5 rue de Saintonge, 75003, Paris

FROM OCTOBER 3 TO DECEMBER 19, 2026

Opening : Saturday, October 3, 2026, from 3:00 p.m. to 7:00 p.m.

# *GARDEN OF LOVE*

GUEST CURATOR : GUILLAUME LOGÉ

André Bauchant, Guillaume Barth, Pierre Bonnard, André Breton, 18th-Century French School (followers of François Boucher), Miguel Branco, Raoul Dufy, Max Ernst, Joaquim Vicens Gironella, Eikoh Hosoe, Evi Keller, Fernand Léger, André Masson, Claude Mollard, Léo Orta, Hans Reichel, Marcelle Thirache, Maria Helena Vieira da Silva, Yang Jiechang, Ossip Zadkine, Antonella Zazzera, Lin Zhipeng (aka No. 223), african art, egyptian art, indian art, pre-khmer art, Anonymous (17th century)...

*FEATURING A "CONVERSATION IN THE GARDEN" BETWEEN VÉRONIQUE JAEGER AND GUILLAUME LOGÉ ON THE GALLERY'S MEZZANINE :*
Antoine Grumbach, Dani Karavan, Jean-Paul Philippe, Susumu Shingu...

This exhibition is part of the The Bicentennial of Photography Programme organized by the CPGA.

Yang Jiechang, *Tale of the Eleventh Day - Red Autumn*, 2014 -2024, detail, ink and mineral colors on silk mounted on canvas, 10 panels, each measuring 248 x 142,5 cm, total: 248 x 1425 cm, photo: Felicitas Yang © Yang Jiechang, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

*"Love is everyone's greatest concern—even in its absence. I have chosen to associate it (following ancient traditions) with the word "garden". What does this mean? Its roots lie in the soil of the 'planetary garden,' to borrow the expression coined by philosopher-gardener Gilles Clément, or in the 'critical zone,' as defined by the scientists of the National Research Council, that thin layer surrounding the Earth within which we live and whose future now lies more than ever in our hands. It is the place where we dwell, exchange, and dream. It is as sublime as it is fragile. (...)*
*Above all, however, the garden is an invitation to union. We are guided there by a thirst that only a renewed closeness to nature can satisfy. We come to understand that we must step beyond ourselves and broaden the circle of our affinities. Humanity alone is no longer sufficient. A need for openness and for contact with the very source of life becomes imperative. A garden signifies the adoption of a particular state of mind and way of being. Our hand reaches out to touch. The emotion of discovery becomes one of recognition, gratitude, and love. There, we are no longer strangers—neither to the world nor to ourselves. It would seem that this experience belongs to our deepest humanity, since the history of gardens has unfolded across every corner of the globe. Evidence of millennia-old gardening traditions stretches from China to the Indus Valley, from Babylon and Uruk to the banks of the Nile (...)."*

Guillaume Logé, *Garden of love*, to be published on September 23, 2026, Citadelles & Mazenod

1) Fernand Léger, *La femme à la rose*, 1930, indian ink on paper, 36 x 26 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne
2) Pierre Bonnard, *Marthe debout près d'une chaise*, 1900, photography, 36 x 28,5cm
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The gallery is delighted to present ***Garden of love***, an exhibition inspired by Guillaume Logé's forthcoming book of the same title, to be published on September 23, 2026, and curated by its author. For more than a century, the gallery's identity has naturally resonated with this theme, as reflected in its longstanding commitment to artists whose creative practice is guided by universal, social, environmental, and humanistic values. These are artists who work with the forces of nature, weaving together humanity, history, memory, the cycle of the seasons, the immemorial, and the present day. Spanning from ancient arts to contemporary creation, the exhibition brings together works from different periods in a dialogue centered on nature and love.

What if love were to reinvent itself by opening up to nature? The decline of the traditional couple, the blurring of gender lines, and the omnipresence of digital technology: romantic relationships are undergoing a period of profound change. At the same time, climate change and growing ecological awareness have placed nature firmly at the center of human existence. These parallel developments point toward the emergence of a mythology of love that is at once new and deeply ancient. Against the backdrop of contemporary disenchantment, *Garden of love* explores a simple yet bold proposition: that the fulfillment of love requires us to move beyond the exclusively human relationship and embrace nature as a fully-fledged partner. The figure of *Homo sapiens* (the supposedly rational and all-knowing human) gives way to what the author calls *Homo amorosus* (the human being defined by an innate capacity for love). From Greek Eros to Egyptian, Olmec, and Indian cosmogonies, from ancient masterpieces to the most contemporary artistic creations, Guillaume Logé traces this idea across cultures and throughout history.

The exhibition, bringing together artists represented by the gallery alongside invited artists, is structured around Yang Jiechang's monumental work ***Tale of the Eleventh Day – Red Autumn*** (2014–2024), which occupies a central place in *Garden of love*. Executed in the traditional Gongbi («meticulous painting») technique, the work is composed of successive washes of ink and mineral pigments applied layer upon layer to Xuan paper or silk. Part of the *Tale of the Eleventh Day* series, it explores the notions of control and balance that govern life in a globalized world. Yang Jiechang imagines a primordial landscape, a kind of paradise, which he draws according to the classical conventions of traditional Chinese painting. The title *Tale of the Eleventh Day* refers to Boccaccio's *Decameron* (1348–1353), also known as *The Book of the Ten Days*.

Yang Jiechang, *Tale of the Eleventh Day - Red Autumn*, 2014 -2024, ink and mineral colors on silk mounted on canvas, 10 panels, each measuring 248 x 142,5 cm, total: 248 x 1425 cm, photo: Felicitas Yang © Yang Jiechang, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In this masterpiece of the Italian Renaissance, ten young people flee the plague and take refuge in an idyllic countryside, where they entertain one another by telling stories over the course of ten days. Yang Jiechang invites us to imagine what happened on the eleventh day. Yet Yang's universal landscape, populated by interactions between animals of different species as well as between humans and animals, is an allegory of our contemporary world. His visual language is austere, refined, and universal. His paradise, where communication and action appear possible in a spirit of complete impartiality, evokes a globalized world founded on equality, respect, and compassion. *Tale of the Eleventh Day* thus becomes an allegory of this timeless utopia, imagined throughout human history.

*"The turning point our world is currently experiencing has nature as its central axis. Because of the irreversible transformations already inflicted upon it—transformations whose consequences will endure for centuries, perhaps even millennia—nature will increasingly become the structuring force of our lives. It has once again become the determining factor in human thought. Any conceptual framework that fails to place nature at the heart of its reflections has now become nothing more than an abstract fiction detached from reality. Why should love be any exception? On the contrary, and as I began to suggest, love, because it is intrinsically linked to nature, will undergo changes. The cultural foundation upon which its myths are built is itself changing fundamentally. Arthur Rimbaud's wish (1854–1891) will undoubtedly come to fruition: love will be reinvented (...).*

*In Persian and Mughal traditions, the garden is called pairi-daēza—the etymological origin of the word 'paradise.' It is the setting for the highest ecstasies and moments of rapture. Poets such as Hāfez (1325-1390), Saʿdī (1210-1291) or Nezāmī (1130-1209) use the garden as the setting for their mystical and secular loves, that is for their most profound existential experiences. The garden and love go hand in hand. Yet a garden is never simply given; it is the result of hard work—and first and foremost, inner work (just like love!). It requires learning, respect, and care. Attention—perhaps even an 'attentional trance'—takes on a philosophical dimension, nourished by decentering oneself and suspending an exclusively human perspective. It is there that dialogue begins.*

*Garden of love explores the indispensable role of nature in human love. By love, I follow Edgar Morin in understanding a polymorphous and evolving complexity that combines, to varying degrees, sexuality, eroticism, and emotion. Revolution? Yes, insofar as it suggests that the triadic relationship between Self, the Other, and Nature holds the key to love's fullest realization. What remains is to understand the alliance between these partners. (...)*

Lin Zhipeng alias No. 223., *Yang Color Releasing*, 2020
© Lin Zhipeng alias 223, Courtesy of in)(between gallery Paris.

*An inner life severed from the outer world ultimately leads to its own undoing. Many of our personal as well as collective challenges would find a path toward resolution if we simply stepped outside and breathed more deeply in the open air. The garden of love invites precisely this shift in perspective. It offers the path toward a free human being, reconciled with both self and others— human and non-human alike—upon a living Earth.*

*Love in the Anthropocene will not resemble the love of the Modern Age. Its points of reference, its interlocutors, its roots and branches, without necessarily severing all ties—will take on new references. The question is whether these will emerge from the dehumanized and deterritorialized universe of digital technology which increasingly proposes emotional and sexual substitutes through algorithms and artificial intelligence, itself carrying a considerable ecological footprint—or whether they will spring from a nature that is listened to, experienced, and protected. (...)*

*In its fullest expression, love therefore unites humans and non-humans alike. It is rooted in a vision of the world that is at once scientific and poetic: marvellous naturalism. This perspective is as acutely aware of the ecological challenges and the many forms of violence affecting our societies as it is inspired by the beauty of life revealed in the smallest blade of grass. It embraces both physical and psychological processes, matter and dream, mathematical formula and fairy tale. From this emerges an ethics guided not by law, but by the impulse of the heart. What we truly love within this alliance, we naturally wish to protect. The quality of attention we extend to one another broadens to encompass the living world itself. The garden of love is the space in which Homo amorosus, the hoped-for successor to Homo sapiens, may come into being! It prescribes no particular place in which to live; rather, it is first and foremost an attitude—a state of openness in mind and feeling toward all the possible partners that surround us and invite our affection. "*

Guillaume Logé, *Garden of love*, to be published on September 23, 2026, Citadelles & Mazenod

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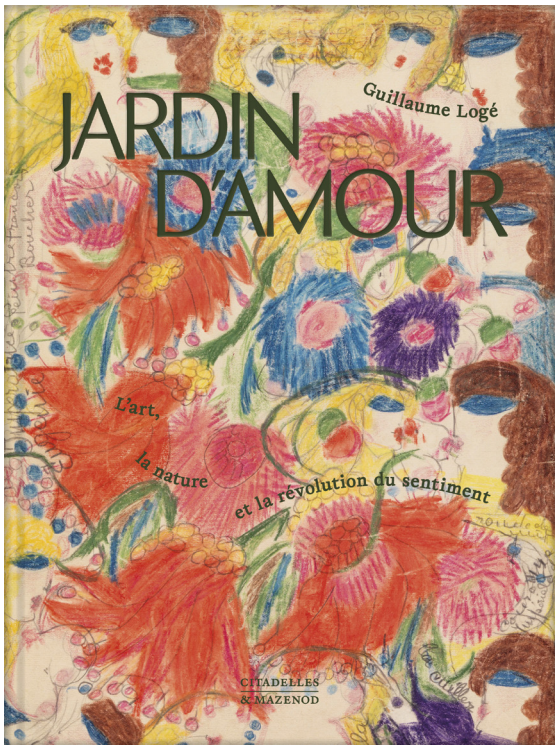


A philosopher, art historian, and exhibition curator, Guillaume Logé specializes in the relationship between art and ecology. His publications include *Nature sensible* (Sombres Torrents, 2025), *Le musée monde* (Presses Universitaires de France, 2022), and *Renaissance sauvage* (Presses Universitaires de France, 2019).

He holds a PhD in Aesthetics, Art History, and Art Theory from the École Normale Supérieure – PSL (Paris), as well as a PhD in Environmental Sciences from the University of Lausanne. He is an Associate Researcher at Paris 1 Panthéon-Sorbonne University. His research seeks to foster dialogue between artworks from different historical periods and cultural traditions while examining emerging forms of artistic creation in contemporary art and design.

Publication date: September 23, 2026

Hardcover with full-paper binding, embossed cover, 160 illustrations, 224 pages including an 8-page fold-out, 19 × 25.5 cm, 49 €

*"Rather than seeking to prove a thesis, I wish to bring together voices, materials, and aesthetic languages—like the instruments of an orchestra—so that each individual may freely awaken the resources of their own sensitivity and imagination. Humanity will not overcome the threats weighing upon its future unless it rediscovers its place within nature through a renewed covenant of love. This vocation has never truly left us. It is for our own time to hear it, embrace it, and allow it to flourish. "*

Anonymous, *Making love in a garden while feeding peacocks*, India, ca. 1710, gouache and gold on paper, 24.4 × 15.6 cm, Philadelphia, Philadelphia Museum of Art

Frida Kahlo, *The Love Embrace of the Universe, the Earth (Mexico), Myself, Diego, and Señor Xolotl (El abrazo de amor del Universo, la Tierra [México], Diego, yo y el Señor Xólotl)*, 1949, oil on Masonite, 70 × 60.5 cm, Mexico City, Jacques and Natasha Gelman Collection / Vergel Foundation (New York)

Yang Jiechang, *Tale of the Eleventh Day - Red Autumn*, 2014 -2024, detail, ink and mineral colors on silk mounted on canvas, 10 panels, each measuring 248 x 142,5 cm, total: 248 x 1425 cm, photo: Felicitas Yang © Yang Jiechang, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

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