



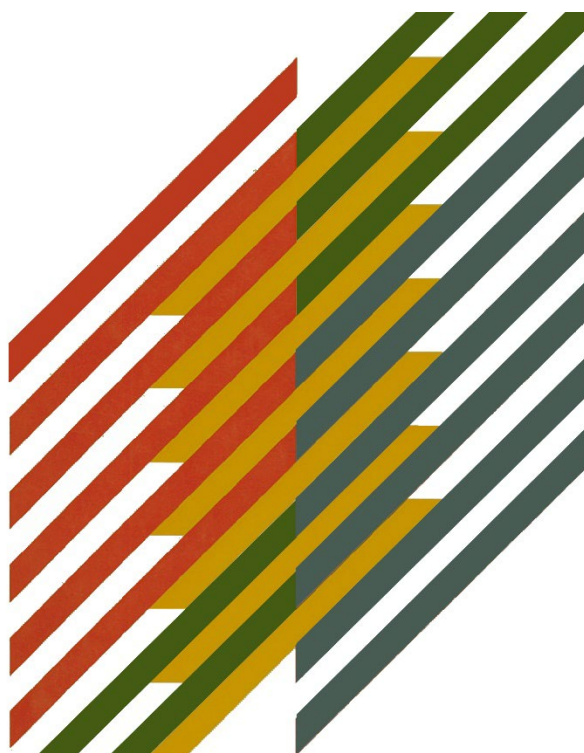
Reford Gardens
International
Garden Festival



Partenaire depuis 1999

PRESS KIT

BILATERAL EXCHANGE



JARDINS DE MÉTIS /
REFORD GARDENS
&
DOMAINE DE
CHAUMONT-SUR-LOIRE

TABLE OF CONTENTS

MÉTIS-CHAUMONT BILATERAL EXCHANGE

Background 3

Reford Gardens International Garden Festival (Canada)..... 4

 About the Festival / 2024 Theme 4

Festival International des Jardins, Domaine de Chaumont-sur-Loire (France)5

 About the Festival / 2024 Theme5

Grand-Métis in Chaumont-sur-Loire – *FolkFlore*..... 6

FolkFlore – The Project.....6

Ceinture fléchée – A Living Heritage 7

 The Boreal Forest 8

 The Team9

Chaumont-sur-Loire in Grand-Métis – *Bruissement d’ailes*..... 12

Bruissement d’ailes – The Project 12

 The Team 14

Partners / Contact Information..... 15

MÉTIS-CHAUMONT BILATERAL EXCHANGE

BACKGROUND

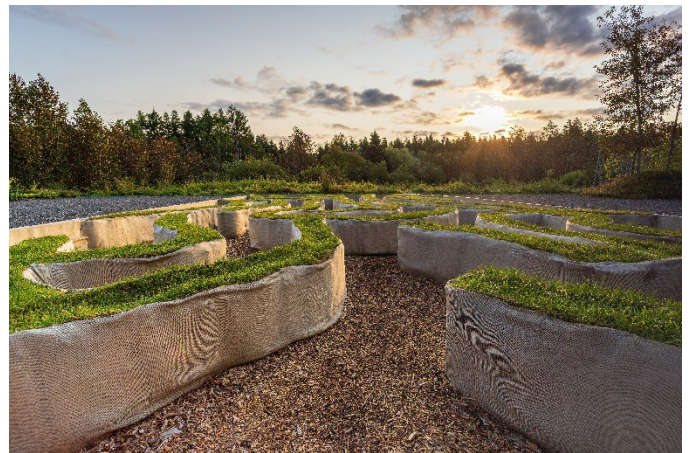
In August 2022, the **Jardins de Métis/Reford Gardens International Garden Festival** initiated talks with the **Festival International des Jardins of the Domaine de Chaumont-sur-Loire** and its director, Chantal Colleu-Dumond. These discussions culminated in a bilateral agreement that will be formalized in 2024: Reford Gardens will create a garden in France as part of Domaine de Chaumont's 33rd edition, and Chaumont will create a garden in Québec as part of Reford Gardens' 25th edition.

The diversity, creativity and exceptional projects have contributed to the international reputation of the Chaumont festival, which has become an indisputable showcase for the work of a new generation of landscape architects. In fact, it was this event that inspired the creation of the Jardins de Métis / Reford Gardens International Garden Festival in 2000.

The goal of this bilateral project is to foster closer ties between the two festivals by creating a new international partnership, and to showcase the work of landscape architects and planners from both sides of the Atlantic.

///

This document describes the concepts behind *FolkFlore*, the original Québec garden that the Jardins de Métis / Reford Gardens team will create in France in April 2024, as well as *Bruissement d'ailes*, which the French team will create in Grand-Métis in June.



International Garden Festival, 2023 © Charlotte Garneau

Jinny Yu, Ki Jun Kim, Frédéric Pitre, *S'Y RETROUVER*, 2023 © J.C. Lemay

Historical Park, Château de Chaumont-sur-Loire, 2023 © Eric Sander

REFORD GARDENS INTERNATIONAL GARDEN FESTIVAL

(Grand-Métis, Québec, Canada)

Founded at the turn of the millennium by Denis Lemieux, Philippe Poullaouec-Gonidec, Marie-Josée Lacroix and Alexander Reford, the **International Garden Festival** is the most important event of its kind in North America.

Since its inception in 2000, close to 180 contemporary gardens have been exhibited at Grand-Métis and as extra-mural projects in Canada and around the world. The Festival is held on a site adjacent to the historic gardens, thereby establishing a bridge between history and modernity, and a dialogue between conservation, tradition and innovation. Each year the Festival exhibits some 20 conceptual gardens created by more than 70 architects, landscape architects and designers from various disciplines. The event welcomes more than 55,000 visitors each year.

Over the years, the Festival has received numerous distinctions, including the prestigious Hector-Fabre Award (2007), given out every two years by the ministère des Relations internationales to an organization that has contributed to the international renown of its region.

Under the theme *The Ecology of Possibilities*, the 25th edition of the event will run from June 22 to October 6, 2024.



FESTIVAL INTERNATIONAL
DES JARDINS,
DOMAINE DE
CHAUMONT-SUR-LOIRE

(Chaumont-sur-Loire, France)

Since 1992, the **Festival International des Jardins of the Domaine de Chaumont-sur-Loire** has been an international hub of contemporary creation in the world of gardens and landscape design.

The Domaine's three-fold identity (heritage, art and gardens) makes it a unique place to visit on the Loire châteaux circuit. At the same time a source of ideas and a nursery for talent, the Festival gives an extra boost to the art of gardens and gains the interest of both the public and those in the trade by displaying new flower arrangements, new materials, new ideas and new approaches.

The diversity, creativity and high quality of the thirty projects presented each year have contributed to the international reputation of the Festival, which has become an indisputable meeting place for displaying the work of a new generation of landscape architects. More than 530,000 people visit the Festival each year, from late April to early November.

Under the theme *Jardin source de vie*, the 33^d edition of the event will take place from April 24 to November 3, 2024.



GRAND-MÉTIS IN CHAUMONT-SUR-LOIRE

FOLKFLORE

LNpaysage (Luu-Thuy Nguyen, landscape architect)

Champ Libre, studio créatif (Émilie Tanguay-Pelchat, landscape architect and scenographer)

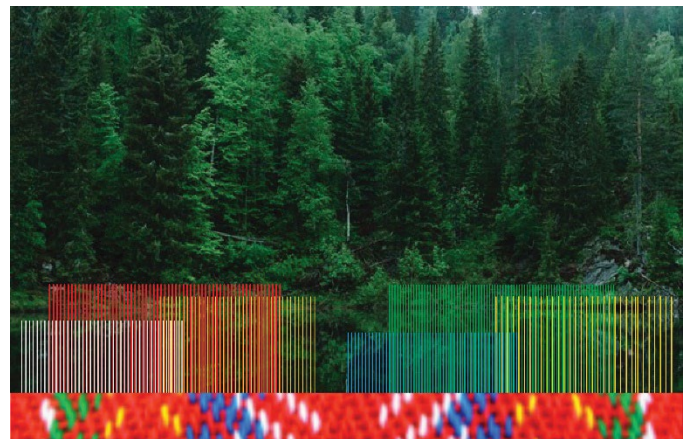
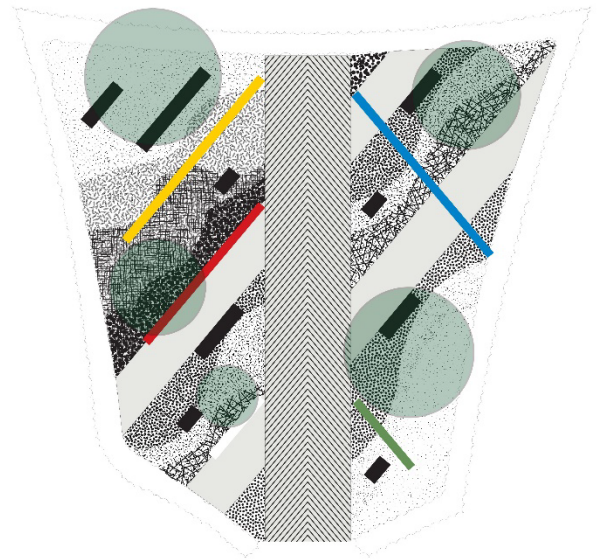
Ève De Garie-Lamanque, curator

In collaboration with Yvette Michelin, sash weaver

The highly original *FolkFlore* is set against the backdrop of the dawn of the digital age, globalization and the frenetic pace of technological advancement—all elements that are profoundly altering our relationship with time, the physical world and each other. It stands in stark contrast to the homogenizing force of globalization, incorporating the notion of globality coined by the Martinique poet and philosopher Édouard Glissant (1928-2011), and offers an in-depth reflection on the garden as a cultural construction. A ray of hope in the darkness of the Anthropocene, *FolkFlore* embodies our vision of a future that is ecologically, economically and culturally responsible. Interdisciplinary and resilient, this Métis-Lower Laurentian-Québec inspired garden aims to unify while showcasing the province's distinct identity.

///

Seemingly static, the garden comes alive with the movements of visitors and the sun overhead. The interplay of shadows and the preference for colourful vertical-line patterns heighten the perceptual experience of the garden by evoking the thread work that takes place during the finger weaving process. Day after day, an intangible sash is woven and rewoven.



© LNpaysage + Champ Libre, studio créatif

GRAND-MÉTIS IN CHAUMONT-SUR-LOIRE

CEINTURE FLÉCHÉE – A LIVING HERITAGE

“This is a *ceinture fléchée*: a colourful finger-woven sash worn by French Canadians and some Indigenous peoples since at least the early 1800s. More than a simple piece of clothing, a *ceinture fléchée* can be used to help carry heavy loads, to keep a coat fastened in the winter, or even to bandage a wound.

Some Canadians—particularly those involved in the fur trade—wore *ceintures fléchées* for back support while paddling and portaging canoes, and also used them as bandanas, harnesses, tow ropes and tourniquets.

By the 1780s, a cottage industry of sash weaving was developing in the Lower Canada (modern-day Québec) parish of L'Assomption. Using a finger-weaving (non-loom) technique, parish weavers made dyed woolen sashes as a domestic craft and a utilitarian art form.”

The *ceinture fléchée* remains, to this day, one of the most important cultural symbols of the Québécois and Métis people. The Métis are one of three groups of Indigenous peoples recognized in Canada, along with First Nations and Inuit.

Source (text): Canadian Museum of History

Henri Beaulac, *The Jigger* (*Canadienne* series), 1940s, post card, 15,1 x 10,8 cm.

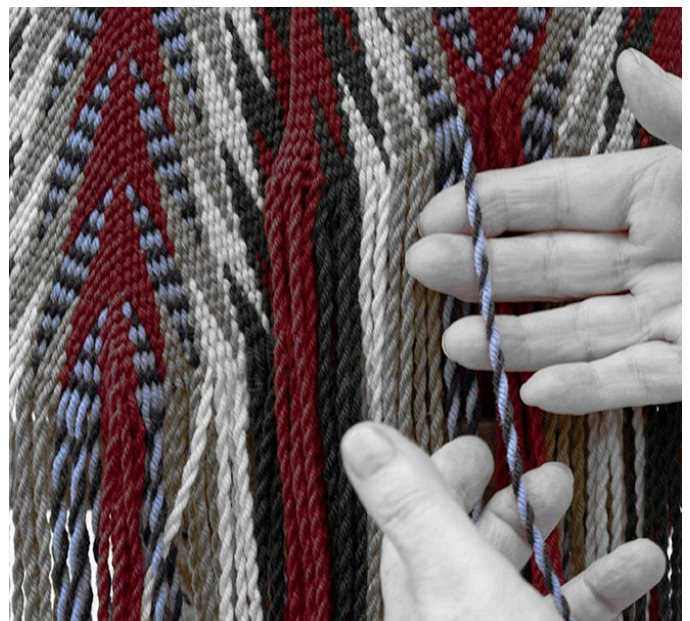
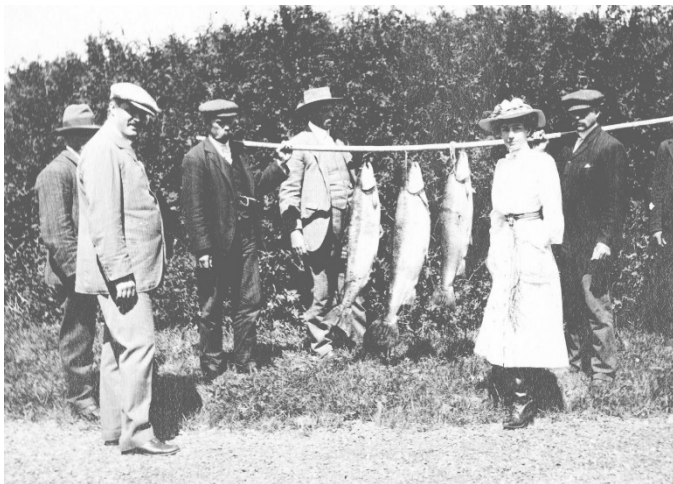
Ceinture fléchée (detail), unknown date, silk, 5,7 x 176 cm.
Les Amis des Jardins de Métis Collection



GRAND-MÉTIS IN CHAUMONT-SUR-LOIRE

THE BOREAL FOREST

The boreal forest is by far the largest vegetation zone in Québec (Pothier, 2001), covering a surface area of approximately 1 million km², equivalent to 70% of the territory of Québec and, by comparison, 25% of the territory of the European Union. Its landscape echoes the fabric of Québec's identity, but also the physical circumstances that may have been the inspiration for the patterns and colour schemes of the first *ceintures fléchées*. While oral tradition may have exaggerated the forest's impact, one thing is certain: The pigments of the boreal forest were used to make the traditional dyes, highlighting the close ties between art, nature and identity.

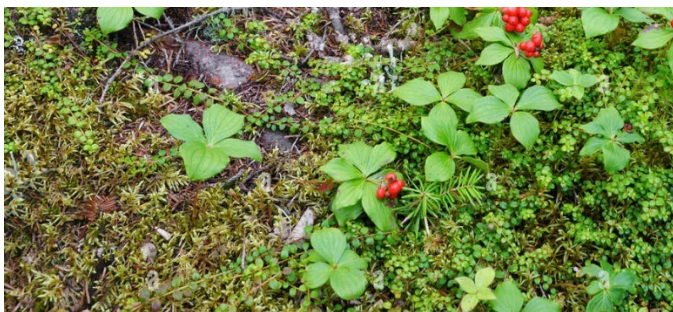


Robert W. Reford, *Elsie Reford, Percy Paterson and guides*, circa 1904, silver print.
Collection Bibliothèque et Archives Canada

Bunchberry dogwood (*Cornus canadensis*).

Canadian boreal forest.

Yvette Michelin, *Fléché. Twisted fringe (finishing technique)*.
© Emmanuelle Roberge



GRAND-MÉTIS IN CHAUMONT-SUR-LOIRE

THE TEAM

Champ Libre, Studio créatif

Émilie Tanguay-Pelchat · born in Lévis, lives and works in Montréal

Émilie Tanguay-Pelchat is a landscape architect, scenographer and artist. She has 21 years of experience in landscape architecture, urban design and scenography. She has designed and spearheaded numerous projects in Québec and internationally for private, public and museum clients, and has collaborated with the Université de Montréal's Faculty of Design and the Université du Québec à Montréal's Department of Museology.

Émilie spent 8 years working for urban design firms and the last 13 years at *Espace pour la vie*, more specifically at the Montréal Botanical Garden. Her visual arts practice enriches her process and nurtures her entrepreneurial vision on a daily basis.



© Danie Savoie

LNpaysage

Luu-Thuy Nguyen · born in Saigon, lives and works in Montréal

A landscape architect with formal training in architecture, Luu-Thuy Nguyen attracted the attention of several firms early in her career for her sensitivity and intuitive understanding of the interplay between architecture, the architectural context, and the landscape thus formed. Her dual background allows her to bring a unique perspective and a global approach to her projects, marrying the site's geographical, physical and historical elements with its usage, appropriation and collective qualities. Her vision of landscapes is based on a creative, award-winning practice renowned for its integrated services, transdisciplinary approach, and attention to detail and quality. As a landscape architect and designer, project manager and design manager, she has taken part in several international projects, including the planning and development of large urban parks and greenspace networks, theme parks, and high-end residential developments.



© Robert Baronet

Alexander Reford · born in Ottawa, lives in Saint-Octave-de-Métis

Alexander Reford is the director of the Jardins de Métis / Reford Gardens. An historian by training with master's degrees from the University of Toronto and Oxford University, he previously held the position of Dean of College at St. Michael's College at the University of Toronto from 1986 to 1995.

Great-grandson of Elsie Reford, creator of the Reford Gardens, he was instrumental in founding Les Amis des Jardins de Métis, the non-profit organization that transformed these northern gardens into a must-see cultural destination and open-air museum. He has been president of the Quebec Gardens' Association since 1998.

Author of several books, he has also received numerous prestigious awards, including the Frederick-Todd Prize from the Association des architectes paysagistes du Québec (2008) and the Henry-Teuscher Prize from the Montréal Botanical Garden (2009). Bishops University awarded him an honorary doctorate in 2018, and he was appointed to the Order of Canada in 2021.



© Nathalie Dion

Ève De Garie-Lamanque · born in Montréal, lives in Rimouski

Ève De Garie-Lamanque holds a master's degree in Canadian Art History from Concordia University and has been artistic director of the Jardins de Métis / Reford Gardens International Garden Festival since fall 2022. Prior to that, she held the position of curator of contemporary art at the Musée régional de Rimouski for a decade.

Over the past twelve years, she has curated nearly thirty monographic, group and travelling exhibitions, published her writings, and given lectures across Québec. A regional expert in the integration of art with architecture and the environment since 2021 (MCCQ - Bas-Saint-Laurent), she has sat on a number of university, regional, provincial and national committees and juries as a specialist.



© TC Media, Isabelle Le Maléfan

COLLABORATOR

Yvette Michelin · born in Québec, lives in Québec

Yvette Michelin is a sash weaver who has been active on the heritage scene for many years. Along with other influential figures, she is a driving force behind the Conseil québécois du patrimoine vivant (CQPV), working from the outset to organize the estates-general that led to its founding. In 2020, she marked 50 years as a Québec sash weaver. She takes great pride in her craft and works diligently to pass on the skill through teaching, research and practice, a mission that even took her to Tokyo in 2000.

She is the recipient of numerous awards, including the Médaille de la Ville de Québec (2019), the Médaille de l'Ordre de Bonhomme du Carnaval de Québec (2019), and the CQPV's Prix Innovation-Tradition ès Trad (2007). In 2016, she was recognized as a master sash weaver.

CHAUMONT-SUR-LOIRE IN GRAND-MÉTIS



BRUISSSEMENT D'AILES

Bernard Chapuis, landscape architect
Georges Vafias, architecte and scenographer

Our garden highlights the need to get back to basics, to be as close as possible to our natural environment. Climate change and the destruction of natural habitats—these are the new conditions that the world's temperate zones are now facing. Fragility, imbalance and uncertainty are now the order of the day, requiring each and every one of us to adapt to a changing climate by doing everything possible to temper the harmful effects of rising temperatures, by rethinking our behaviour, by battling heat islands, and by using new or traditional ways to address the problem of water and shade scarcity.

The survival of humankind depends on us maintaining the health of the planet's ecosystems. This means we must not only stop harming the planet, but also take a global, collaborative approach involving measures to protect, restore and sustainably manage our environment. And by observing nature and the art of gardening, we might just discover ways to do this. The Domaine de Chaumont-sur-Loire's proposal is in keeping with

this objective: *Bruissement d'ailes* encourages visitors to rekindle their relationship with nature and to pause for a moment in the shade of three elaborate sails, like outstretched wings over a waterlily pond.

What will our future be like? How can we adapt and prepare for it?

Water has been a constant source of reflection since the inception of the Festival International des Jardins. How to recover it, store it and optimize its use? These are the main issues that occupy us and that run through *Bruissement d'ailes*. Not only do the triangular sails filter out ultraviolet rays, but they are also watertight, collecting rainwater and moisture from fog. Our garden suggests a number of ways in which we can contribute to better and easier water management at a lower cost and with less environmental impact. Today's garden must be a place for reflection, experimentation and innovation, while still providing visitors with peaceful, poetic interludes from their busy lives.



© Bernard Chapuis, Georges Vafias

CHAUMONT-SUR-LOIRE IN GRAND-MÉTIS

THE TEAM



© François Christophe

Chantal Colleu-Dumond

Passionate about gardens, Chantal Colleu-Dumond had an international career before assuming the directorship of the Domaine de Chaumont-sur-Loire and its Festival International des Jardins. She is responsible for the organization, artistic direction, and themes of the international garden festival, and supervises the choice of plants and colour palettes for the parks.



© M. Ilex

Bernard Chapuis, landscape architect
Georges Vafias, architect and scenographer

Bernard Chapuis studied landscape architecture in Lausanne and geography in Besançon. Since 2000, he has been a landscape consultant at the Domaine de Chaumont-sur-Loire.

Georges Vafias studied architecture and art philosophy at the Sorbonne, then scenography at the École Nationale Supérieure des Arts Décoratifs (ENSAD). He works as both a set/costume designer and an architect. He designs sets and costumes for the theatre and the opera in Paris, Athens, Prague and Bratislava.

For some twenty years, the two men collaborated on the design of parks and gardens in France, Greece, Bahrain, China and Korea.

PARTNERS

The Reford Gardens International Garden Festival acknowledges the financial support of the Canada Council for the Arts ; the Conseil des arts et des lettres du Québec ; the ministère des Relations internationales et de la Francophonie, in collaboration with the Service de Coopération et d'Action culturelle (SCAC) of the Consulat général de France à Québec and the Délégation générale du Québec à Paris, as part of the Fonds Émérillon de la Commission permanente de coopération franco-québécoise (CPCFQ) ; and Premier Tech. This bilateral exchange with France would not have been possible without their support and funding.



CONTACT INFORMATION

INTERNATIONAL

Pénélope Fortin
Media Relations
pfortin@v2com-newswire.com

QUÉBEC / CANADA

Olivier Lapierre
Media Relations
olivier.olpr@gmail.com

International Garden Festival
Jardins de Métis / Reford Gardens
200, route 132
Grand-Métis (Québec) G0J 1Z0
Canada

Tel. : +1 (418) 775-2222
festival@jardinsdemetis.com
www.internationalgardenfestival.com