on the water, Vincent Mauger's sculpture moves and oscillates slightly. As he moves around the visitor might think of an unreal object, a digital representation sliding on a screen.

The soft and knotted shapes give the volume a natural and strange appearance. It does not evoke or convene any specific reference but recalls different natural plant shapes, animals or well-worked shapes such as knots. It somehow constitutes the plastic synthesis of these different elements. This sculpture seems to come from an oddity or an anomaly like the wink of an eye to the singularity of this exceptional site of the Hortillonnages.



The overall shape is produced by assembling different plates cut to size that fit together with an interlocking system. The exhibit seems to have been constructed as a complex volume that originally had a natural appearance that has been cut into thin evenly spaced slices and held in place in space; an unidentifiable sophisticated form that has been analysed and reconstructed schematically.

This structure made up of parallel straight lines and regular curved lines, forms in space a design like a scientific sketch. This gives the construction the appearance of an unfinished frame that is in the process of being assembled. The whole is perceived as a framework, like the heart of an undefined form.

Composed of in situ installations and sculptures, Vincent Mauger's exhibits confront real space with a representation of a mental landscape, a blank and undefined space. This superposition of a place and the materialisation of a place elsewhere creates a door to new imaginary worlds vast and unexplored. His proposals explore and question architecture, urban planning and organic structures.

They activate a movement, a journey that is both physical and mental. Vincent Mauger is represented by the Bertrand Grimont gallery (Paris).

Laocoon, V. Mauger ©A&J | HDF - image : Vincent Mauger

La Cale

Les Marneurs & Collectif Dallas

Landscape architects / Belgium, France



Creation 2022
Port à fumier

The *La Cale* project is part of the process of building and maintaining artificial islands. The soil dredged from the bottom of the water is brought to the surface and fills the supported banks of the island. The side effect of this traditional technique led the team to a device: a simple wooden wedge that carries the extracted silt using only the force of human arms to build megaliths of earth, the symbol of the Hortillonnages. A metaphor for the perpetual struggle of the site with its direct environment. The very nature of the Hortillonnages, this shaped, maintained, classified but unconditionally precarious landscape provides food for thought. The inclined slope of the wedge which breaks through the surface of the water and rises on the riverbank also tells the story of the instability of this environment, that of floods, depending on the season or even the general increase in water levels.



The shrinking wedge and the weakening banks are variables to anticipate in the long term. Thus, the visitor is led to think ahead, to be aware of the place he is visiting and the consequences of climate change on it: the Hortillonnages reduced, raised, disintegrated or disappeared altogether. The new mound of silt reveals its layers and its sediments: its anatomy, but also its fragility and instability. The top of the mound hosts the pioneer species of the riparian forest: Salix, Fraxinus, Alnus... This hanging garden bears witness to the fragility of the islands and the importance of maintaining the alluvial ecosystems. Perhaps it will become the surviving island of tomorrow... Its use is intended to be twofold, an installation that is as evocative as it is functional. The new jetty is a device for exploring the heart of an island from another angle. It is also an installation that encourages us to contemplate the environment in which it is located.

Les Marneurs: Antonin Amiot – Landscape designer and urban planner, Geoffrey Clamour and Julien Romane – architects and urban planners Dallas collective: Simon Lemutricy, Salomon Tyler, Camille Gaillard - Architects-builders. The collaboration between the Dallas collective and the Marneurs was born from a meeting near Brussels.

It brings together the Marneurs mastery of planning with the architectural and constructive skills of the Dallas collective. Together, they offer an answer at the intersection of scales and practices on the Hortillonnages site.

La Cale, Les Marneurs & Collectif Dallas
©A&J | HDF – image : Les Marneurs & Collectif Dallas

Jardin a[c]cueillir

Studio Basta

Landscape architect / Belgium

Pathways and relaxation in the middle of the small fruit bushes.

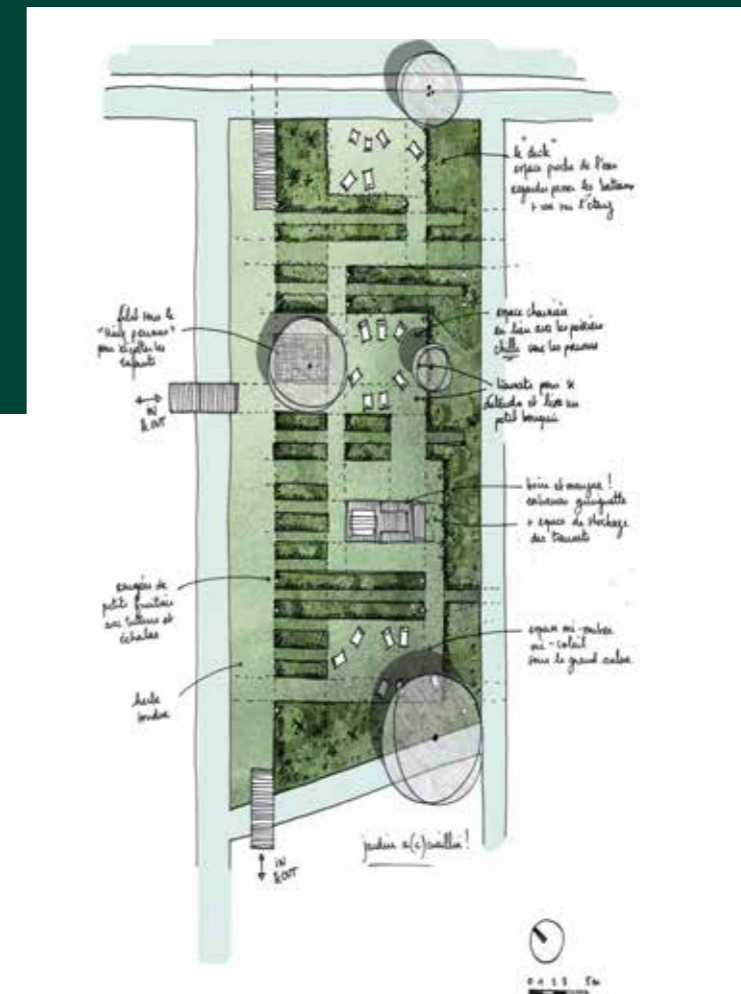
Pass by, pass by again and rest!

Point of entry and exit, the Jardin a [c] cueillir is both an area of welcome and a place of passage: visitors who visit the Festival will have to cross it twice to continue their journey of discovery to the landscape and artistic exhibits.

At the crossroads between the cultivated garden, the vegetable garden and the wooded wasteland which constitute the three typical spaces found in the Hortillonnages, the vegetation of the garden will be composed of a variety of small fruits (raspberries, red currants, etc.) planted among grassy paths. In the heart of the garden, a cabin serves as an outdoor café with a counter, a picnic table, deckchairs... And under the King prunus pear tree, a net turns into a fun seat for small children at lunchtime!

Landscape architecture and habitable gardens are the credos of Studio Basta. Each of their projects has great utility value and ease of use. Graduates in landscape architecture at the University of Wageningen in the Netherlands, the partners of Studio Basta work and live in Kortrijk in Belgium.

They consider the landscape as a system in which each place has its meaning. The soul or spirit of the place and the existing dynamics of a space are always the basis of their intervention.



Creation 2022
Île aux fagots

Jardin a[c]cueillir,
Studio Basta ©A&J | HDF –
image : Studio Basta

ABRI

Séverine HUBARD

Visual artist / France

Séverine Hubard is a French artist born in 1977 in Lille. She makes three-dimensional constructions using DIY rules: she uses materials for what she needs and not for what they were originally intended. She always takes into account life as it seems to be organised, Séverine Hubard diverts what she extracts from it, the agency according to her wishes, to confuse, to unbalance the spectator by offering a playful and subversive look. She is represented by Galerie Lily Robert (Paris) and Galerie Laurence Bernard (Geneva, CH).

For more than a year, Séverine Hubard has been thinking about the idea of protection. Do architectures protect us? How and from what to protect yourself? A shelter is a basic architectural structure or building that protects the local environment. As her research progressed, confusion arose between the shelter used to protect against attacks in times of war and the tool shed or the wood shelter at the bottom of the garden. The sculpture *ABRI* indeed takes up the plans of the Anderson shelter which first saw the light in English workers' gardens during the bombardments of the Second World War.

Creation 2022
Île aux fagots



An inexpensive domestic bomb shelter, it was distributed to poor families to be erected in their gardens for protection. During her research, Séverine Hubard discovered an archive image of an Anderson shelter covered with a gigantic stock of firewood. Always fascinated by the way firewood is stored and stacked, she associates this image with the Hortillonnages site, which must have served as a place of isolation to feed and heat the locals with wood during all kinds of crises. *SHELTER* is composed of a base that supports the stock of wood that hides the base. Here the firewood is not sheltered but shelters and hides the shelter. *ABRI* is an absurd

sculpture where the question of balance is essential. To evoke war through this exhibit is to evoke the past of a city that has suffered from it and to speak about it to all generations. In this sense, the sculpture becomes a monument erected to these anonymous silent witnesses of conflicts.

ABRI, S. Hubard
©A&J | HDF - image :
Séverine Hubard

The Artful Landscape Velvet

THRACE Design Studio

Visual artist / USA

"Well, I feel that we should always put a little art into what we do. It's better that way" Jules Verne

The Hortillonnages have contributed to local life in Amiens in several ways. From market gardening to the flowery pleasure gardens that brighten up the promenade, and with its growing tourist appeal, the Hortillonnages has been part of the landscape of the city of Amiens for centuries. The textile industry has also played an important role in regional development. Local textiles, often decorated with floral and plant motifs, have made the region prosperous and famous.

Driven by this identity and this heritage, the garden of Thrace design studio wishes to participate in the preservation of the local heritage by tackling the question of the erosion of the banks while celebrating the cultural richness of Amiens. The garden is made up of living willow cuttings placed on the bank and held in place by twine connected to stakes planted in the ground. The growing willow roots help to stabilise the riverbanks and young plants help preserve the natural landscape of the site and provide habitat for local wildlife.

Inspired by Jules Verne's quotation, the garden traces abstract plant patterns inspired by agriculture, the textile industry and local gardens. Three plant compositions are thus found in different places in the Hortillonnages.

The first traces with a white cord the pattern of an agricultural field of wheat and artichokes seen from above. The second takes up the theme of the textile industry and traces with willow branches crossed perpendicularly the structure of a fabric, decorated with an *Isatis tinctoria* in the white cord, a plant used for dyeing. Finally, the last composition is inspired by flower gardens and presents willow cuttings placed linearly, thus referring to the flower beds and the tulips of these plots.

Yuliya Dimitrova-Ilieva is an artist and designer, with a degree in painting and landscape architecture. Her varied professional experience includes painting landscapes in Spain, designing show houses in Bulgaria and participating in architecture and garden festivals in France, Spain and Portugal. She has held positions in landscape architecture firms in Oregon and California and has worked on projects ranging from memorials and museums to educational and stormwater management facilities. She is also co-founder of Thrace Design Studio, LLC.



The Artful Landscape Velvet, THRACE Design Studio
©A&J | HDF - image : THRACE Design Studio

Creation 2022
Île aux fagots &
Port à fumier

L'île aux housses

Collectif H3o

Visual artists / France

The exhibit of the H3o collective focuses on the invisible part of the territory: the underwater world. It displays various fauna to make it visible to visitors. Inspired by an object specific to the world of hunting, the duck caller, the group creates large stretch covers with images of underwater fauna printed on them.

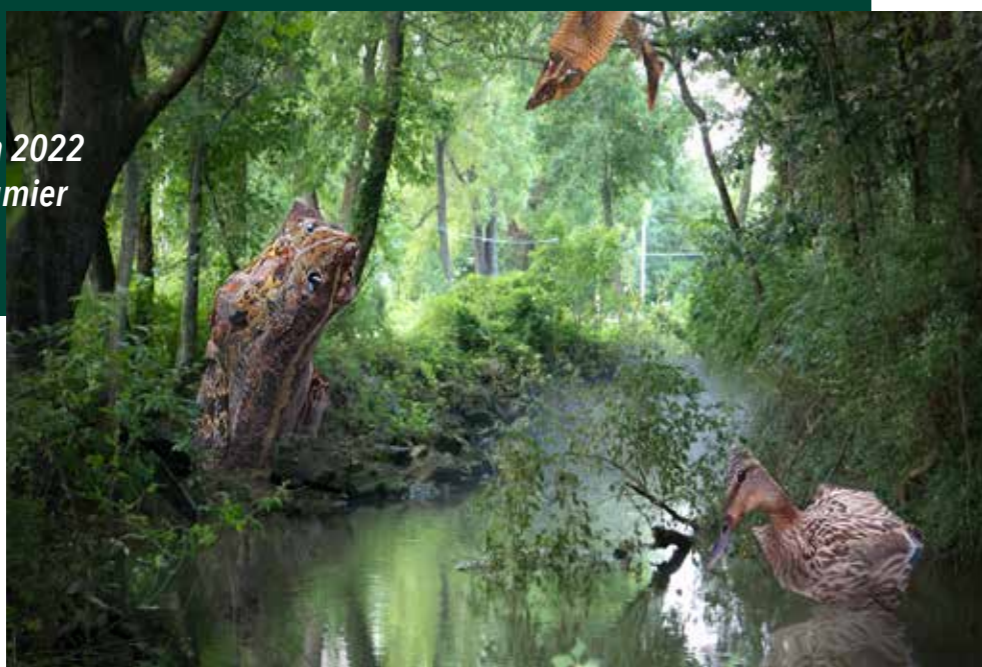
There is no question of some aquatic safari in the waters of the Hortillonages in search of the fleeting vision of a carp in its natural environment to inspire these printed covers, but rather of an iconographic harvest in the dry, at the most abundant source: fishermen's photo albums.

Located on two islets accessible by boat, their fabric creatures unfold in situ, adapting to the Hortillonages, swallowing its elements to take shape. In this way, eels, pike, perch and catfish populate the place, sometimes camouflaged, sometimes exuberant, revealing to visitors just what is sleeping under their boats.

H3o is a collective that probes the aquatic bottom of the French fishing environment using original and sometimes incongruous devices. Founded after a miraculous fishing trip, it brings together Baptiste Carluy, painter-fisherman, David Perreard, videographer-magician and Iommy Sanchez, props maker. Through the production of films, sculptures and installations, the collective seeks to make the underwater world visible in an original way.



Creation 2022
Port à fumier



L'île aux housses, Collectif H3o ©A&J | HDF - image : Collectif H3o



Samarobriva, Collectif Les Éphémères
©A&J | HDF - photo : Yann Monel



**In partnership with the UFR of Art
UPJV Amiens**

For the third time at the International Garden Festival | Hortillonages Amiens, in partnership with the UFR of Art UPJV Amiens, students from the UFR of Arts University Picardy Jules Verne Amiens, are invited to use a cabin on one of the plots of the Hortillonages.

Each selected group assumes control of the 4 walls of the cabin to offer a creation that weaves a unique dialogue with the site and its history. Two of the exhibits can be visited by boat.

A PANORAMA OF EXHIBITS FROM PREVIOUS EDITIONS

3 kilomètres à la ronde

Alix EOCHE-DUVAL

Landscape / France

Cyril SERVETTAZ

Landscape / France

Alix Eoche-Duval is a graduate of the National School of Architecture and Landscape in Bordeaux. His thesis «Detroit: discovering a new urbanity» involved working with the communities that are reinventing Detroit. His practice is based on interdisciplinarity, enriched by collaborations with landscapers, urban planners and architects. It has specific know-how in terms of design (school groups with Archi5), consultation (Parc Robespierre in Bagneux), co-design and co-production.

Cyril Servettaz is a graduate of the National School of Architecture and Landscape in Bordeaux.

Bees roam an area of up to 3 kilometres collecting pollen and nectar from the flowers they feed on. The survival and well-being of a bee colony, like many other pollinating insects, depends on the ecological and agricultural diversity of the immediate environment.

If we look at 3 kilometres around the Hortillonnages this diversity can be found: a renowned market garden, extensive cereal crops around Amiens and a few fruit trees scattered here and there in the mosaic of the market gardens and the allotments.

The approach of the landscapers is to make the garden a repository of the varietal richness present 3 kilometres around their garden. The garden resonates and enters into dialogue with its surroundings thanks to the foraging power of bees.

It becomes a privileged place to collect the various pollens and nectars that can be found in the Hortillonnages.

Since time immemorial the quality of pollination by the bees has improved the reproduction of the plants that nourish us.

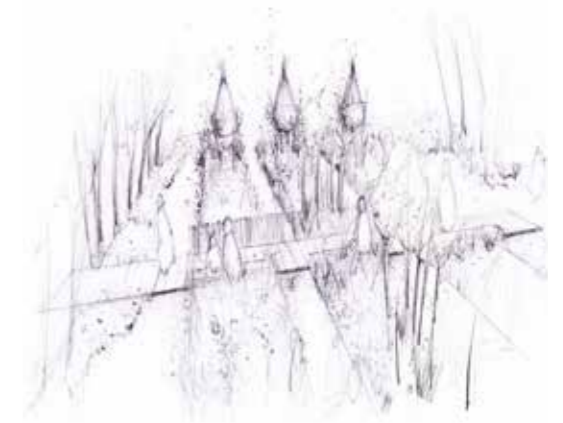
Some become tastier or more fertile others are sweeter or have a higher level and more qualitative oil content. It is therefore a story of co-evolution that is woven into this trio of Man / Bees / Production. It is this relationship of interdependence that is depicted and emphasised in this garden, to focus public attention on it.



Creation 2021
Port à fumier



The staging of the garden questions the importance of the agricultural diversity present in the 3 kilometres and therefore questions us about the survival of bees and our self-sufficiency.



Three main themes of production are illustrated here, in three lines that echo the garden motif: field crops, fruit trees and market gardening.

The three woven willow hives inserted within these three lines are positioned as guardians and guarantors of these rows, symbols of the food production that nourishes us.

The willow, a common plant in the Hortillonnages, becomes a motif for building and supporting these refuges for life. The central deck is the symmetrical line separating the inaccessible area occupied by the beehives from the rest of the garden.

This central line acts like a point of geometric and mental reflection on this interdependence and complementarity: Bees / Man / Food.

*3 kilomètres à la ronde, A. Eoche-Duval & C. Servettaz
©A&J | HDF - photo : Yann Monel*



Nature permanente

Cécile CLÉRON

Visual artist / France

Creation 2021
Île aux fagots

Cécile Cléron's exhibits very often arise from a shift or a telescoping of things. She likes to establish a web of communication between history and nature, art and archaeology, or classical works. Her creations bring to mind numerous images, each image revealing another, and evoking stories where fabulous things are born from the prosaic while bringing a strange temporality to the present.

In her exhibit, ironically titled *Nature permanente*, she humorously mixes the archetype of female anti-seduction - the curler - with the romantic and ornamental aura of the weeping willow described in literature as the tree of melancholy and nostalgic memory.



Nature permanente is a cross between, a telescoping between the «hair» of the weeping willow and an apparition almost animist, like a ghostly presence weaving a link between plant and human. The object «curler» makes the weeping willow the subject and anthropomorphises it, bringing it into the human sphere, giving it an ancestral «spirit» in the manner of animist ontologies.

The Île aux Fagots takes on the air of a sacred forest ... For the artist, the relationship to memory like the game is woven into the distraction, like a persistent tension between what is fixed and what is in motion, between permanence and impermanence, origins and evolution, fundamentals and inventions, the balance is played out in the mischievousness of the artist and the pleasure of the visitor.

Cécile Cléron uses a research technique that is memorial, historical, encyclopaedic and archaeological. Her exhibits emerge from an encounter between memories often linked to her personal experience, her childhood and the discovery of an object, a word or a buried story. The materials used are as fragile and precious as her reminiscences - the result of a sensation, a game, a shock. She often works in collaboration with artisans to reactivate disappearing techniques and gestures. Between discovery and teaching, she creates poetic and humorous passages between different territories and different stories. - Julie Crenn

Nature Permanente, C. Cléron
©A&J | HDF - photo : Yann Monel

Navette

Keita MORI

Visual artist / Japan

Creation 2021
Île aux fagots

On the Île aux Fagots, we see a small golden boat called *Navette* floating on the water ... In this region intimately linked to textiles since the Middle Ages, the boat symbolises for the artist the shuttle used on the looms, a tribute to the flourishing past of the Amiens textile industry. The artist here tries to promote the interaction between his practice of «drawing» by materialising it, and the perception that the visitor may have of it when discovering it in a public space, that of the Hortillonnages.



Since 2011, Keita Mori has been developing his technique in his drawings: with a glue gun, he applies lines of glue to paper or a wall. The uniform lines, obtained with the lines, symbolise the component elements of a «system» or a «society»; they testify to a temporary and ambiguous reality, to plastic research on «fragments of the world» such as movement, time and space.

With the shuttle crossing the fabric from right to left, the artist reveals a new line. The chain of movements that pierces through both sides of the material is also an allegory of «birth» which is repeated endlessly in the world in which we live. With *Navette*, it is an original «texture» of the city that reveals the invisible exchanges between a large audience and a work of art, between a stable world and a moving world; as if the history of Amiens had been woven again.

Japanese artist Keita Mori lives and works in Paris. After studying at the Tama University of Art (Tokyo), he completed his training at the University of Paris VIII in Master and the National School of Fine Arts in Paris under the sponsorship of the Government of Japan - Agency for cultural affairs. In 2017, a personal exhibition was dedicated to him at the Drawing Lab Paris for the opening of the centre. His works are part of several private and public collections including «1 immeuble, 1 œuvre» under the aegis of the Ministry of Culture and the Emerige Endowment Fund (Massy), the FRAC PACA (Marseille) and the FRAC Nouvelle-Aquitaine MÉCA (Bordeaux). He is represented by the Galerie Catherine Putman.

Navette, K. Mori
©A&J | HDF - photo : Yann Monel

Le rivage des cirses

SYLVESTRE
Etienne Lapleau & Louis Richard

Landscapers / France

The Sylvestre workshop, from the Latin sylvia, «from the forest», is a partnership born from their meeting at the National School of Landscaping in Versailles. The workshop's approach is based on observation of the site to design spaces that interact with the landscape and welcome everything wild. The landscapers place the gardening gesture in the movement of places, in the dynamic of their ecology. They conduct their workshop projects with the joy of sharing their relationship with the living. Located in Touraine, the workshop is part of the Nova-Bat cooperative and works in landscaping, from the creation of a garden to the design study.

The market gardeners saw the fertile potential of the wild marshes long ago. They established a dialogue between water and land, between the habitat and human activity. Today, the power of nature is eroding the ancient structure of the water gardens. On the plains, intensive agriculture erases the old field boundaries and stretches the landscape. The market gardener looks at the meadow which has taken over the garden and his eyes are drawn to the Cirsium which grows on the fallow land with its large, pale coloured stems.

The marsh Cirsium, this old vegetable of the meadows, is sown by the wind in the mixture of other grasses. Both thistle and vegetable, wild and companion of cultivated places, a little-known plant belonging to an undervalued botanical genus, it stands on the border between the wild world and the domestic world, charming the sight and the taste.



The garden stages this meeting and develops around the *Cirsium oleraceum* or cabbage thistle. For the picker, the presence of the cabbage thistle transforms the forest into a garden and the meadow into a crop. Growing spontaneously in damp places and on the banks of rivers in the north and east of France, the cabbage thistle finds a favourite territory in the Hortillonnages of Amiens.

The visitor discovers this little-known plant in its environment among its companions of wet meadows and megaphorbiaies. Inspired by the concept of para culture, a form of culture within the very heart of the wilderness, Atelier Sylvestre considers the spontaneous environment of the Hortillonnages as a garden. When landing on *Le rivage des cirses*, the visitor is invited to dream of new forms of a garden where the gardening gesture accompanies the dynamics of the environment.

Le rivage des cirses, Sylvestre
©A&J | HDF - photo : Yann Monel

Le Jardin fortifié

STUDIO AUDAL

Architects Landscapers / Holland

Humanity recognises itself as the main cause of climate change, the destruction of environments and the extinction of hundreds of animal and plant species. So now is the time to turn things around.

This time it is nature that draws on the resources of mankind. In the Hortillonnages of Amiens, a small island is the scene of a turnaround. A garden where military engineering technology, as used in human citadels, becomes the inspiration for a fortified ecosystem. The covered way where the soldiers stood guard is replaced by a thorny bank, populated by plants with resplendent foliage and sharp thorns. It provides perfect shelter for reptiles and rodents and keeps the invaders at bay.

The flooded ditch, which together with the outer wall formed the city ramparts, is covered with aquatic plants. Logs provide the ideal habitat for amphibians and insects, protecting them from voracious fish and curious hands. Using only recycled, natural and local materials, this is the opportunity to recreate valuable habitat, habitat which is quickly disappearing. An anthropocentric design of a garden, in the long term, could allow the identification and re-establishment of species in decline.

Founded in 2020 in Rotterdam by Quentin Aubry and Zeger Dalenberg, studio audal is at the crossroads of the following disciplines: architecture, town planning, design, art and landscaping. By making narration its primary tool, studio audal reveals the atmosphere of the contexts and unfolds the history of its usage to link it to that of the project, from its concept to its detail, and thus transports the reader-visitor directly to the heart of an idea.

Creation 2021
Port à fumier



Jardin fortifié, studio audal ©A&J | HDF - photo : Yann Monel

Élever la terre

Livia KOLB

Landscape Designer - Illustrator / Morocco

Virginie ALEXE

Urban landscaper / France

Livia Kolb and Virginie Alexe form a complementary team that combines artistic sensibility, botanical knowledge and technical know-how. They both originate from the Mediterranean which marks their sensitivity as landscapers and their attraction to tried and tested landscapes. In their landscape projects, they imagine poetic spaces to talk about heritage and local crafts. Interpreting the site's constraints and issues is also an opportunity to question representations. Above all, they give pride of place to the diversity of living things in all their forms.

The garden is a story of traditional agriculture in a humid environment the world over. It is a tribute to these unique and highly ingenious agricultures, which have learned over time to deal with the fluctuations of water. Water is a natural sculptor, it creates a landscape of contours, and it designs a labyrinth. It allows the irrigation and drainage of plots cultivated in wetlands. The scenography imposed by the course of the water over the fragmented land becomes the structure of the garden. The abundance of water offers incredible biodiversity that gives the marshes a rare beauty and creates very fertile land.



Raise the Earth sets out to discover these raised areas of earth in the landscape. The journey leads to five compositions, five fragments of traditional agricultural heritage. South American camellones are shaped by cultivation beds that remind us of a «corrugated iron» silhouette. Corn, beans and squash are grown there, the virtuous association of which - in the garden or on the plate - gives them the name of the «three sisters».

Across the world, cultivation techniques create a collection of shapes: ridge, mound, raised plank, platform, long strip of earth, cavaillon, ditch, furrow ...

Élever la terre, L. Kolb & V. Alexe
©A&J | HDF - photo : Yann Monel

Îlots

Ilona MIKNEVICIUTE

Visual artist / Lithuania

Creation 2021
Port à fumier

Safeguarding heritage sites and environmental issues are subjects to which Ilona Miknevičiute is particularly attached. The Amiens Hortillonnages is one of those exceptional ecosystems that inspires her, with its landscapes that combine bodies of water, islets, gardens and cultures, in which the relationship between man and nature has been forged over the centuries.

Developed by man since the Middle Ages, the Hortillonnages form a natural environment of marshes. The extraction of peat, used as fuel, has greatly contributed to the shaping of the current site; human interventions have gradually redesigned the landscape. Like an echo of this relationship between man and nature, the artist creates an enigmatic landscape by designing a set of islands on Clermont lake.



The Islets, with rounded volumes and bloated shapes, evoke the peaks of volcanoes that have emerged from the water. Composed of plants mounted on a light metal structure that is hollow inside, they are made using the technique of mosaic culture, a technique that consists of composing three-dimensional models of plants according to their colours and sizes. Rocking by the movement of the water, the islets contribute to the evocation of a utopian landscape while questioning our ecological future.

These mysterious installations, inscribed in the majestic Hortillonnages space, call for a return to nature, to a more natural environment.

Lithuanian artist Ilona Miknevičiute has lived and worked in France for 20 years. Sometimes staying away from the usual places dedicated to creation and exhibition, she develops projects that are often involved. The relationships between the work, the place and the viewer are of particular interest to her. Ilona uses different media such as sculpture, installation and video. Recently, her artistic research has prompted her to take an interest in environmental issues. It was by crossing art and ecology that she began to experiment with projects around the association of the living and the non-living in a sculptural form. The visual artist thus questions a possible cohabitation between the plant and the sculpture.

Îlots, I. Miknevičiute
©A&J | HDF - photo : Yann Monel



Roques, Atelier Faber ©A&J | HDF - photo : Yann Monel



FOR THE DURATION OF THE FESTIVAL

The Festival is also explored through a cultural and well-being programme. Acoustic concerts in partnership with La Lune des Pirates, tours with the Amiens Comic Strip group, Well-Being with the Amiens Metropole Tourist Office, live shows as part of Lille3000 and themed guided tours are programmed throughout the 2022 season.

©DR



A GENTLE STROLL

Arranged on islets, the gardens and artistic exhibits offer an easy visit on foot or by boat, which encourages us to question the links between nature, culture, agriculture and heritage concerning the many impacts caused by climate change.

Installed on 26 plots on the Île aux fagots in Amiens (chemin de halage) and on the Clermont Lake in Camon, the 46 exhibits fully integrate in their reflection and their design the contemporary issues of sustainable development and the evolution the environmental challenges: preservation of the ecosystem, weakening of the riverbanks, water resources, food production and food quality.



©A&J | HDF



The philosophy of the Festival, supported by proposals for mediation and workshops adapted to all, aims to promote, perpetuate and raise awareness of this green heritage.

Committed to the values of solidarity, the Art & Jardins I Hauts-de-France association participates in the solidarity economy by redistributing the food produced, by coordinating a long-term integration project to maintain the gardens and by recruiting volunteers in civic service to meet and guide the public.

Artistic creation & green heritage

The landscaped and artistic exhibits are located on different plots of land on the Île aux Fagots along the Chemin de halage Amiens or at the Clermont lake accessible from the Port à Fumier in Camon. The landscape and artistic exhibits all integrate in their reflection and their design the contemporary issues of sustainable development and changes in environmental issues: the preservation of the ecosystem, the weakening of riverbanks, water resources, food production and food quality. It is also a gentle walk providing the opportunity to question the links between nature, culture, agriculture and heritage and the many impacts caused by climate change.

The Festival aims to enhance, perpetuate and promote this green heritage by offering meetings and workshops suitable for all.



272

young artists, landscapers, architects, visual artists have participated since the first Festival

25

landscaped exhibits

314

plant species used, planted, sown...

450 000
visitors

since the Festival began

**KEY FIGURES
OF THE FESTIVAL**

16

persons employed in the insertion project

12 new
productions in 2022

A Festival in the heart of a protected area

740 acres
40 miles of streams

21

artistic exhibits

22

Wooden motorboats

Map of the Art & Jardins I Hauts-de-France exhibits

Jardins de la Paix | Hauts-de-France

Aisne

Braine

- 1 Jardin de la Paix danois / 2021

Croonne

- 2 Jardin de la Paix allemand / 2018
- 3 Jardin de la Paix italien / 2018
- 4 Jardin de la Paix marocain / 2018

Nord

Flesquières

- 5 Jardin de la Paix franco-britannique / 2020-2021

Le Quesnoy

- 6 Jardin de la Paix belge / 2018
- 7 Jardin de la Paix néo-zélandais / 2018

Oise

Compiègne - Clairière de l'Armistice

- 8 Jardin de la Paix franco-allemand / 2018

Pas-de-Calais

Arras

- 9 Jardin de la Paix écossais / 2018
- 10 Jardin de la Paix néo-zélandais / 2021-2022

Neuville-Saint-Vaast

- 11 Jardin de la Paix tchèque et slovaque / 2019
- 12 Jardin de la Paix polonais / 2020-2021

Notre-Dame-de-Lorette

- 13 Jardin de la Paix français / 2018-2020

Richebourg

- 14 Jardin de la Paix portugais / 2021-2022
- 15 Jardin de la Paix indien / 2022

Vimy

- 16 Jardin de la Paix canadien / 2018

Somme

Amiens

- 17 Jardin de la Paix australien / 2021-2022

Noyelles-sur-Mer

- 18 Jardin de la Paix chinois / 2021

Péronne

- 19 Jardin de la Paix irlandais et nord-irlandais / 2018

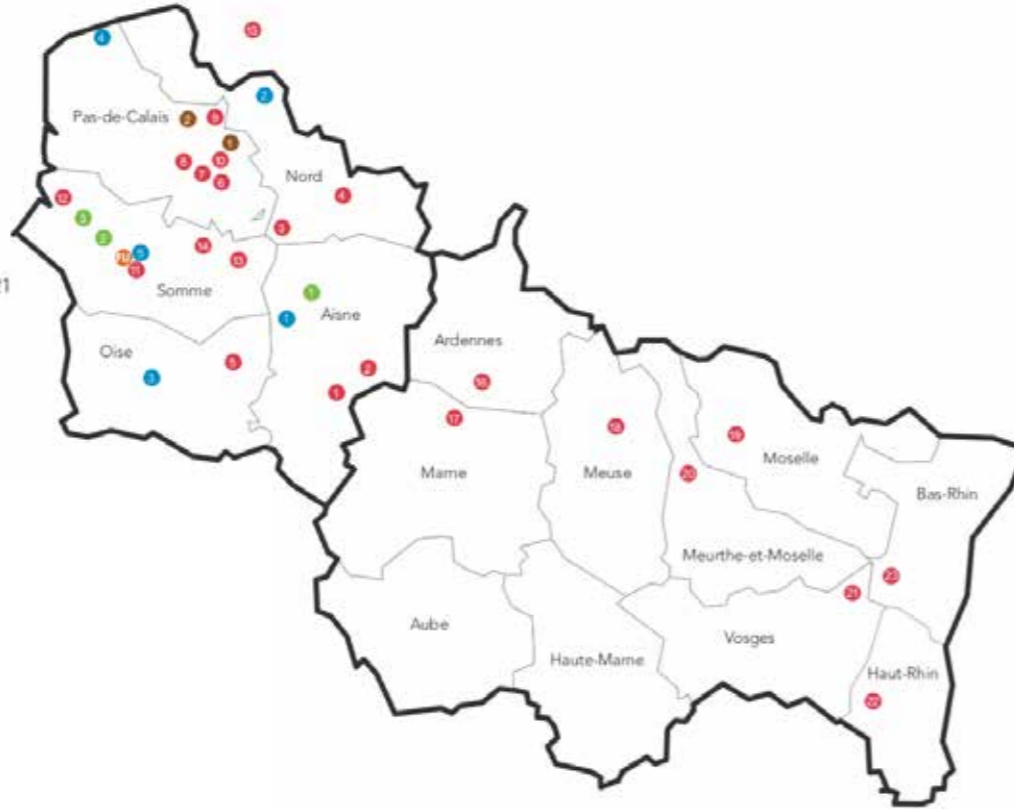
Thiepval

- 20 Jardin de la Paix anglais / 2018
- 21 Jardin de la Paix gallois / 2018

Jardins de la Paix | Belgique

Passchendaele

- 22 Jardin de la Paix français / 2019



Jardins de la Paix | Grand Est

Ardennes

- 23 Vouziers / 2021

Mame

- 24 Souain-Perthes-lès-Hurlus / 2021-2022

Meuse

- 25 Douaumont - 4 jardins / 2022

Moselle

- 26 Metz / 2021-2022

Meurthe-et-Moselle

- 27 Montbailly / 2021-2022

Vosges

- 28 Ban-de-Sapt / 2022

Haut-Rhin

- 29 Wittenler - Hartmannswillerkopf / 2022

Bas-Rhin

- 30 Schirmeck / 2023

Jardins citoyens | Bassin minier

Pas-de-Calais

- 31 Calonne Ricouart - ancienne cité Ouvrière

- 32 4 jardins / 2020-2021

- 33 Grenay - Îlot Saint-Louis

- 34 1 jardin + 1 verger / 2020

Jardins de la Vallée de Somme

Aisne

- 35 Saint-Quentin / 2018

Somme

- 36 Abbeville / 2018

- 37 Long / 2018

- 38 Festival international de jardins | Hortillonnages Amiens

Potagers dans les lycées | Hauts-de-France

Aisne

- 39 Chauny / 2021

Nord

- 40 Lille / 2021

Oise

- 41 Clémont-de-l'Oise / 2021

Pas-de-Calais

- 42 Calais / 2021

Somme

- 43 Amiens / 2021

ART & JARDINS I HAUTS-DE-FRANCE

To transform a cultural project into a societal project while questioning the challenges of tomorrow

- To assert itself as a production structure
- To support landscape, architectural and plastic creation, with a particular focus on young designers
- To integrate societal and environmental challenges in each of the exhibits
- To encourage professional integration thanks to a long-term insertion workshop and accreditation for volunteering in civic service
- To meet and educate the younger generation about artistic and landscape creation
- Carry out participatory and inclusive actions with citizens
- Encourage reflections on Peace, its memory and its preservation
- To promote and preserve the cultural and environmental heritage
- To develop the attractiveness and to influence the territories
- To build European and international partnerships around artistic, ecological and landscape issues, and the question of art and of peace.

The International Garden Festival jardins | Hortillonnages Amiens is supported by Région Hauts-de-France, Conseil départemental de la Somme & Amiens Métropole.

Institutional partners : L'Europe s'engage en Hauts-de-France avec le FSE - Préfecture de la Région Hauts-de-France - Maison de la Culture d'Amiens - Agence du Service Civique - Union européenne et Europa Nostra.

With the support of the Club des entreprises : Groupe Caisse des Dépôts-Mécénat - Gueudet Automobile - Groupe Duval - Fondation de France - Fondation d'entreprise AG2R La Mondiale - Fondation VINCI pour la Cité - EDF - SOPELEC - ENGIE - Fonds de dotation Crédit Agricole Brie Picardie Mécénat et Solidarité - ENEDIS - Fondation Caisse d'Épargne Hauts-de-France.

Media Partners : Télérama, Le Figaro, Beaux-Arts Magazine, Le Courrier Picard, France Bleu Picardie, France 3 Hauts-de-France.

Île était une fois, Green Resistance ©A&J | HDF - Green Resistance - photo : Yann Monel

Press Visuals

Creations 2022



ABRI, Séverine Hubard ©A&J | HDF - Séverine Hubard



La Cale, Les Marneurs & collectif Dallas ©A&J | HDF - Les Marneurs & collectif Dallas



Le pittoresque, l'abscisse et l'ordonnée, Gilles Brusset ©A&J | HDF - Gilles Brusset



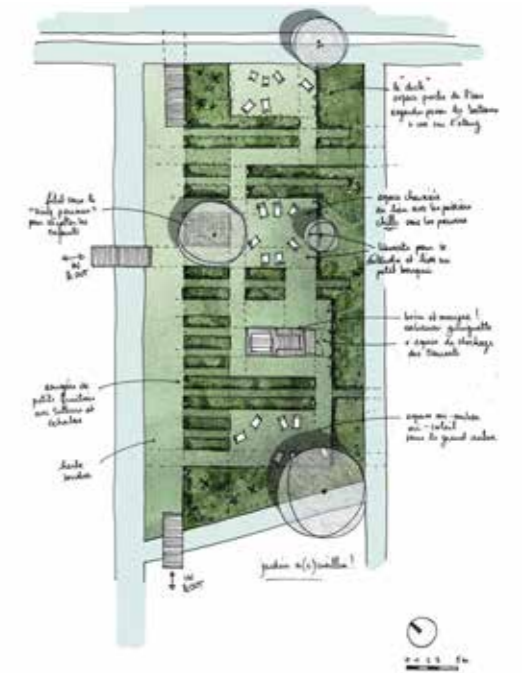
PAN, Patrice Dion ©A&J | HDF - Patrice Dion



Laocoon, Vincent Mauger ©A&J | HDF - Vincent Mauger



L'île aux housses, Collectif H3o ©A&J | HDF - H3o



Jardin a[c]cueillir, Studio Basta ©A&J | HDF - Studio Basta



Akpaku, Kokou Ferdinand Makouvia ©A&J | HDF - Kokou Ferdinand Makouvia



La Fascinatrice des Hortillonnages, Vergers Urbains ©A&J | HDF - Vergers Urbains



The artful landscape velvet, Thrace design studio ©A&J | HDF - Thrace design studio

Press Visuals

Creations from previous editions



Potager embarqué, F. Morisseau ©A&J | HDF - F. Morisseau - photo : Yann Monel



Île était une fois, Green Resistance ©A&J | HDF - Green Resistance - photo : Yann Monel



Miroir aux alouettes, B. Chouvellon ©A&J | HDF - B. Chouvellon - photo : Yann Monel



Chambre des lisières, S. Ortoli ©A&J | HDF - S. Ortoli - photo : Yann Monel



Les berges sonores, Collectif CLAP ©A&J | HDF - Collectif CLAP - photo : Yann Monel



Nature Permanente, C. Cléron ©A&J | HDF - C. Cléron - photo : Yann Monel



Roques, Atelier Faber ©A&J | HDF - Atelier Faber - photo : Yann Monel



Origami, A. Deconinck ©A&J | HDF - A. Deconinck - photo : Yann Monel



Hutte, D. Renault ©A&J | HDF - D. Renault - photo : Yann Monel



Le banquet cornélien, Atelier du Dehors ©A&J | HDF - Atelier du Dehors - photo : Yann Monel



Roques, Atelier Faber ©A&J | HDF - Atelier Faber - photo : Yann Monel



Le rivage des cirses, Sylvestre
©A&J | HDF - Sylvestre - photo : Yann Monel



Îlots, Ilona Miknevičute
©A&J | HDF - Ilona Miknevičute - photo : Yann Monel

Press Visuals

Creations from previous editions



Mémoire d'arbre, Y. U Chang
©A&J | HDF - Y. U Chang - photo : Yann Monel



Élever la terre, L. Kolb & V. Alexe
©A&J | HDF - L. Kolb & V. Alexe - photo : Yann Monel



Navette, K. Mori
©A&J | HDF - K. Mori - photo : Yann Monel



Affaïssement, S. Augade
©A&J | HDF - photo : Yann Monel




Cultures, A. Houel
©A&J | HDF - A. Houel - photo : Yann Monel



3 kilomètres à la ronde, A. Eoche-Duval & C. Servettaz
©A&J | HDF - A. Eoche-Duval & C. Servettaz - photo : Yann Monel



Le banquet cornélien, Atelier du Dehors
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