Ies Fujak, Olivier Huet and Margrit Neuendorf, are two visual artists working together and also on their own production. Since 2006, they create environmental art, outdoor or indoor installations, in France and also in Europe (Germany, Belgium, Bulgaria, Hungary, Romania, Spain), South Korea, Iran, United States ... mainly in the context of art residencies.

Margrit Neuendorf
German visual artist living in France.
Fashion design studies in Berlin.
Environmental concerns, human and nature are in the center of my eclectic artistic expression.
Diverse techniques question “the nature of the body” and “the body of landscape”.

Olivier Huet
French visual artist, since 1987.
Architectural studies in Paris, France
He has been working for 10 years in architecture and city planning fields. Several installations, performances... in urban context and land art.

recent nature art residencies

2020
- Geumgang Nature Art Biennale, South Korea
- Global Nomadic Art Project, South Korea

2019
- Le CREPS fait son land art, Boulounes, France
- Global Nomadic Art Project, Germany #2

2018
- Tehran (Jaleh Gallery) and Roh Art Residency, Iran
- Couleur[s] d’automne, Haute-Savoie, France
- Land Art festival of Butiers, Butiers, France

2017
- Global Nomadic Art Project, East Europe
- Jardin des Arts, Ar Milin”, Châteaubourg, France

Ies Fujak set up the cranberry association Creation and Residencies Art Nature in Berry and are active members of Yatoo, a Korean association of international nature artists.
Our collaborative creations refer to art and the place of human being in nature. The principle of each intervention is based on a clear understanding of the local context, and refers to different approaches, which concern:

The inhabited landscape: the place of man in nature, the dialogue between culture and nature, and the dialogue between beings;

The observed landscape: how to invite a walker, a visitor, to look differently at this landscape. How do we capture his attention?

The virtual or fictional landscape: a fiction opens to questions about reality and truth and the way we make interpretations of what we see.

The revisited landscape: the subjective vision of a site based on feeling and sensuality where rule poetry, melancholy and dreaming.

Of course these different approaches to landscape are not separated from each other but tangled together in each intervention.

the artistic approach
land art / nature art
Olivier Huet

Exhibitions / Installations
(a selection, since 2000)

- Rixtions souterraines, Festival Art Souterrain, Montréal, Canada, 2019
- Le conservatoire des bleus du ciel, Höhler Biennale, Gera, Germany, 2015
- Le Musée Höhler Hiemseistörmer, Die Blaue Nacht, Nürnberg, Germany, 2013
- Où ceux d’Usseux dansent ? saison II : printemps, Association no-made, Nice, 2011
- Où ceux d’Usseux dansent ? saison I : hiver, CCAM de Vaucluse-lès-Nancy [54], 2011
- Conjonction amicale, Archives Municipales d’Avignon, 2010
- Morphings, Archives Municipales d’Avignon, 2010
- Mater/Ma part de lune, installation, éspace Beaujon, Paris, 2010
- Jeux de construction, installations photographiées, musée FUJAK, 2009
- Point de (non) retour, l’art au donjon, association Candela, Vaucluse, 2009
- Hommage à Alexandre Poiron, commandée des Archives Municipales d’Avignon, 2008
- Murs... murs... en Avignon, musée FUJAK, Avignon, 2007
- Le musée FUJAK, festival d’Avignon 2007, 2006, 2005
- Participation à l’événementiel Fabrika Gemellus, collectif Comme c’est Biz’Art, Avignon, 2006
- Marathon artistique, Amiens, 2004
- Participation à l’événementiel Midi-minuit, collectif Comme c’est Biz’Art, Aukwaba, 2004
- Le musée FUJAK, Aukwaba 2004 et Aparailgueries 2003
- Marathon artistique du Marin, Martinique, 2003
- La boutique FUJAK, Arles, 2003
- Participation à l’événementiel Comme c’est Biz’Art, Avignon, 2003
- Plan Vigue for the Art, forum social d’attac, Entraigues, 2003
- L’île du jour immobile, Marathon artistique de l’Île-sur-l’Sorgue, 2002
- Un itinéraire pour l’entre-deux tours, Avignon, 2001
- L’agence Le pied au mur, Parcours de l’art, Avignon, 2000
context

The “Arta Contemporary Art Institute” in Khoramabad [Lorestan, Iran] has been organising a festival dedicated to artistic performances based on the theme of light since 2014, the Homar Light Art Festival. The fourth edition of this festival, whose artistic residency where we were invited was cancelled due to coronavirus, has been transformed into an exhibition extended to about 50 international artists. The exhibition was held in October 2020 and all the works, photos and videos were put online on the Homar festival website.

intervention

We made two videos and several series of photographs, mainly focused on the work of shadows, and particularly colored shadows, a device we are fond of since the FUJak museum has been created.
context

Initiated by the Korean association Yatoo, the GNAP [Global Nomadic Art Projects] brings together for one or several weeks nature-art-artists from different countries to meet, share and work with artists of the country they are visiting. The "GNAP-Korea-2020" was held on the amazing island of Jeju, in the south of South Korea.

intervention

We created ephemeral installations, performances and videos during the two weeks of itinerant workshops.
context

The YATOO association organises the "Nature Art" Biennial in Geumgang [Gongju city, South Korea]. We took part in the 2020 Biennale whose theme was "Neomixed era, with neobalanced encounter".

intervention

Due to climate disruption, the disappearance of distinct seasons in all types of climate is very possible and we have to say: «goodbye, seasons!». What will help us to structure a year’s time if there is no more spring, summer, autumn and winter? The meteorologist’s tools can help us to reinterpret this notion of climate. These tools concern mainly the measurement of wind, sunshine, temperature and humidity and its interpretation. Our minimalist installation offers a metaphor of these 4 elements, in combination with time, master of everything.

5 metal boxes, paint, natural elements, fan, sound.
Dimensions: 600 cm x 150 cm x 200 cm
context

An artistic itinerary [23 artists] on the magnificent site of the CREPS [Centre de ressources, d'expertise et de performance sportives] at Boulouris, Var, France. It was the second edition of the event, which was created in 2017.

intervention

Two large underground reservoirs [from which emerge the ventilation shafts] and a water tower used to supply water to the buildings below, which today house athletes in training. The stone towers reminded us of pieces of a chess game. We wanted to pay homage to the "genius of the place" and emphasize the importance of water management through a minimalist intervention that shows a game of chess and takes a different look at this site, imagining that man will be able to face and overcome the problems due to climate change and the crucial need for water.

Bamboo, wood, flour paint, stones, bark, crushed brick
12m x 15m, h: 5 m
GLOBAL NOMADIC ART PROJECT
»NATURE ART FIELDWORKS«
GERMANY 2019

context

Initiated by the Korean association Yatoo, the GNAP [Global Nomadic Art Projects] bring together for one or more weeks nature-art artists from different countries to meet, share and work with artists from the country they are visiting. The "GNAP-Germany #2", curated by Ute Ritschel, took place in Darmstadt and its surroundings from 25 August to 8 September 2019. The theme was "Nature Art Fieldworks": the fields of nature art.

intervention

We realize ephemeral installations, performances and videos during these two weeks of itinerant workshops.
context
Invited by the association «Rah Art Residency» [Mahmoud Maktabi, curator], we spent the last four days of our Iranian stay [8-23 October 2018] in the city of Nazar Abâd, two hours drive west of Tehran, a city located between the mountains [in the north] and the desert [in the south]. This short stay, in company with the artists Mahmoud Maktabi and Maryam Farhang, was an opportunity to discover these landscapes, so different from each other and so wonderful.

intervention
We filmed several scenes and used them to do two short videos:
• "Mountain eyes", in the rocky landscape of the desert;
• "Healing Heart", based on dailies shot in the mountains, situated above the village of Velian and some photos taken in Romania [2017].
The fall equinox was announced at 01:54 a.m. on Sunday, September 23, 2018.

To greet this event, we installed a visual and audible device that we called "sonne automne!", consisting of a set of wind chimes sending their sounds above the waters of the lake ...

7 posts [peeled painted hazel].
Wind chimes: wood, metal, bamboo, shells, wire, paint ...
12 m x 6 m, height 4 to 5 m.
Installations, performances and videos, made during the Global Nomadic Art Project East Europe
Director: István Eröss
A nomadic residency in three countries.
A final exhibition of works took place in each country.
GNAPs are initiated by the Korean association Yatoo.

1st Part - Bulgaria [1-10 July]
Veliko Tarnovo, Gabrovtsi, Varna
Organization: Rumen Dimitrov, Duppin Art Group.

2nd Part - Romania [11-20 July]
Lazarea (Gyergyoszarhegy in Hungarian)
Organization: Zoltán Ferenc, Cultural Center of Lazarea

3rd Part - Hungary [21-30 July]
Noszvaj, Budapest
Organization: Farkaskő Art Association, hamlet of Noszvaj
Connecting the River to the hiking trail, three vertical structures rise from the ground. They form a link between earth and sky, a vertical transport of energy.

*Branches of Hornbeam and hazel*

1.5 x 1m; height 5m
A variation of the chromatic circle in the park of an old mill.

156 branches of peeled hazel, opaque stain ...

h: 4.5 m - ø: 11 m.
A nomadic two-week tour, within the framework of the GNAP’s [Global Nomadic Art Project] initiated by the Korean association Yatoo, and which included 13 workshops.

The theme of GNAP-Iran was Thirsty land.
inside installation

The map of the city as a "green" dress.

bamboo, willow, walnut, cypress, hay, leaves ...

h: 3,5m - L: 4m
A railway fiction.

In 2016, the PHILEAS* project is undertaken: a shuttle will connect the park to Wesserling station in less than two minutes.

* High Induction Prototype for Electrical Locomotion in Underground Atmosphere.
This "hostel" is a small ecosystem, nectar-rich flowers visited by pollinating insects. The insects carry on their backs the diversity of the plant world, we should respect them!

*Willow branches, clematis, earth, flowers and wild plants... 5m x 3m ; h: 2 m*
In this enchanting landscape, is the bridge in a breaking or forming process? The question remains ...

Hazel branches, wire...
length: 15m, height: 5m
In the silence of their reclusion the roots are concentrating on the important nutrients for life.

paper, wire, string, earth, acrylic binder
2.20 x 1.20 m; height 1.80 m
According to a local legend, the presence of this white insect (Souvronus halophilus) in salt marshes is a sign of good water quality and a guarantee of a generous harvest. That's why this insect is commonly called “the friend of the salt workers”.

Salt workers tools (souvrons, boguettes, simoussi, baskets)
5 x 2 m, height 3,50 m
The brick walls symbolize the material traces of the war, slowly "digested" by the ground. Men have to take the responsibility of the memory and the mental wounds.

9 walls, 252 bricks each [14x18]
Total length: 160 meters
The plants migrate from the city to the forest, and from the forest to the city. The whole process forms an "artistic biotope", in which one observes the interactions between Culture [the city] and Nature [the forest].
To clear a path [35 meters] through the dense vegetation in a smooth transition from outside to inside.

To sit on a bench and enjoy the view.
The well ordered landscape [paysage] of a plantation of poplars can only be a "sedate land" [pays sage]. If the poplar [un peuplier] is a little bit bend [un peu plié], he is liberated from culture without becoming wild nature.

Hazelwood, ashwood, willow, acrylic paint, varnish
150 square meters, 3.50 m height
Because of the heavy flood of the previous winter, we installed sixteen fancy highwater ladders, each symbolizing one of the sixteen streams forming the Vilaine river, which crosses the city of Châteaubourg.

*Sixteen highwater ladders, Wood, acrylic paint, varnish, self adhesive letters [on the back]*
*Height: from 2 m to 3,2 m*
An archaic wooden mechanism is connected to a furrow in the soil. It reminds us of agricultural activities. Is it digging or reading the sound groove? The soil is a gift for human survival and the groove is an image of music. The earth is like a record which music can be read, but the sound is inside of us.

Earth spiral [diameter 20 m, 314m²]
A stone [height 1 m], a corktree trunk [14 m]
The work plays with the meaning of the French word "mine", and the names of the color evoke the local mining history.

12 posts from an ancient mine, paint, gold lettering.
Height: 3.2 m, 230 m²
Who did never see in our fields these gigantic insects, with a long body, high legs and an arrogant trunk? We pointed out aquavores.

Their body has the same structure and proportions than the watering systems on the huge cereal fields.

Branches of hazel- and willowtree.
Length: 15 m, height: 5 m
at the top of the charts
the B-side of a single
a blank sound sharpens the senses
a track of silence

Earth, grass, wood [for the letters], 154 m²
This installation is located on “Baron’s lake” and inspired by Italo Calvino’s book The perched Baron. It is the story of a child who decides one day to climb on a tree and not to come down any more. This novel concerns our relationship with the nature and the freedom. The work shows traces of presence. Who lives here? a man, a bird, the spirit of the place …?

Wood, rope, acrylic paint
Height: between 4 and 10 meters
A monumental inscription shows the scale of the landscape. This sculpture on grass confers to the lake and its environment a new reading which the walker experiments by measuring the map of the territory. Cut grass, 120 m x 30 m
Three elements dialog with form, colour and material... and evoke the context of the place, the history of the city, and the force of elementary principles...

Wood, acrylic paint, crushed bricks, stones...

12 m x 7.60 m, h: 6 m
A river is often seen as a border, but in reality the water seepage links territories. The vegetal knot illustrates this fact.

Hazel, willow, ash, 12m x 3m
The intervention is anchored to the ground. It consists of two paths leading to two seats, which give different points of view. There we can sit in peace, communicate with one another, or focus on the surrounding space. One seat faces the house and the agricultural activities [Culture], the other the natural, wild environment [Nature]. The paths of the spirals expand, and through this image we want to emphasize the dialogue between Nature and Culture, as well as the necessary communication between individuals. The work acts like a metaphor of this centripetal force which leads humanity and brings people together.

120 square meters
A grass shirt made during the residence in Wongol, and exhibited at the Ko gallery at the end of the residency, together with the video "Walk & sit".
An intimate place, nearby water, colored by the autumnal season, is necessarily blue. It is the blue note of the jazzmen.

Wood, stones, pigments...

*Sound of dripping water completes the installation*
the Earth is in danger
we are sending out an SOS
morse message on the horizon
reflecting the light of the sky

Nine mirrors, total length: 20 meters
A fiction about a terrestrial and antipodal Observatory in the village of Houthem.

The voices of the earth are a device that allows to listen to earthly blows, tectonic noises, underground and ultramarine winds...

The sky of Mehtouh is an ingenious system of underground telescope, able to show the sky above the island of Mehtouh, at the antipodes of Houthem.
Happiness is everywhere, but it is invisible.
What can be seen are the traces it leaves behind.

Wood, stones, pigments ...
A gentle slope leads to the admiration room, where viewfinders help the visitor to admire the landscape and the nearby installations of the other artists.