



Lee Ufan Versailles

17 JUNE • 2 NOVEMBER 2014



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Lee Ufan
Relatum – Dialogue Z, 2014
Courtesy the artist; kamel mennour, Paris
and Pace, New York © Tadzio

Why choose Lee Ufan as the contemporary artist for 2014 in Versailles? Dare I say that, again, it is André Le Nôtre who influenced both Alfred Pacquement, who will be the show's commissioner, as he was the commissioner of the 2013 Giuseppe Penone exhibition, and me.

A visit to the “Le Nôtre en perspectives.1613-2013” exhibition unveils an unknown personality, while insisting on the radical nature of his modernism.

The latest works on contemporary architecture and aesthetics to which the exhibition's commissioners Patricia Bouchenot-Déchin and Georges Farhat, have given an unprecedented place, show that Le Nôtre may lead us on the path of minimalism and to the notion of void.

The presence of Peter Walker's work for Ground Zero in New York in the itinerary they trace through the centuries is a spectacular testimony to this. In the light of this, bringing Lee Ufan's vision to Versailles seemed appropriate, it is less disconcerting than we believe and draws us into his silent and captivating poetry.

Catherine Pégard

President of the Public Establishment of the Museum
and the National Estate of Versailles and
chair of the Château de Versailles Spectacles



Lee Ufan

Relatum – The Shadow of the Stars, 2014

Courtesy the artist; kamel mennour, Paris
and Pace, New York © Tadzio

I have always wanted to create an archshaped work, like a rainbow standing above a big road, and walk through it. And to make the stars come down on a place, for them to settle there and whisper like a scene in the desert. I am very pleased to be able to make these long-held dreams come true on the large walks and in the many spaces surrounded by groves of the historical and architectural garden of the Château de Versailles.

In addition to these two works, you will discover two steel plates put on the ground that link, like a bridge, two large rocks facing each other at the end of a narrow path escorted by trees and properly aligned bushes. And also, in the enchanting Grove of Apollo's baths, a work similar to the image of a tomb will remind you of André Le Nôtre, the garden's creator. Altogether, the ten works that I present are the result of my numerous visits, my countless walks and my never-ending dialogues with the château and its garden.

I often use stone which represents nature, and the iron plate, symbolizing industrialized society. This is because, in my opinion, they are adequate to represent the dialogue between being and time. These materials does not interest me as objects. I use them so that their reactivity and the relationship they establish between themselves or with the space, make us feel again the wonderful aspect of the surrounding space or the World that we did not know. I create (make) a little work and it connects with the outside world – Nature or the Universe – that I did not create (unmake) allowing us to have a glimpse and feel its infinity. My works go beyond the deep history of Versailles and the perfect image of the garden: they are a metaphor inviting visitors to experience these places differently. They reveal a new dimension opening up on infinity. Preparing this exhibition, I have never ceased to be inspired by the garden and its endless potential and I am grateful. I realized again that “art does not reproduce the visible, rather, it makes visible” as Paul Klee said. In other words, I did not suggest my vision through these works, but I re-suggested the existing space and time, I reopened them. I hope that viewers of my works will meet a new Garden of Versailles, full of wonders.

Lee Ufan

“The Door to Space”, 1st May 2014

Lee Ufan

in Versailles

After Giuseppe Penone last year, the guest artist in Versailles for summer and autumn 2014 is Lee Ufan, the painter and sculptor of Korean origin. The intense and silent works of this artist will be placed in the palace and in the gardens, at the foot of the Gabriel stairs, in the great perspective designed by Le Nôtre and around the corner of walks or in the mysterious groves, completing and modifying the atmosphere for a time.

Born in 1936 in a mountain village in South Korea, Lee Ufan was first initiated to traditional Chinese culture. His training, anchored in Far-Eastern tradition initially led him to literature and writing. After moving to Japan at the age of 20, he studied philosophy and engaged in political action for the reunification of the two Koreas. At the same time, he started his career as an artist, taking an interest in Jackson Pollock's gestural abstraction, while at the same time studying traditional Japanese painting.

His activity as a critic and a theorist was noted as were his artistic experiments, when he became one of the members of the Mono-Ha artistic movement, a term which could be translated as "the School of Things". According to Lee Ufan's definition, as the founder and theorist of this group of Japanese artists, Mono-Ha's principle was to use a thing without adding anything to it. They took and assembled industrial materials, daily objects, natural objects, without modifying them. This method did not consist in using objects and space to embody an idea but came from the wish to let diverse elements live through the relationships they have between themselves. Mono-Ha appeared at the same time as the European and North-American trends grouped in Arte Povera, Supports-Surfaces or Land Art movements, all ways of rethinking the very basis of sculpture and painting. Mono-Ha is in many ways their equivalent in another geographical and cultural background and has many common features with these other artists in both free use of materials and formal reduction.



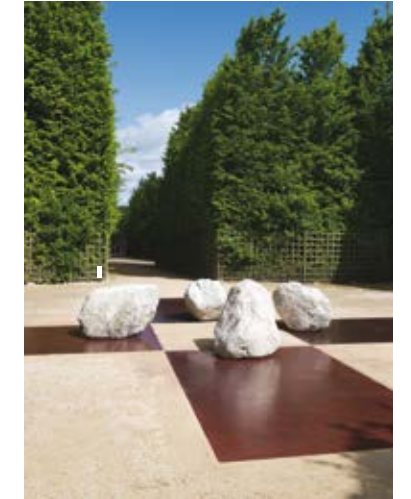
Lee Ufan
© Tadzio



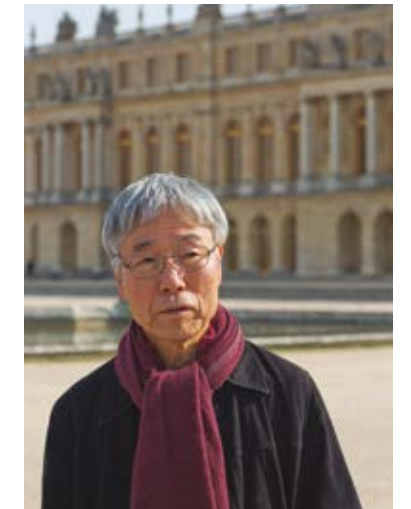
Lee Ufan
Relatum – The Cane of Titan, 2014
Courtesy the artist; kamel mennour, Paris
and Pace, New York © Photo Tadzio

Lee Ufan's sculptures most often confront two materials: steel plates and natural stones. Their generic name "Relatum", expresses the notion that a work of art is not an autonomous and independent entity, but that it only exists in its relation to the outside world. For Lee Ufan, the action of the sculptor consists in criticizing the hyper-productivity of the modern world, in response to the evolution of art, which after thousands of year spent making hand-made objects, moved to industrial objects and ready-made. Lee Ufan has chosen to connect the made and the unmade. In his mind, "seeing, choosing, borrowing or moving are already a part of the creative act". He links nature to human conscience with a simple iron sheet dialoging with a stone. He can also deploy mat steel sheets in a linear structure, standing or prone, their undulations responding to the space they occupy.

In Versailles, the artist will install ten works, all entirely new, some of them of unusual size to correspond to the spaces in the gardens. Behind their very restricted formal vocabulary, true diversity will emerge; some configurations will be completely new to his work. This exhibition will create a major landmark in Lee Ufan's sculptural work with its confrontation to the exceptional site. One of the major artists in the contemporary art scene is going to be revealed on a large scale in the prestigious setting of Versailles, after retrospectives at the Galerie nationale du Jeu de Paume in Paris in 1997-1998 and at the Solomon R. Guggenheim Museum in New York in 2011. A museum dedicated to his work, by the major Japanese architect Tadao Ando was inaugurated on Naoshima Island. Lee Ufan won the prestigious Praemium Imperiale in Japan and his works are featured in many international museums such as the Centre Pompidou. Lee Ufan lives in Kamakura in Japan, but he maintains close relationships with France where he has worked for the last twenty years in his Paris atelier. His recent exhibition at the kamel mennour gallery attracted a lot of attention. The artist exhibiting in the Versailles gardens is a familiar figure on the French art scene.



Lee Ufan
Relatum – Four sides of Messengers, 2014
Courtesy the artist; kamel mennour, Paris
and Pace, New York © Tadzio

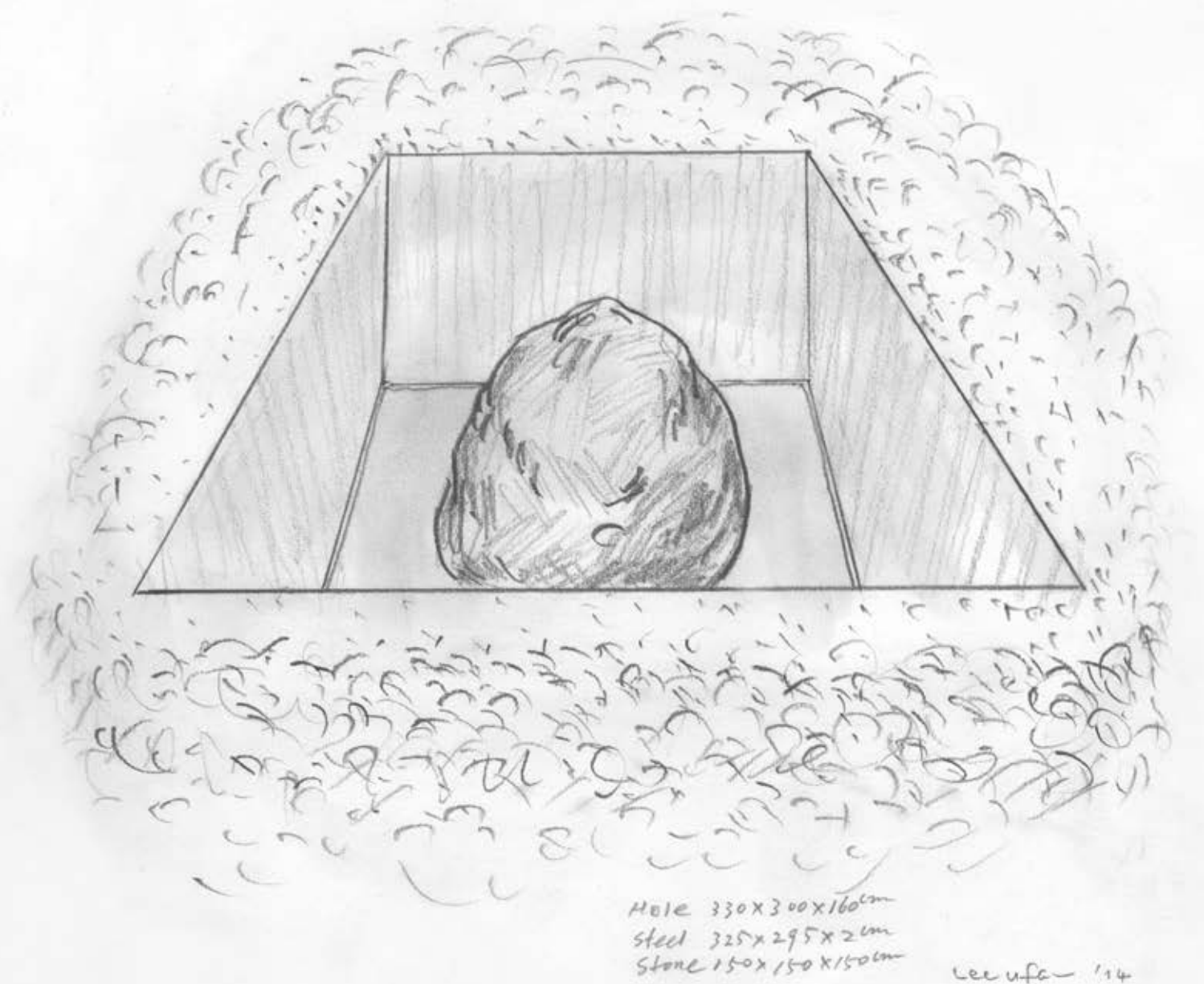


Lee Ufan
© Tadzio

Alfred Pacquement
Curator of the Lee Ufan Versailles exhibition



Relatum — tomb



Grove of Apollo's Baths
 © Christian Milet

Lee Ufan
 Preparatory drawing
Relatum — The Tomb, Homage to André Le Nôtre 2014
 Courtesy the artist and kamel mennour, Paris © Lee Ufan

INTERVIEW OF LEE UFAN

Alfred Pacquement

Alfred Pacquement : What has been your experience of the Château de Versailles up until now ? Is it a place you often visited ? Versailles is the pinnacle of French classicism, with very different architectures and gardens sometimes inspired by cultures from the Far East. You’ve mentioned elsewhere the difference in the conception of nature between the gardens of the Far East and those of Europe where “nature is considered as part of the architectural material”. What is your perception of such a space, so steeped in history, and how have you approached it ?

Lee Ufan : I first got to see the Château de Versailles in 1973 and I’ve visited around six times since then. At first I was overwhelmed by the sheer scale and magnificence of the building’s interiors and the atmosphere of its complex history. Additionally, I was astonished and bewildered by the meticulously man-made gardens outside, which evoked the sense of a living architecture. Unlike the simple and modest architectural spaces of Korea and Japan, or the East Asian garden aesthetic embracing nature, [at Versailles,] I felt the immense power and brilliance of a human-centric wisdom. In East Asia, they approach garden landscaping by accentuating the presence of nature, but in Europe they sometimes transfigure nature to fit human concepts. In other words, because they use trees and stones as materials in order to serve concepts, those things cannot remain natural. Thus one does not hear the spirit of nature from the trees, grass, earth and stones, but rather a human scent or the tales of history – and Versailles appears to be the model for that. (...) but I place a kind of neutral door there in order to open up a natural or cosmic dimension – to make the paradoxical expression that Versailles will shine.

A. P. : Your approach to Versailles as a site has been to construct a kind of a looping path that goes from, and returns to, the château’s terrace. The piece you plan follows a long perspective, to the very end

of the Green Carpet – the expanse of lawn that stretches between the Latona and Apollo fountains – then through the alleys and groves. The first work that visitors will see is an immense semicircular arch, held in place by two stones on either side, which will reframe the landscape. This forms seems unprecedented in your sculpture. What led to your decision ?

L.U. : A 30-metre strip of stainless steel is supported on either side of the path by large stones and constitutes the semicircular arch that curves across the sky. And the visitor must walk over a strip of stainless steel of the same length that lies on top of the earthen path running through the arch. It’s called *Relatum—The Arch of Versailles*. For a long time I wanted to create a work in which a semicircle hangs over a far stretch of path like a rainbow. It is as though the main street of Versailles – made so that one receives a perspectival view of distant land – had been awaiting my arch piece. The surrounding scene will feel new because the work opens up the path and the sky. (...)

A. P. : It seems that Versailles has been a stimulating force, a catalyst to create new sculptures. I’m thinking of, for example, the rectangular pit holding a stone, installed in the Grove of Apollo’s Baths. Can you talk about this work, which immediately brings to mind a tomb ?

L. U. : What underpin the historic and man-made Gardens of Versailles are their hidden history and the power of nature. The tension within the duality of the visible and hidden stimulates me and rouses my imagination. Thus many works in this exhibition will make suggestions and intimations about history and natural space. There is a work on the wooded plot of Apollo, where I’ve dug out a deep square pit on the floor of which lies a large stone pressed under a heavy steel plate of the same width: *Relatum—The*

Tomb, Homage to André Le Nôtre. This piece is a homage that I’ve offered as a tribute to Le Nôtre, who created Versailles’ magnificent gardens.

A. P. : Your sculptures give the sense that they are completely autonomous in relation to their situation, that they have a life of their own, but that at the same time they respond to the selected sites. Neither the undulating steel lines placed on the Green Carpet, nor the circle of steel encompassing the gravel pathways that you have placed in the Star Grove would probably have existed even without the invitation to occupy these sites ? How do you approach landscaped areas to develop new works ?

L.U. : My work always bears the characteristic of revealing the relationship with a space or location. Of course they possess autonomy as sculptures, but it is more important that they function as spatial dynamics or scenes of the locations, rather than as objects. During one visit to Versailles, a field of tall green grass swayed in the quiet breeze like rippling waves. Through a reawakened memory of this encounter I ended up presenting a piece that rouses visual vibration in space by positioning stainless steel plates like waves. Another instance: as I roamed the wide plots of the grove, I thought of the shadows of distant shining entities that had settled into the long flow of time. They are all stars. I’ve thus set up a scene that appears as though the Big Dipper had descended to sit and whisper upon the earth.

A. P. : Natural stones are often present in your sculptures. How do you choose them ? Does the work of the sculptor commence with their selection ?

L.U. : The motive behind my work is to establish a relationship between the made and not made. This is an issue that rose out of lament and criticism against the modern notion of productivism. Over the long process of my work, natural stones converged as the

emblem of what has not been made. Natural stones usually contain an expanse of time comparable to the earth’s course of life. Science can analyse these lumps of time, which transcend our imaginations, yet they remain mysterious and opaque entities. They are solemn objects, but also things that suggest a world beyond objecthood. I rarely choose them first. I usually search for a stone after having conceived of a sculpture at some place or by some impetus. The location calls for the stone, not me. (...)

A. P. : The contrast between these stones from nature and the steel plates worked in a factory are part of the majority of your sculptures. How do you define the dialogue between these elements ? Do the variations (shape and position of the plates, the number and position of the stones) result in these dialogues having different meanings ?

L.U. : Over the long course of attempting my sculptural work, the materials I used most frequently converged into stones and steel plates. I am not sure how that came to be. However, it is true that I came to set up encounters between stones and steel as I clarified my concern in painting as the relationship between the painted and not-painted and in sculpture as that between the made and not-made. One could say that I chose stones as an emblem of nature and steel plates as an emblem of industrial society. I want to relate nature to industrialism by creating encounters between stones and steel. (...)

KEY FIGURES

Our previous contemporary exhibitions (Koons, Veilhan, Murakami, Venet, Vasconcelos and Penone) attracted large crowds and generated considerable media interest.

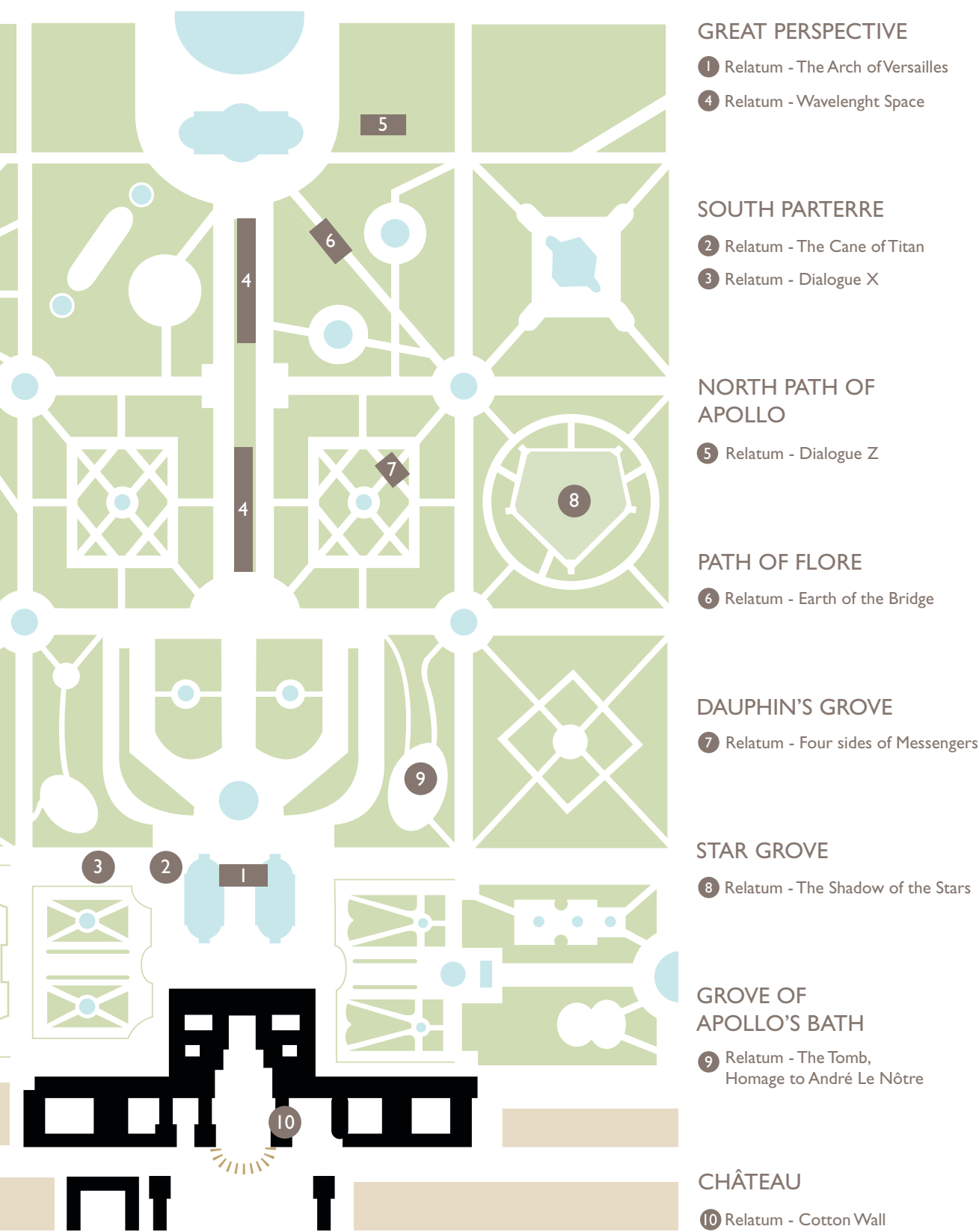
- At each of our previous exhibitions :
- 1 million visitors discovered the works exhibited inside the Château de Versailles
 - 4 million visitors saw the works exhibited outside
 - Up to 715 articles in the French press
 - Up to 500 articles in the foreign press
 - More than 200 TV news stories
 - More than 200 journalists present at the press conference

- Every year at Château de Versailles :
- 6 million visitors inside the palace (Château and Domaine de Marie-Antoinette)
 - More than 10 million visitors in the gardens (Park and gardens)
 - 8,5 million visitors to the internet site



Lee Ufan
Relatum - Dialogue X, 2014
Courtesy the artist; kamel mennour, Paris
and Pace, New-York © Tadzio

LAYOUT PLAN



kamel mennour

Founded in 1999, the gallery kamel mennour opened its doors to Paris on rue Mazarine, in the heart of the Saint-Germain des Près.

Initially specialised in contemporary photography (Nobuyoshi Araki, Larry Clark, Alberto Garcia-Alix, Pierre Molinier, Daido Moriyama, Martin Parr, Stephen Shore), it soon became devoted to exhibiting the works of contemporary artists.

In November 2007, the gallery moved to rue Saint-André des Arts, taking over a beautiful 400m² space on the ground floor of a 17th century “hôtel particulier” called the Hôtel de la Vieuville.

In november 2013, the gallery expanded, inaugurating a second area of 300m² on rue du Pont du Lodi.

Through exhibitions, biennales and fairs all over the world and through publications the gallery kamel mennour presents, supports and defends the work of young artists such as: Hicham Berrada, Mohamed Bourouissa, Latifa Echakhch, Petrit Halilaj, Camille Henrot, David Hominal, Alicja Kwade; as well as internationally acknowledged artists such as Marie Bovo, Daniel Buren, Pier Paolo Calzolari, Michel François, Huang Yong Ping, Alfredo Jaar, Ann Veronica Janssens, Anish Kapoor, Tadashi Kawamata, Lee Ufan, Claude Lévêque, François Morellet, Gina Pane, Martial Raysse, Zineb Sedira and Shen Yuan.

The gallery kamel mennour represents Lee Ufan since 2012.

kamel mennour
47 rue Saint-André des arts
& 6 rue du Pont de Lodi
F75006 Paris
tel +33 1 56 24 03 63
fax +33 1 40 46 80 20
www.kamelmennour.com

Current exhibition
ANISH KAPOOR &
JAMES LEE BYARS
27 May – 26 July 2014

Upcoming exhibitions
MICHEL FRANÇOIS
Solo exhibition
6 rue du Pont de Lodi / 75006 Paris
September – mid-October 2014

LILI REYNAUD-DEWAR
Solo exhibition
47 rue Saint-André des arts / 75006 Paris
September – mid-October 2014

THE GALLERY’S ARTISTS
Hicham Berrada
Mohamed Bourouissa
Marie Bovo
Daniel Buren
Pier Paolo Calzolari
Latifa Echakhch
Dario Escobar
Michel François
Alberto Garcia-Alix
Petrit Halilaj
Camille Henrot
David Hominal
Huang Yong Ping
Alfredo Jaar
Ann Veronica Janssens
Anish Kapoor
Tadashi Kawamata
Alicja Kwade
Lee Ufan
Claude Lévêque
François Morellet
Gina Pane
Martin Parr
Martial Raysse
Zineb Sedira
Miri Segal
Shen Yuan

PACE

Pace Gallery is a leading contemporary art gallery representing many of the most significant international artists of the 20th and 21st centuries. Founded by Arne Glimcher in Boston in 1960, Pace Gallery has been a constant, vital force in the art world and has introduced many renowned artists’ work to the public for the first time. The gallery, which celebrated its 50th anniversary in 2010, has four galleries in New York, two galleries in London, a 25.000 square-foot gallery in Beijing, and in 2014, established exhibition spaces in Hong Kong, Zuoz, Switzerland and Menlo Park, California.

For more than a decade, Marc Glimcher has served as the gallery’s president and overseen Pace’s international growth. Under Marc’s leadership, the gallery has expanded its stable of contemporary artists, and in 2008, became the first major Western gallery to establish a presence in mainland China with the opening of Pace Gallery, Beijing, timed with the Beijing Olympics. Pace Beijing is committed to the promotion of contemporary art in China, presenting a dynamic exhibition program of both emerging and established Chinese artists and introducing new audiences to the work of Western artists. Pace Gallery has established a major presence in London, opening an office and exhibition space in Soho and Mayfair and assembling a team of internationally respected dealers and art world professionals under the supervision of Mollie Dent-Brocklehurst, Pace London President. In 2014, Pace Gallery opened three new exhibition spaces worldwide: Chesa Büsin, located in a newly refurbished 12th century house in the historic city of Zuoz, Switzerland; Pace Menlo Park, a temporary exhibition space situated in heart of Silicon Valley, California; and Pace Hong Kong, which had an inaugural exhibition of new work by the acclaimed Chinese artist, Zhang Xiaogang.

Pace Gallery is dedicated to nurturing the careers of its artists, from strategically placing their work in important public and private collections worldwide, to working closely with respected institutions to organize travelling museum exhibitions, special projects, lectures, and collaborations, to producing world class publications. Today, the gallery represents a diverse group of internationally acclaimed artists, including the estates of Alexander Calder, Sol

LeWitt, Willem de Kooning, Agnes Martin, and Mark Rothko; established artists such as Chuck Close, Jim Dine, David Hockney, Claes Oldenburg, Bridget Riley, Robert Ryman, and James Turrell; and younger contemporary artists like Tara Donovan, Adrian Ghenie, Paul Graham, Loris Gréaud, Kevin Francis Gray, Adam Pendleton, Michal Rovner, and Keith Tyson.

The gallery’s dedication to historical and scholarly museum-quality exhibitions is accompanied by a strong commitment to the art of the 21st century and beyond. Since its inception, and continuing today, Pace Gallery has organized nearly 800 exhibitions, many of which have subsequently travelled to public institutions around the world, and has published approximately 450 exhibition catalogues with contributions by some of the most influential art historians and critics from the past two centuries. Pace Gallery umbrella also includes Pace/MacGill, specializing in photography; Pace Prints & Pace Master Prints, focusing on limited edition works on paper from the 15th to 21st centuries; and Pace Primitive, dedicated to African, Himalayan, Oceanic, and Native American tribal art. Pace Gallery has represented Lee Ufan since 2007.

Upcoming exhibitions include
ADRIAN GHENIE: GOLEMS
Pace London
6 Burlington Gardens / Londres, W1S 3ET
12 June – 26 July 2014

PRABHAVATHI MEPPAYIL: NINE SEVENTEEN
Pace London
5-10 Lexington Street / Londres, W1F 0LB
26 June – 2 August 2014

TEAM LAB
Pace Gallery
534 West 25th Street / New-York, NY 10022
17 July– 15 August 2014

ZHANG HUAN
Chesa Büsin
Straglia Pezzi, 34 / Zuoz
14 July – 31 August 2014

ZHANG XIAOGANG: Oil on paper
Pace Hong-Kong
15C Entertainment Building, 30 Queens Road Central / Hong-Kong
14 May – 12 July 2014

www.pacegallery.com

LEE UFAN EXHIBITION IN VERSAILLES

The Fondation d'entreprise Hermès supports people and organisations seeking to study, perfect, transmit and celebrate the skills and creativity that shape and inspire our world today, and into the future. Guided by its central focus on artisan expertise and by the search for new uses, the Foundation explores two complementary avenues: know-how and creativity, know-how and the transmission of skills.

It supports organizations working on projects in these two fields over five continents and also develops its own programmes. The Foundation supports partner organisations working on such projects across the globe. At the same time, it develops and administers its own projects.

In 2011 it launched a call for projects on biodiversity and local know-how, which is renewed every second year. It enables populations to maintain their ecosystem, while developing their traditional skills. In addition, the Fondation Hermès has put in place a new biennial programme, The Skills Academy which gathers ten artisans, five designers and five engineers to think about skills and expertise together, with a view into the future. They are guided by a guest designer, who develops the programme. The theme of the second edition in 2015 “EARTH!” is led by the designer Guillaume Bardet.

The “know-how and creativity” centre of the Foundation encourages talents and privileges direct support to creators. It ensures the production and the presentation of works in its exhibition centres (La Verrière in Brussels, The Gallery at Hermès in New York, the Atelier Hermès in Seoul, Third Floor in Singapore and The Forum in Tokyo), all managed with the assistance of specialized curators. The Fondation d'entreprise Hermès is also very active in the field of performing arts. Since 2011, it proposes a new programme called New Settings, which aims to sponsor the production of works co-signed by an artist in performing arts and a visual artist.

In addition, the Fondation Hermès is very involved in design and every second year it organises the Prix Émile Hermès, an international prize aiming to promote young talents whose reflection on the future takes into account the evolution of our societies and of our lifestyles.

Finally, the Foundation is very engaged in the field of visual arts with its Artists' residences programme in Hermès workshops. Launched in 2010, each year it enables young visual artists, sponsored by confirmed artists to produce an original work in the Hermès workshops, together with artisans and materials to which they do not usually have access (leather, crystal, silk, silver-plate). In addition, the Foundation sponsors exhibitions of major artists, whose approach is close to its heart. This is how in 2014 it decided to be at Lee Ufan's side in Versailles.

The company CHAPELLE was created in Paris in 1889 but soon moved to rue Sainte Adélaïde, in the centre of Versailles, where it is still today. After several major works projects, Versailles became its city of adoption.

Its stone workshop is in Buc in the Yvelines department.

CHAPELLE ET CIE initially worked essentially in Versailles, then in the surrounding area, until it integrated the Groupe LÉON GROSSE in 1959 at the initiative of Mr. Léon Grosse.

It currently has 71 employees and its annual turnover is 11 million Euros. Its four mains fields of activity are:

- the renovation of old buildings
- the restoration of historical monuments with stone-cutting
- new building construction works
- road and utility networks: replacement of utility mains, drinking water distribution connections, cleaning of decorative pools, draining surface coverings...

Renovation works form 50 % of our activity, 15 % to 20 % concerns restoration and new construction and 25 % to 30 % of our projects are public works.

On work sites, during rehabilitation or restoration, CHAPELLE ET CIE pays the utmost attention to the respect of existing structures, with regards to both substance and structure.

Fukutake Foundation

Established in 2004 with the opening of Chichu Art Museum in Naoshima.

Along with Benesse Holdings, Inc., the foundation conducts art activities by the name of Benesse Art Site Naoshima on the islands of Naoshima and Teshima in Kagawa Prefecture as well as on Inujima in Okayama Prefecture, focusing on the revitalization of local communities with nature, art and architecture as catalysts through the operation of museums and various programs of international exchange, publication and education.

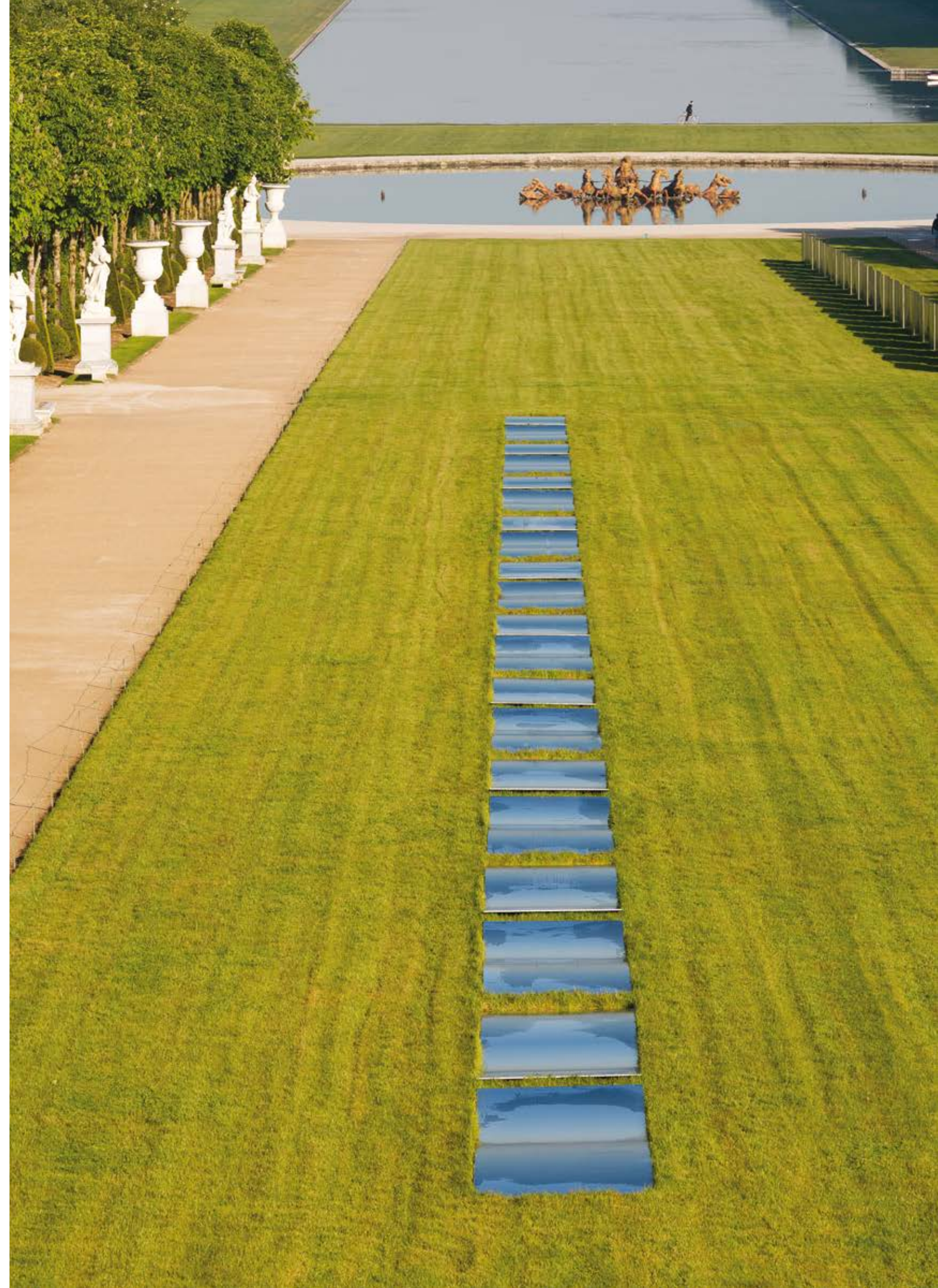
Our fundamental aim is to create special places by situating contemporary art and architecture within settings of natural and historical resonance. Through contact with artwork and the nature, scenery and people of the Seto Inland Sea region, we seek to inspire visitors to consider the meaning of Benesse – to live well.

In continuing our activities, we are attempting to build a relationship of mutual growth between art and the region that provides it with a setting, in order to make a positive contribution to the local community.

As a part of this activity, the foundation manages and operates Lee Ufan Museum in Naoshima. Opened on June 15, 2010, it is the first art museum dedicated to Lee Ufan.

Located in a gentle valley surrounded by hills and the sea, the architecture, designed by Tadao Ando to conform to the landform, and the pole, created by Lee in front of the entrance, generate a tense atmosphere with the contrast of the horizontal and the vertical. The floor plan, with rectangular and triangular spaces arranged across the valley leading to the sea, brings a rhythm to the architecture. The interior spaces offer a time and a place of contemplation through the exhibition of sculptures and paintings by the artist.

Lee Ufan
Wavelength Space, 2014
Courtesy the artist; kamel mennour, Paris
and Pace, New York © Tadzio



Lee Ufan Versailles

17 JUNE • 2 NOVEMBER 2014

Versailles Entrance to the exhibition from the Court of Honour
of the Château de Versailles

Normal conditions of visit – no added fees

Concerning the exhibits in the Gardens:

free admission any day

– except the Musical Fountains Show days:

Saturdays and Sundays from 21 June to 26 October

Tuesdays from 17 to 24 June

15 August

– except the Musical Gardens days :

Tuesdays from 1st July to 28 October

Discover the “Gardens of Versailles” app

A visit customised with you main interests

This application reveal the gardens from the viewpoint of those who inspired them
or keep them alive: gardeners, fountain engineers, architects, curators.

The visitor is informed when he is near a point of interest.

Additional modules, audio or videos, can be selected out of a catalogue. Visitors
can customise their visit with commentaries by Lee Ufan, contemporary artist.

This free app is available on the App Store and on Google Play, in French
and in English.

Château de Versailles Spectacles – Press Department

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Great perspective
© Christian Millet



Exhibition produced by



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kamel mennour ^{co} **PACE**



Fukutake Foundation