

## ANDY GOLDSWORTHY (°1956)

*'I am not an artist born full of things I want to express. I'm empty, hungry, wanting to know more. That's my true self; and my art is a way of learning in which instincts guide best. It is also very physical—I need the shock of touch, the resistance of place, materials, and weather, the Earth as my source. It is a collaboration, a meeting point between my own and Earth's nature.'*

- Andy Goldsworthy, interview with John Fowles, in *Hand to Earth: Andy Goldsworthy Sculpture: 1976–1990*, ed. Terry Friedman and Andy Goldsworthy (New York: H. N. Abrams, 1993), 161.

## DIGNE-LES-BAINS

### MAISON ALEXANDRA DAVID NÉEL

27 Avenue du Maréchal Juin, 04000 Digne-les-Bains

*"My desire to see for myself is too strong to allow me to settle for any subject, with what I can learn from books or from the stories of others."*

Excerpt from *L'inde où j'ai vécu. Avant et après l'indépendance*. Paris. Plon, 1951 p.181

Alexandra David-Neel spent 25 years of her life in Asia, and she was the first European woman to travel to Lhasa, Tibet. But her travels did not only make her an explorer: they also nurtured a dense literary body of work.

Born near Paris, she died in Digne-les-Bains in 1969, bequeathing all her possessions to the city. The Alexandra David-Neel's House offers visitors the opportunity to visit the writer's villa, her garden and the museum, which retraces her career, her commitments and her travels.

<https://www.cairncentredart.org/fr/cairn-centre-dart/>

**NOTRE-DAME-DU-BOURG** is de voormalige kathedraal van het bisdom Digne.

Het schip gedekt door een tongewelf, van 1200 tot 1330 opgetrokken op de resten van vroegere kerken, is ongelooflijk groot voor een Provençaalse Romaanse kerk, maar het geheel is vooral indrukwekkend in zijn soberheid.

In de jaren 80 startten algemene restauratiewerkzaamheden aan de kathedraal, gepaard met grootschalige archeologische opgravingen waarbij belangrijke vroegchristelijke overblijfselen aan het licht kwamen. Te ontdekken in de archeologische crypte, geopend sinds 2010.

In de kerk vind je fragmenten van muurschilderingen uit de 15e en 16e eeuw. De herinrichting van de liturgische ruimte en de glas-in-loodramen zijn het werk van de Canadese hedendaagse kunstenaar David Rabinowitch (°1943). Gretig om zoveel mogelijk licht te behouden, ontwierp hij glas-in-

loodramen met doorschijnend glas in het hart waarvan hij een ronde schijf van handgeblazen glas plaatste - rood, geel, blauw, wit, paars of groen gekleurd. Hun aantal, plaats en kleuren hebben een heel bijzondere betekenis.

<https://www.narthex.fr/oeuvres-et-lieux/amenagement-des-eglises/cathedrale-de-digne-les-bains-le-reamenagement-liturgique-par-david-rabinowitch>

## **MUSÉE GASSENDI - NATURE, ART, AND SCIENCE MUSEUM**

64 boulevard Gassendi, 04000 Digne-les-Bains

This museum in France was founded in 1889 in a historic building in the city center. Like a cabinet of curiosities, the coexistence of collections of fine arts and sciences is enriched by the presence of contemporary works of art both inside the rooms and over a vast territory thanks to in situ artistic commissions, produced in partnership with the CAIRN Center d'art.

<https://www.cairncentredart.org/fr/cairn-centre-dart/>

## **CAIRN ART CENTER**

The CAIRN was created in 2000 on the initiative of the Gassendi Museum and in collaboration with the UNESCO Geopark of Haute-Provence.

If the word cairn refers to the piles of stones that walkers find on the trails to signal the direction to take or to warn of the presence of danger, it is also the founding acronym of : Informal Art Center for Nature Research.

In an interdisciplinary approach that links art to nature and the specificities of the territory, CAIRN aims to assert itself as an artistic laboratory that produces and disseminates contemporary creation in rural areas.

<https://www.cairncentredart.org/fr/cairn-centre-dart/>

## **HERMAN DE VRIES (°1931)**

**le musée des terres, 2000 Musée Gassendi, Cairn Centre d'art, Digne-les-Bains**

**'ambulo ergo sum', uit de reeks sporen, Verz. Gassendi-museum in de bergen, Roche-Rousse, Bès-vallei**

herman de vries \* is geboren in 1931 in Alkmaar, Nederland, hij woont en werkt in Eschenau, Duitsland. Zijn werk is altijd nauw verbonden geweest met de contemplatie van de natuur. Herman de Vries laat geleidelijk zijn beroep als natuuronderzoeker varen om zich aan de kunst te wijden, en probeert in zijn werk de universaliteit van het landschap en de primaire werkelijkheid van de natuur

aan te tonen. Zijn kijk op de wereld wordt sterk beïnvloed door oosterse filosofie (vooral boeddhistische en hindoeïstische) en poëzie.

*'Ik haat kunst in de natuur', zegt Herman de Vries, wiens interventies ondanks de schijn niets gemeen hebben met Land Art. We zijn echter zo ver van de natuur afgedwaald, we hebben haar zo gemodificeerd, gemanipuleerd, vernietigd, we zijn zo goed vergeten dat het kunst bij uitstek is, dat er nog maar één kunstgreep is, die van de menselijke kunst. , kan ons helpen het te vinden. Omdat we elke relatie van directheid met de natuur hebben verloren, hebben we de aanvullende bemiddeling van kunst nodig om de eenheid die we ermee gevormd hebben te herstellen.'*

- Anne Moeglin-Delcroix, fragment uit De nabijheid in de verte In Kunst en natuur bij herman de vries, herman de vries, Fage éditions en Musée Gassendi, 2009

herman de vries kwam in 1999 voor het eerst naar Digne-les-Bains op uitnodiging van het kunstcentrum CAIRN. Hij begon het grondgebied van het geologische reservaat van de Haute-Provence te verkennen door zijn eerste collecties grondwrijvingen te maken. Sinds die dag keert Herman de Vries regelmatig terug naar Digne, waar hij zowel in het museum als op het grondgebied van het geologische reservaat werken produceert. Al deze interventies worden gevierd in 2001, in de tentoonstelling dezelfde dingen in het CAIRN Center for art en in 2009 in de tentoonstelling Ambulo ergo sum . herman de vries keert in het voorjaar van 2017 terug naar Digne om Le jardin des lavandes te creëren , dat zal worden geïnstalleerd in het Promenade Museum.

\* we respecteren de wens van de kunstenaar om geen hoofdletter te gebruiken.

<https://www.musee-gassendi.org/fr/accueil/art-contemporain-nature-pays-digno/les-oeuvres/traces/>

## **RÉSERVE GÉOLOGIQUE (GÉOPARK) DE HAUTE-PROVENCE**

Set between Provence and the Alps, this is a territory of exceptional diversity. Two thirds of it consist of natural spaces, and it is of considerable geological interest. 300 million years of history have fashioned the landscape, with its limestone ridges, narrow gorges, folds and strata, ravines and black marl... Its geological distinctiveness is what led to the creation, in 1984, of the Réserve Géologique de Haute-Provence, which, with its 230,000 hectares, is the largest of its kind in Europe. In 2000, this protected territory became a European Geopark, and since 2004 has been a part of the UNESCO Global Network of National Geoparks.

When visiting this territory, one rapidly becomes aware that it is not exactly an untouched wilderness. The numerous abandoned villages recall that at one time it was inhabited – and not just the valleys.

## **ANDY GOLDSWORTHY (°1956)**

*'Few people live in the mountains, these days, but signs of former life are clearly visible. (...) In the landscape I don't just see nature, but also the people who are part of it. Paths, buildings and fields, in their own ways, indicate the presence of people, and that's what interests me.'* - Andy Goldsworthy

**La maison des pierres (House of stones), Vallée du Bès, 17 juli 1995**

## **Cairn, Digne-les-Bains, 14-26 juli 1995**

Bij de rivier de Bès, Digne maakt Goldsworthy een enkele Cairn die achtereenvolgens is gelaagd met verschillend gekleurde stenen, halmen met verbrande uiteinden zand en gebleekte takken als expressie van de geologische lagen van de nabijgelegen bergketen.

## **REFUGE D'ART**

*'The sculpture here isn't just the stone, it's the home, it's the entire trail'*

*'The trail's story will be rewritten by every person who will venture on it.'*

- Andy Goldsworthy

Refuge d'Art is a single, integral work of art, to be visited over a ten-day hike. Created by the British artist Andy Goldsworthy in partnership with the Musée Gassendi and the Réserve Géologique de Haute-Provence, it is unique in Europe, involving an itinerary of 150 km that traverses a number of exceptional landscapes. It brings together hiking and contemporary art, thereby highlighting both nature and culture.

Linking up three Sentinels (stone cairns, each one located in the heart of a valley), the circuit follows ancient paths among the remnants of an agricultural way of life that was once intense. Goldsworthy wanted to mark the circuit with Refuges in the form of disused houses belonging to the non-protected rural heritage, including chapels, farms and sheepfolds. These have now been restored, and a specially-designed sculpture has been incorporated into each one. They provide shelter for a pause along the route, or indeed, in some cases, the possibility of an overnight stay.

This is the world's largest collection of works by Andy Goldsworthy in a public space. But, far from being a form of cultural overkill, it reveals itself gradually, often at the rate of just one Refuge or Sentinel in a day's walk.

<https://www.refugedart.fr/index.php>

<https://www.refugedart.fr/refuge-d-art.php?rr=200>

## **Refuge d'Art Bains thermaux (Thermal baths), Digne-les-Bains, 2002**

*'In some way, the cairns situated inside the house become the milestones of the hike and become monuments to the memory of those who once lived here. A sense of the energy and the life that was once present in these villages, now in ruin, is felt when walking along these ancient trails that were once used as main routes between them. Nettled at the top of the mountains, they evoke, perhaps, the precarious and fragile nature of our lives.'* - Andy Goldsworthy

Le Vallon des Eaux Chaudes takes its name from the nearby thermal springs, which were used in antiquity, though nothing of the nature of a spa seems to have established there prior to modern time. - Irène Magnaudeix, historian

## **Refuge d'Art Col de l'Escuichère (Pass of l'Escuichère), Le Brusquet, 2004-2010**

*'Whatever I do, I not only try to understand the stone or the leaf, but the flux of life, of death, of decomposition, of the energy present in the material. A river is the essence of the flux, the connection*

*and movement, and I feel the urge to find the river in a tree, in a stone. I think that this sculpture is an attempt to find the flow, to find the water in the stone. It is a line of energy, of movement and flux.'* - Andy Goldsworthy

Goldsworthy's initial project for the Refuge of the Col de l'Escuichière involved constructing a large sphere of curved, carbonised oak branches in one of the rooms, because, as he explained, "Oaks were planted around the Col de l'Escuichière to provide wood for charcoal production. But they also gave rise to the wooded landscape we see today." When he discovered black limestone rocks veined with white calcite, notably in a ruined house below the Refuge, he decided to build two walls out of this material, in such a way that the assemblages of stones would form flow lines.

<https://www.refugedart.fr/index.php?rr=1317032674&his=1>

Dry stone construction, a tradition shared by Provence and the Anglo-Saxon countries.

You might wonder: why is this technique called 'dry stone'? It is true that there is nothing holding the stones together as such. But apart from that, the idea of 'dryness' does not seem to fit in with an art in which everything has to do with observation, matching up the material and the workmanship, the parts and the sum, and then the balance, the contact, the putting together. You start out with very little. Just stones. They are in the fields, on the moorlands, detached from the rock faces. A lot of them had to be removed from the fields, in any case, to make agriculture possible. You do not have to pay for them. All you need is a good eye and a skilled hand. And patience. - Pierre Coste, Pierre sèche en Provence, 1983

<https://www.refugedart.fr/index.php?rr=1318260779&his=1>

## **Refuge d'Art Chapelle Sainte-Madeleine, Thoard, 2002**

*'The cavity shall be a space where people will be able to be, a place where others will have been before them, and where others will after. Every visitor will reinforce this human presence. The experience within the cavity will be a stark contrast to the surrounding mountains and open skies. The intensity and intimacy of the cavity at Sainte-Madeleine will be heightened by the hike up and by the view that is left behind on entering the chapel.'* - Andy Goldsworthy

## **Refuge d'Art La Forest, Saint-Geniez, 2008-2009**

*'The Forest is an extraordinary village in ruins. The houses are a testimony to the beauty of their construction. Its disappearance has scarred this place with a deep sadness: not only have the buildings gone but the memories with them. When they fall into ruin, at least they remain, if only as a footstep.*

*If the stone is reclaimed or if a new building is erected in its place, a new life will take form, but to clear it all is to leave nothing.'* - Andy Goldsworthy

La Forest is an alteration of the Low Latin term *silva forestis*, which, in the Middle Ages, meant « a forest under the authority of the king's court of justice » and later « a territory which the king has reserved for his own use ». It was in fact the Counts of Provence who ruled the region at that time ». La Forest was inhabited for 4 centuries (first scars go back to 1577). « Notre Dame de Pitié was the patron saint of the parish church, which was deconsecrated in 1938 due to the fact that the village, not being served by suitable roads, has been abandoned. - Irène Magnaudeix, historian

## SENTINELLES

*'I will make three cairns, one for each of the valley that the Réserve Géologique has responsibility for. Each cairn will be made of the same stone and the same size, yet I know that each will be so different. People think it's a form that I can reproduce easily. This is not the case. Uncertainty of outcome is one of the reasons why this form reoccurs so often in my work. All parts of the cairn are critical. It should feel rounded at the base. The middle will determine whether the cairn will stand tall or squat, full or empty. Then comes the all-critical line to draw the form from its belly to its head. The top draws the energy of the stone to a peak. '* - Andy Goldsworthy

<https://www.refugedart.fr/index.php?rr=1317050635&his=1>

### **Sentinelles Vallée du Bès, Barles, 1999**

*'I never believed that I could make a cairn in the Clues de Barles. I must have passed through there many times, always saying that to make a work here would be impossible. The place is too strong – it would be arrogant and insulting to even try to leave a work here. We had in fact found a site further up the valley. It was on our way back that, out of the corner of my eye, I saw the small recessed area where the cairn now sits. I said nothing for a few kilometres, suppressing the idea. Eventually I asked to turn around and go back. When we reached the site, it was obvious that this was the place. This was confirmed by finding two cut holes in either side of the recessed area, in which a beam had once been placed, to support a roof, which would have sheltered the people who made the road. '*

*'I liked this feeling of protection in this site, in counterpoint to the sense of fear that, even now, a person feels in the steep, overhanging cliffs of the Clues, as the road passes under masses of tons of mountain. This contrast makes the cairn a guardian and a protector to the Clue, a memorial to those who have passed by already, and a witness to those who'll pass by in the future. '* - Andy Goldsworthy

### **Sentinelles Vallée du Vançon, Authon, 2000**

*'I can't entirely explain why the cairn takes upon itself the role of the sentinel. It's something that I just know. Perhaps it's the way it sits with its quiet, compressed energy. '* - Andy Goldsworthy

### **Sentinelles Vallée de l'Asse, Tartonne (Plan de Chaude), 2000**

*'The action of laying one stone upon another is not unlike the laying down of strata. It becomes almost a geological process in which the stone is returned to its original state as bedrock. It's a mass that's not inflexible, but one that will bend and settle, and more, over time. It's a process close to growth. '* - Andy Goldsworthy

### **Drijfhout bedekt met modder uit de Bès rivier, juni 1999**

### **Rivierklei, Vallée du Bès, 12 juli 1998**

Rivierklei / aangebracht op een rotswand / tot richel gemaakt / om het licht op te vangen, te snijden en te draaien / vroeg op / net klaar vóór de zon de klei bescheen / heet en winderig / klei die droogt en barst / de volgende dag helemaal droog

### **Refuge d'Art Vieil Esclangon (Old Esclangon), La Javie, 2005**

*'When going up to the house along the winding trail, one has the colour red in ones eyes and the colour red on ones feet. On arriving at the house, one looks at this wall with its red and winding line. I think this will echo the hike fabulously.'* - Andy Goldsworthy

This village takes its name from a pre-Indo-European root *kl-*, which was common at that time in words relating to steep slopes. The etymology is well suited to the ruins of the old village, which is situated at a height of around 1,100 metres and gives an exceptional view of the surrounding peaks. Esclangon has suffered the same fate as other hilltop villages in places that would not now be deemed suitable for human habitation. It comprises just a cluster of houses between sky and rock, far from the main arteries of communication. Its mule track and ruins overgrown the horn bushes are fossilised tributes to a lost way of life. The dwindling population either had to move to the bottom of the narrow valley or leave the area altogether, since no suitable road led to the village at the time when the modernity arrived in Haute Provence, between the end of the 19th century and the start of the 20th. <https://www.refugedart.fr/index.php?rr=1317024538&his=1>

### **Projectontwerpen voor de Refuge d'Art Vieil Esclangon, schetsboek en houtskooltekeningen, 2000**

### **La rivière de terre (River of Earth), juni 1999 Klei uit Penpont (Schotland) en mensenharen Musée Gassendi, Digne-les-Bains**

One of the most striking examples of the ways in which Goldsworthy's large-scale sculptures are meant to change over time is his River of Earth (1999) project, for which Goldsworthy created wall from 7,700 pounds of red Dumfriesshire clay. While this was a type of sculpture that Goldsworthy had created before, this time, he decided to film the 10-day process of the wall drying and cracking. By taking his normal photographic habits to the extreme, Goldsworthy was able to capture the variety of colors revealed within the clay - taken from different depths of the same lake - in stages, as the sculpture dried, creating this river-like form.

Andy Goldsworthy, "Diaries: Digne," Time (New York: Harry N. Abrams, Inc. Publishers, 2000), 82.

<http://onasecretmission.blogspot.com/2011/11/designer-of-month-andy-goldsworthy.html>

### **La danse du temps, Ballet Atlantique, Régine Chopinot, Manosque, oktober 2000**

### **Régine Chopinot danst voor La Rivière de terre, Musée Gassendi, juni 1999**