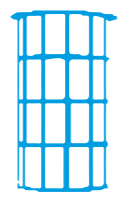




Games and riddles!



### The invisible man: suggesting rather than showing

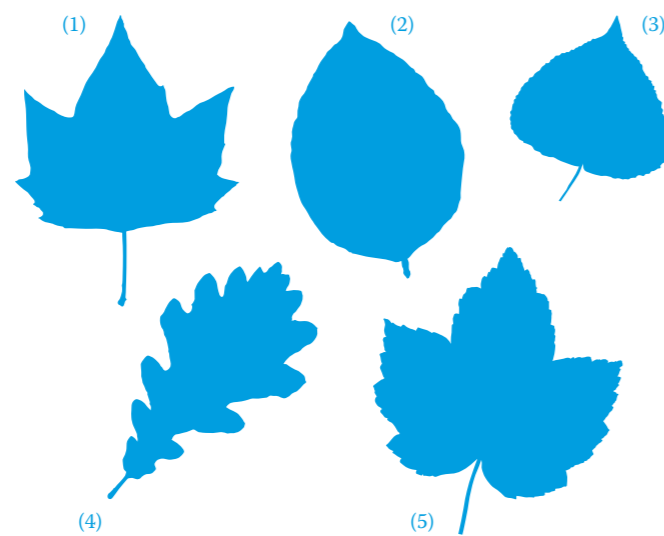
*Près de l'arbre brûlé (à Matthias Grünewald)*  
by Sarkis

The glass pavilion appears deserted. But some things inside tell us that it is being used. What purpose might it serve?

The work table and the stool indicate that it's used as an artist's studio.

### The apprentice botanist

There are many species of trees in nature: 60,000 different varieties grow on our planet. With the help of the leaf drawings below, try to identify the trees around you. Collect fallen leaves and compare them with the drawings.



(1) Plane (2) Beech (3) Birch (4) Oak (5) Maple

### Riddles

Each of the following riddles relates to one of the sculptures in the park. Find the answers and you will know their little secrets. Good luck!

**Riddle no. 1**  
Not only the walls have them.

In Claudio Parmiggiani's work *Il bosco grande e assolo*, the trees have ears.

**Riddle no. 2**  
It contains all the others.

Genius loci by Giulio Paolini shows the location of the other sculptures in the park.

**Riddle no. 3**  
You can't run with it and hunt with the hounds.

Barry Flanagan's sculpture *The bowler* represents a running hare.

**Riddle no. 4**

They face us yet turn their backs on us.

To make the figures of *Leur lieu*, Jean-Marc Kruth used only the rear half of confectionery moulds.

In the northeast of Strasbourg, Pourtalès Park awaits visitors with 25 hectares of nature and nine contemporary sculptures.

To guide you through your visit, this foldout includes:

- a map of the park
- a presentation of the sculptures it houses
- a poster illustrated by Caroline Gamon
- games and riddles for children (from 6 years old).

Guided tours for groups and schools by appointment:  
[public@ceaac.org](mailto:public@ceaac.org)

#### How to get there?

By bike: 25 min from the city centre

By public transport: Robertsau Lamproie stop (Bus L1 or 15) / Mélanie stop (Tram E) + 10- to 15-minute walk along Rue Mélanie

By car: Parking available on Rue Kempf and on Rue Mélanie

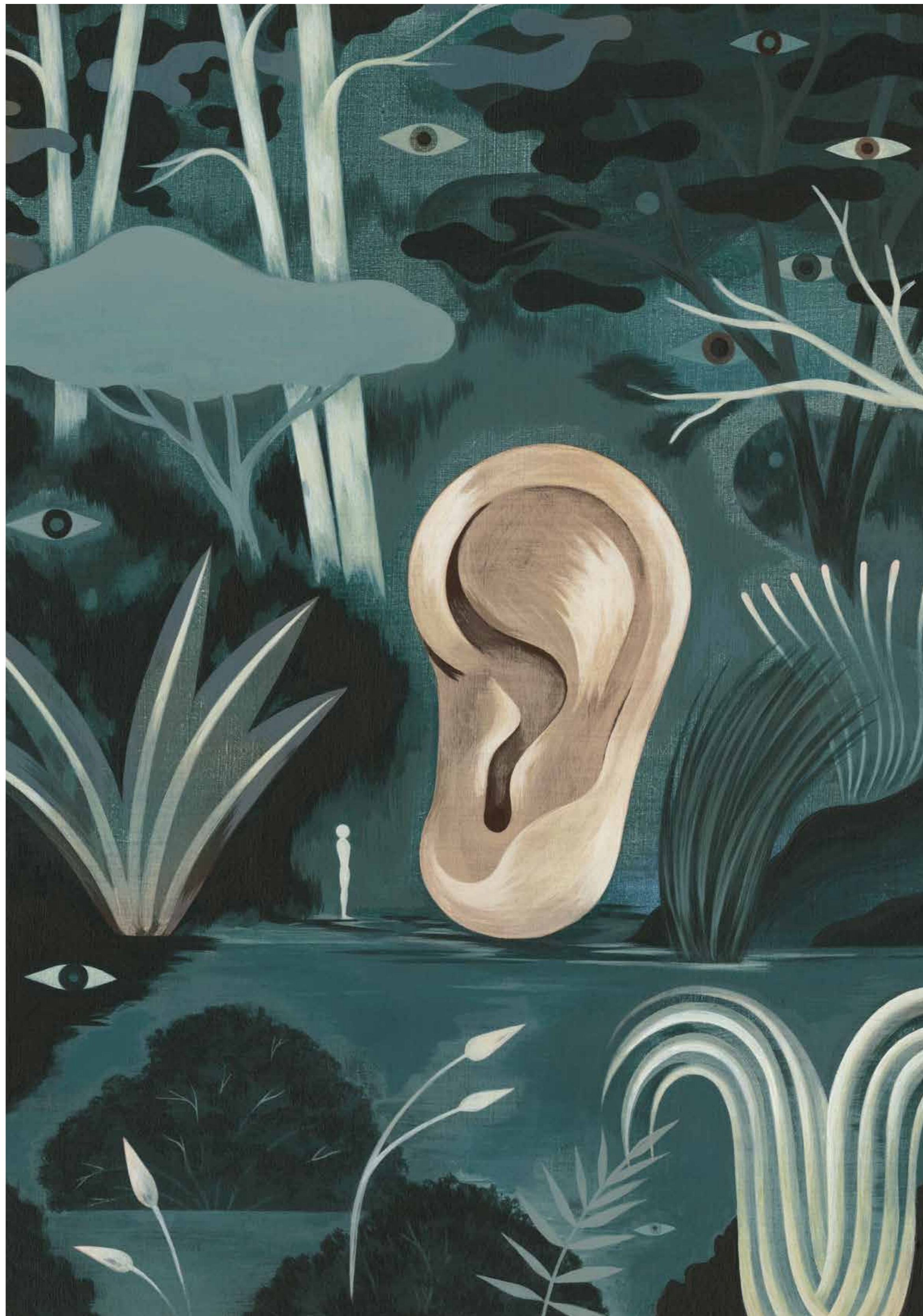
Tour: ca. 2 hours  
Open all year round  
Free access

This guide is brought to you by the CEAAC

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This map is illustrated by Caroline Gamon (born in 1985, lives and works in Strasbourg). A painter and illustrator, she regularly works for newspapers (*Le Monde*, *New York Times*) and book publishers.



## The CEAAC Collection

The works of art that you will encounter along your walk are part of the collection of the Centre européen d'actions artistiques contemporaines (CEAAC) and its trail of 36 sculptures forming the Route de l'art contemporain in Alsace. Created for Pourtalès Park between 1988 and 2005, they were commissioned by the CEAAC, on the initiative of Robert Grossmann, based on an overarching theme: the relationship between humans and nature. In 2006, a ninth sculpture, which is not part of the CEAAC Collection, was installed in memory of the victims of the 2001 storm.

The CEAAC was founded in Strasbourg in 1987. Since 1995, it has been housed in the former Neunreiter shop in the heart of the Krutenau district. Its mission is to support, produce and promote contemporary creation in all its guises. To this end, it presents a rich and varied programme of exhibitions and events that brings regional, national and international contemporary art to all audiences.

This guide has been devised to help you find your way around the park and discover the works of art lining its paths. What do they mean? How were they made? How do they relate to their environment? These are just a few of the many questions this foldout aims to address. Last but not least, it contains a series of riddles specifically designed to engage young audiences.

Enjoy your visit!

Discover the park and the works of art while having fun

Lost? It's time to open the map

## The history of the park and its sculptures

For more than three centuries, the park surrounding Pourtalès Castle has been the site of a unique blend of art and nature. The estate was first developed in the 18th century by Joseph Guéault, an engineer under King Louis XV. After its acquisition by the De Bussierre family in 1802, it was transformed into an English landscape garden with winding paths, rounded lawns and large wooded areas. As part of this development, Mélanie de Bussierre (1836-1914), Countess of Pourtalès, decided to embellish the grounds with a series of neo-classical sculptures, including a representation of the god Apollo and other allegories of nature.

Since 1988, a series of contemporary sculptures have been added to this legacy as part of a project conceived by the CEAAC. Today, nine works created by internationally renowned artists line the paths of the park. Each of them creates a dialogue between nature and art, whether through the human figure or by means of installations bearing echoes of the *fabriques* or 'follies', as the fanciful decorations that traditionally adorned landscape gardens were called. These contemporary works of art perpetuate the history of the park, forming a testimony of art at the turn of the 21st century for future generations to enjoy.

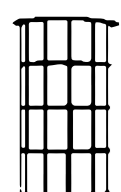
The CEAAC is supported by the DRAC Grand Est, the Région Grand Est, the Collectivité européenne d'Alsace and the City of Strasbourg. The CEAAC is a member of the networks Arts en résidence, BLA!, TÔT OU T'ART and Plan d'Est. Illustrations: Caroline Gamon / Graphic design: Hugo Feist, Horstace / Printing: OIT Imprimeurs

**Gaetano Pesce**  
*Ce n'est pas ici*, 1999

Gaetano Pesce transforms a patch of nature into a living room complete with armchair and footrest inviting visitors to sit down and enjoy the scenery. Next to this strange furniture stand a house carved into a bush and a plant pot with a shrub growing into a monumental tower. By changing the scale and perspective and divesting the objects of their functionality, the artist encourages us to reflect on the way in which we use nature, whether we are contemplating it, taming it or rearranging it according to our own tastes. The installation also reveals the artistic potential of everyday objects, whose surrealistic appearance blurs the boundaries between the natural and the domestic space.

Gaetano Pesce (born 1939) is an Italian architect and designer known for his work in industrial design as well as in furniture, lighting and decorative object production. His art is characterised by the use of unconventional materials (resin, polyurethane, silicone) and a distinctly playful and experimental approach.

*Ce n'est pas ici*. Bronze armchair: 130 x 112 x 106 cm. Wooden tower: 400 x 110 x 110 cm. Yew house: 310 x 180 x 250 cm. Rubber ball: 60 cm diameter.



**Sarkis**  
*Près de l'arbre brûlé*  
(à Matthias Grünewald), 1998

The work for Pourtalès created by Sarkis takes the form of a glass kiosk that houses an artist's studio with a stool and a small work table. Anyone wishing to paint, write, compose music or simply contemplate nature may contact the CEAAC to receive the key to the studio and a large box of watercolours. Originally, the pavilion stood next to a beech tree that had been struck by lightning. Today, it has become a memorial of this tree, which has since been felled. The smoked glass, the colour of the metal structure and its diameter recall the lost beech tree and its hollow trunk, once a favourite hiding place for children. The artist also pays homage to Matthias Grünewald, the painter of the *Isenheim Altarpiece* (1512–1516), now at Musée Unterlinden in Colmar. One of the panels of this famous polyptych features a dead tree, a recurring motif in Grünewald's work.

Sarkis Zabunyan (born 1938), better known as Sarkis, is a French artist of Armenian origin. His multi-faceted work (sculptures, installations, videos, drawings, etc.) revolves around the concept of memory. Pursuing the vision of a total work of art, he has collaborated with numerous renowned writers and musicians, including Samuel Beckett and John Cage.

*Près de l'arbre brûlé* (à Matthias Grünewald). Glass, metal, marble, watercolours. Height: 384 cm. Diameter: 192 cm.

**Jimmie Durham**  
*Détour*, 2005

As though it had fallen out of the sky, a massive block of granite sits on a lawn in the park, surrounded by a cast iron pipe. This uncanny encounter between a natural element and an industrially manufactured object was staged by the American artist Jimmie Durham. The rock, whose surface has been polished by glacial erosion, speaks of natural phenomena that we humans harness yet never fully control. The pipe, whose colour is reminiscent of urban construction sites, emerges from the ground and encircles the stone as if trying to contain it. It continues its journey on the grass, bypassing invisible obstacles before diving back underground. Its twisting course is a reflection of human activities and their sometimes elusive meaning. The artist contrasts the perfection and timelessness of nature with the futility and haste that characterise our efforts to master it.

Jimmie Durham (1940–2021) is an American artist, poet and political activist. An extension of his involvement in the civil rights movement, his artistic practice is characterised by the use of found materials and references to indigenous cultures, which he opposes to the rationalist worldview that underpins western civilisations.

*Détour*. Height of granite: 1.5 m. Cast iron pipe: 27 m (linear).

**Marc Linder**  
*Mémorial*, 2006

This commemorative work is not part of the CEAAC Collection.

This stone sculpture by Marc Linder is dedicated to the memory of the 13 victims of the tornado that devastated the park in 2001. His tribute on the site of the tragedy takes the shape of a monumental slab of pink sandstone emerging from the ground by about forty centimetres. On the surface of the quadrilateral, the artist has carved a series of concentric lines reminiscent of the growth circles of a tree. This 'natural writing', with its rings circling around an empty space that symbolises disappearance, can be read both as a meteorological graph and as an image of the shockwave that disrupted the lives of the victims and of their friends and families.

Marc Linder (born 1957) is a French artist who lives and works in Offenheim. He works predominantly with stone, which he transforms using basic sculptural gestures. The often geometrical forms of his works contrast with the geological processes that shaped the material from which they are made.

*Mémorial*. Vosges sandstone. 400 x 400 x 80 cm. Commissioned by the non-profit organisation Solidarité Pourtalès.

**Giulio Paolini**  
*Genius loci*, 2000

If you are lost, now is the time to ask the 'guardian spirit of the place' for guidance. Giulio Paolini's sculpture provides visitors with an overview of the park and the sculptures it houses. Rather than drawing attention to itself, it invites us to explore all the other works, represented in the shape of spheres. But its most unsettling element is maybe the human figure crouched over a map, the famous *Genius loci*, which refers to our own situation as spectators who, looking at a foldout (the one you are holding in your hand), try to locate the works along the trail. Situated within the very park it represents, Paolini's sculpture is a striking example of a mise en abîme.

Giulio Paolini (born 1940) is an Italian artist who lives in Turin and Paris. His works, which stand in the tradition of conceptual art and Arte povera, explore concepts of representation, perception and illusion. They often use trompe-l'œil and appropriation techniques to question the conventions of art and art history.

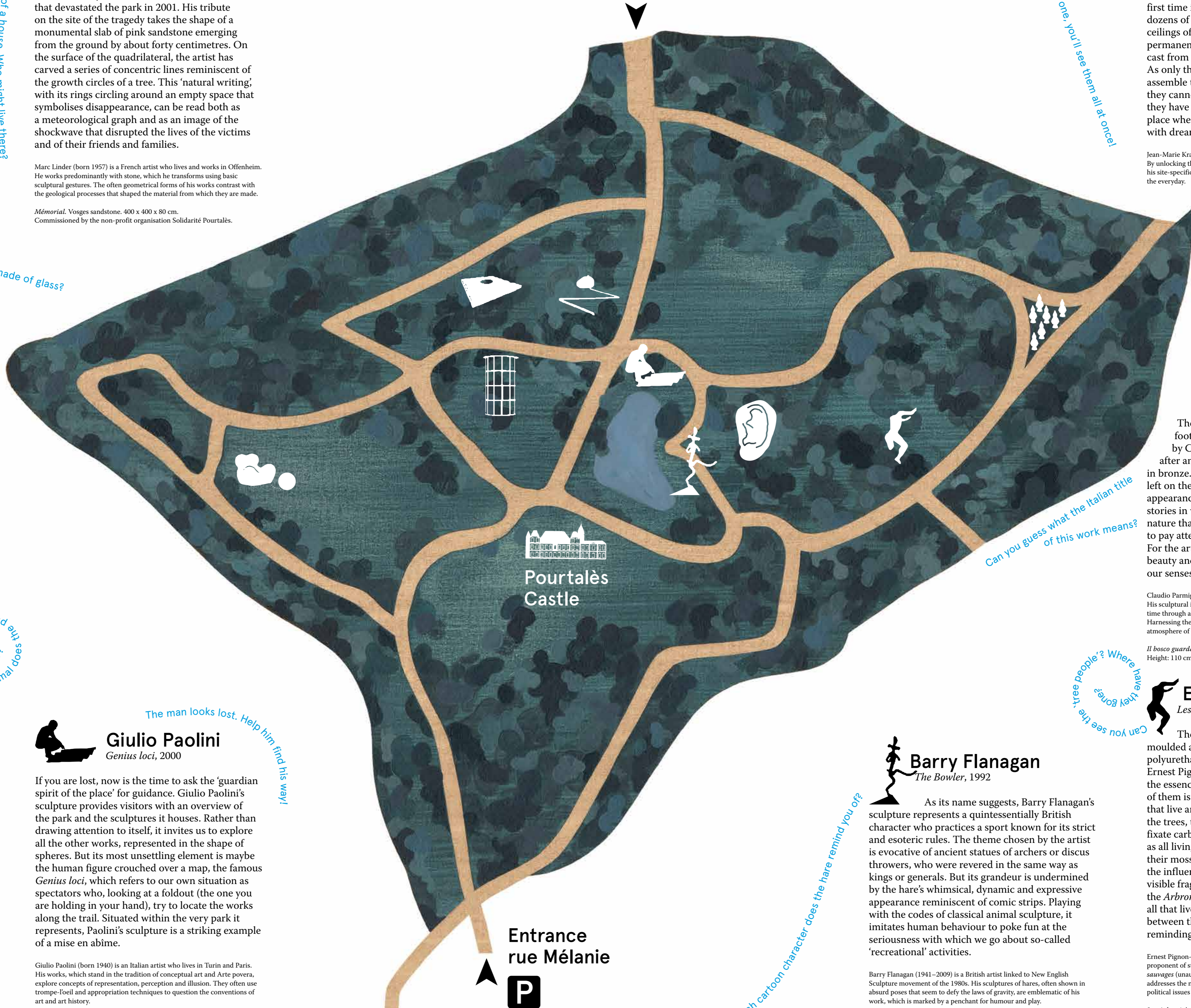
*Genius loci*. Polyester resin and fibreglass. Figure: 115 x 104 x 85 cm.

The engraving represents the rings of a plane tree that fell during the storm of 2001. Find out its age by counting the number of lines!

**Entrance rue Kempf**  
**CINE de Bussierre**

**Pourtalès**  
**Castle**

**Entrance**  
**rue Mélanie**



The goblins are well hidden. But if you see one, you'll see them all at once!

**Jean-Marie Krauth**  
*Leur lieu*, 1995

Despite their generic appearance, the faceless figures that make up this installation are well known to the French public. The Alsatian artist Jean-Marie Krauth exhibited his gnome for the first time in 1987 in a Parisian gallery. Since then, dozens of them have invaded the walls, floors and ceilings of museums and art centres before settling permanently at Pourtalès. The 137 figurines were cast from moulds used to make chocolate Santas. As only the rear halves of the moulds were used to assemble them, common logic would have it that they cannot move. Not that they would care, since they have at last found 'their home' (*Leur lieu*), the place where they really belong: a forest teeming with dreams and legends.

Jean-Marie Krauth (1944–2020) is a French artist born in Haguenau. By unlocking the poetry of places and 'non-places' of modern civilisation, his site-specific, often minimalistic interventions invite us to reenchant the everyday.

*Leur lieu*. 137 figures. Bronze. Figure height: 13.7 cm. Floor space: 60 sqm.

**Claudio Parmiggiani**  
*Il bosco guarda e ascolta*, 1999

The seven bronze ears nestling at the foot of large beech trees are an installation by Claudio Parmiggiani. They were moulded after an antique sculpture, enlarged and cast in bronze. Together with the eye-shaped scars left on the trees by cut or broken branches, their appearance is reminiscent of fantastical childhood stories in which the forest comes alive. Here, it is nature that 'looks and listens' and in turn invites us to pay attention to everything that surrounds us. For the artist, nature and the arts are a source of beauty and knowledge, which help us to sharpen our senses and open our minds.

Claudio Parmiggiani (born 1943) is an Italian artist who lives in Turin. His sculptural installations explore the themes of memory, absence and time through a variety of materials such as plaster, wax, glass and dust. Harnessing the codes of classical art, his works conjure the melancholic atmosphere of ruins.

*Il bosco guarda e ascolta*. 7 elements. Bronze and natural vegetation. Height: 110 cm.

**Ernest Pignon-Ernest**  
*Les Arbrorigènes*, 1988

The forms of the *Arbrorigènes* were moulded after human body parts and cast in polyurethane foam. These hybrid beings, born from Ernest Pignon-Ernest's imagination, encapsulate the essence of plant life: photosynthesis. Each of them is home to a billion microscopic algae that live and grow on them. Intertwining with the trees, they convert solar energy into glucose, fixate carbon dioxide and produce oxygen. But as all living things, they are bound to disappear, their moss-covered bodies deteriorating under the influence of the weather – today, only barely visible fragments remain. Half-human, half-plant, the *Arbrorigènes* represent the osmosis between all that lives in the air, in the water and on earth, between the human species and the vegetal world, reminding us of our distant kinship.

Ernest Pignon-Ernest (born 1942) is a French artist from Nice. An early proponent of street art, he became famous in the 1970s for his *affichages sauvages* (unauthorised poster campaigns) in urban areas. His work addresses the memory and mythology of spaces in light of the social and political issues of which they are a reflection.

*Les Arbrorigènes*. 5 figures. Microalgae, polyurethane foam, vegetation. Height: 1.80 m.

**Barry Flanagan**  
*The Bowler*, 1992

As its name suggests, Barry Flanagan's sculpture represents a quintessentially British character who practices a sport known for its strict and esoteric rules. The theme chosen by the artist is evocative of ancient statues of archers or discus throwers, who were revered in the same way as kings or generals. But its grandeur is undermined by the hare's whimsical, dynamic and expressive appearance reminiscent of comic strips. Playing with the codes of classical animal sculpture, it imitates human behaviour to poke fun at the seriousness with which we go about so-called 'recreational' activities.

Barry Flanagan (1941–2009) is a British artist linked to New English Sculpture movement of the 1980s. His sculptures of hares, often shown in absurd poses that seem to defy the laws of gravity, are emblematic of his work, which is marked by a penchant for humour and play.

*The Bowler*. Bronze. 305 x 85 x 224 cm.

Which cartoon character does the hare remind you of?

Can you guess what the Italian title of this work means?

Can you see the hare they go for? Where have they gone?

Who are the people that these people remind you of?

The man looks lost. Help him find his way!