

DOMAIN OF CHAUMONT-SUR-LOIRE CENTRE FOR ARTS AND NATURE

CHAUMONT-PHOTO-SUR-LOIRE
WINTER EXHIBITIONS



16 NOVEMBER 2019
28 FEBRUARY 2020

JULIETTE AGNEL
BAE BIEN-U
JEFFREY BLONDES
MANOLO CHRÉTIEN
HENRY ROY
JUAN SAN JUAN REBOLLAR



DOMAINE
DE CHAUMONT-SUR-LOIRE
CENTRE D'ARTS ET DE NATURE

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CHAUMONT-PHOTO-SUR-LOIRE 2019

The third edition of Chaumont-Photo-sur-Loire brings together artists from France and abroad, linked by their unique relationship with the landscape, whether those of the Domain, the banks of the River Loire or much more distant horizons, whether in Asia, Africa or America.

All these images are new or have never been seen before in France. Three artists express their special relationship with the Loire in highly original and different ways. Following a full year's work, American artist Jeffrey Blondes aims to help us grasp the essence of time and infinite variations in the light and colour of timeless landscapes. Meanwhile, Manolo Chrétien immerses us in the elusive and enchanting swirls of the river. Also fascinated by the Loire, Henry Roy has created a photo portrait of the Domain as part of a residency, reproducing his immersion in the site through both text and images.

Meanwhile, prominent Korean photographer Bae Bien-U invites us to contemplate the *Drums*, the hypnotising volcanic hills of Jeju Island, boasting abstract pictorial forms while Juliette Agnel has brought back exceptionally timeless and intense images from a trip to Sudan.

Finally, Mexican photographer Juan San Juan Rebollar shares his passion for the visual poetry of plants.

During this event, running from November 2019 to the end of February 2020, more than a hundred new images will celebrate the sumptuousness and mystery of landscapes both near and far.

Chantal Colleu-Dumond
Curator of Chaumont-Photo-sur-Loire



JULIETTE AGNEL

TAHARQA ET LA NUIT and
UN VOYAGE DANS LE TEMPS
CHÂTEAU'S UPPER GALLERIES



© DR

TAHARQA ET LA NUIT

["Les Nocturnes" night-time series – Sudan]

"This new series by Juliette Agnel is the result of her trip to Sudan, to the country of pyramids and Black Pharaohs, in February 2019.

It seemed obvious to me that Juliette Agnel had to discover and photograph these fascinating architectures which were so dear to me, and that she needed to lay eyes on Meroe.

As well as her exceptional eye and her experiences of the extreme (she had already visited Mali and the Arctic), the artist's audacity and tenacity predisposed her to experience this particular adventure.

Although the desert sand seemed, at first, to want to protect the pyramids from Juliette's gaze, Meroe was finally able to reveal itself to her and stimulate sublime images.

UN VOYAGE DANS LE TEMPS - A JOURNEY THROUGH TIME

In addition to the Les Nocturnes series, Juliette Agnel also created a series called A Journey through Time in Sudan. It is made up of black and white images of the sombre silhouettes of architectural remains emerging from the desert.

Arranging this trip to a country which has so few visitors was far from simple. But there are always solutions when artistic evidence is required, and they were found in the delicate context of a country marked in January 2019 by a flurry of revolutionary activity which led to the country's current political situation.

Due to their rarity, depth, poetry and the quality of emotion that they convey, these images are exceptional, and Juliette Agnel brought them back from a unique journey through space and time." Chantal Colleu-Dumond



Un voyage dans le temps
© Juliette Agnel



Born in 1973, Juliette Agnel studied Visual Arts and Ethno-Aesthetics (Pantheon-Sorbonne University, Paris 1) and at the Paris Graduate School of Fine Arts, graduating in 1999. An encounter with Jean Rouch took her travelling around Africa for over 10 years. In 2011, she designed and made a machine: the digital *camera obscura* which she uses to make films and take photographs. Supported by Michel Poivert who invited her to the photo seminar in 2012, her work has been exhibited in South Korea, Norway and France, in particular at the FIAC contemporary art fair [Galerie Françoise Paviot – 2013], at the *Nouvelles Vagues* exhibition at the Palais de Tokyo (2013), at the *Close to Me* exhibition curated by Guillaume Lasserre (2015), at the Mois de la Photo festival (2015) and at the Paris Photo art fair (2016). She had a solo exhibition in the Espace Van Gogh in Arles in 2014 and was invited to exhibit her work at the Les Tanneries art gallery in Amilly in 2017 by Léa Bismuth. Her *Les Nocturnes* night-time series was shortlisted for the Discovery Award at Les Rencontres d'Arles photography festival in 2017 and was also presented at the FIAC the same year.

She continued her research into extreme landscapes during an expedition to Greenland in 2018 and was invited to produce and show this work, *Les Portes de Glace* [Ice doors], at the Labanque Art Centre [Béthune] during 2018-2019 for the 3rd part of the trilogy on Georges Bataille (*La traversée des Inquiétudes*, curated by Léa Bismuth) and simultaneously at Chaumont-Photo-sur-Loire.

EXHIBITIONS (SELECTION)

2018

Nuits étoilées, Domain of Chaumont-sur-Loire, Centre for Arts and Nature, Chaumont-sur-Loire, France
Nocturnes, Pascal Goossens Gallery, Brussels, Belgium
Paris Photo, Françoise Paviot, Gallery
Vertiges, 3^{ème} volet de *La traversée des inquiétudes*, Labanque, Béthune, France
L'épaisseur du temps, Galerie Le Lieu, Lorient, France
Festival Nightscapade, Musée de Pyrénées, Château de Lourdes, France
Art Paris Art Fair, Galerie Françoise Paviot, Paris, France

2017

FIAC, Galerie Françoise Paviot, Paris, France
Les Nocturnes, Nouveau Prix Découverte, Les Rencontres d'Arles, France
L'Éternité par les Astres, Les Tanneries, Amilly, France
Les Éblouis, Maison de Chateaubriand, Week-End Intense du Mois de la Photo, France
Art Paris Art Fair, Galerie Françoise Paviot, Paris, France

2016

Art Paris Art Fair, Galerie Françoise Paviot, Paris, France
Paris Photo, Galerie Françoise Paviot, Paris, France

2015

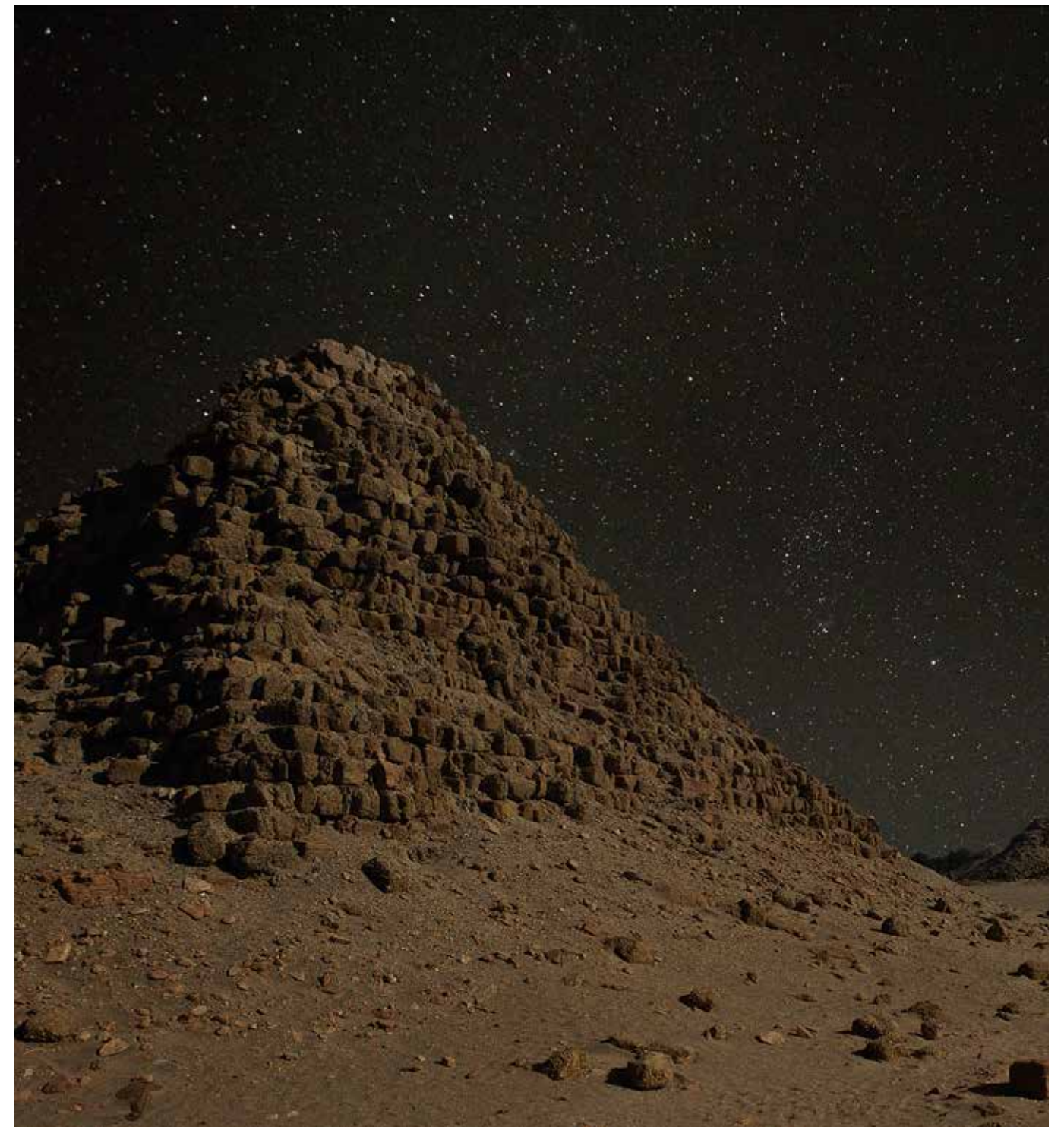
Obscura, Espace Saint-Cyprien, Toulouse, France
Partie de Campagne, Saint-Briac, Galerie Françoise Paviot, Paris, France
Close to me, Centre médical et pédagogique de Rennes-Beaulieu, France

2014

L'Intime comme Illusion, Mois de la Photographie à Paris, Galerie Catherine Houard, France
Les Éblouis du Jardin Anne Frank, Jardin Anne Frank et grilles de la Mairie du III^{ème}, France
Ø (île), Espace Van Gogh, Galerie itinérante de l'IUP AIC, Arles, France
Laps, Festival Regards, Villeneuve-De-La-Rivière, France
Ø (île), Halsnoy Kloster, Norway

2013

FIAC Hors Les Murs, Galerie Françoise Paviot, Espace des Blancs Manteaux, France
Enfance(s), lab galerie Artyfact, France
Bruissement, Galerie Isabelle Gounod, France
Croquis d'Iphone, Hôtel de Sauroy, Paris, France
Image Temps, La Galerie des Nouvelles Images, Hôtel Scribe, Paris, France
Dialogue de Bêtes, Centre Culturel Aragon, Oyonnax, France



Un voyage dans le temps
© Juliette Agnel



BAE BIEN-U

ORUMS
CHÂTEAU'S UPPER GALLERIES



© Eric Sander

Bae Bien-U has been practising the art of photography for around forty years. Today, he is undeniably Korea's greatest photographer. Recognised worldwide, his pieces speak a universal language, reflecting, above all, the Korean people's preoccupation with living in harmony with nature.

Bae Bien-U takes photographs of nature in perpetual movement using panorama mode. His iconic series on sacred trees, the ocean and the *Orums* – volcanic hills on a Korean island – encourage the audience's spirit to take a break to escape more easily to and meditate on this landscape.

The series of sacred trees was presented at Chaumont-sur-Loire in 2014.

The most austere and deliberately pared-down images are presented as part of this exhibition dedicated to the *Orums* hills. They seem like powerful abstract paintings, which have a strong impact on our imaginations through a subtle interplay of colours: white, grey and infinite shades of black.



Bae Bien-U, Cycle, Exhibition view at Axel Vervoordt Gallery, 2018
Courtesy the artist, Axel Vervoordt Gallery



Born in 1950 in Yeosu, South Korea. Lives and works in Seoul, South Korea.

From 1981: photography professor, Seoul Institute of the Arts, Seoul, South Korea.

1988-1989: Research Faculty, Photography & Design Department, Bielefeld University of Applied Sciences, Bielefeld, Germany.

1978: MFA, Hongik University, South Korea.

1974: BFA, Hongik University, South Korea.

INDIVIDUAL EXHIBITIONS (SELECTION)

2018

Cycle, Axel Vervoordt Gallery, Antwerp, Belgium

2016

L'esprit du lieu, Musée de la Mer, Cannes, France

PART: MEET, Axel Vervoordt Gallery, Hong Kong, China

2015

D'une Forêt l'autre, Château de Chambord, France

Dans le paysage, Musée d'art moderne de Saint-Étienne, France

2014

Counter Balance, Axel Vervoordt Gallery, Antwerp, Belgium

Bae Bien-U : Pins de Gyeon Gju, Domain of Chaumont-sur-Loire, Centre for Arts and Nature, Chaumont-sur-Loire, France
Résidence dans le cadre de la Corée en France, Château de Chambord, France

2013

Windscape, Gana Art Center, Seoul, South Korea

2012

Sailing the seas, GS Yeulmaru, Yeosu, South Korea

Windscape, RX Gallery, Paris, France

Windscape, Aando Fine Art, Berlin, Germany

Windscape, Christophe Guye Gallery, Zurich, Switzerland

GROUP EXHIBITIONS (SELECTION)

2019

EXPO Chicago, RX Gallery, Chicago, USA

Oeuvres Choiesies, RX Gallery, Paris, France

Paris Photo, RX Gallery, Grand Palais, Paris, France

2018

Oeuvres Choiesies. Lee Bae, Bae Bien-U, Elger Esser,

Hermann Nitsch, RX Gallery, Paris, France

Fotografías Circa XX Pilar Citoler. Naturalezas Y

Arquitecturas, Museo Barjola, Gijón, Spain

Arts & Nature Social Club, Circle Culture, Berlin, Germany

Time Frames: Contemporary East Asian Photography,

Baltimore Museum of Art, Baltimore, USA

2017

Photo London Public Commission Project, Somerset House, London, United Kingdom
PARIS PHOTO 2017, RX Gallery, Grand Palais, Paris, France

2016

ART 16, London's Global Art Fair, London Olympia with RX Gallery, London, United Kingdom
ArtParis, Art Paris Art Fair 2016 with RX Gallery, Paris, France

Public to Private: Korean Contemporary Photography since 1989, National Museum of Modern and Contemporary Art, Seoul, South Korea
Venice Biennale, Palazzo Fortuny, Curator : Axel Vervoordt, Italy

Winter, RX Gallery, Paris, France

Paris Photo, RX Gallery, France

2015

A Homage to Korean Architecture – Wisdom of the Earth, Leeum Samsung Museum of Art, Seoul, South Korea
Venice Biennale, Palazzo Fortuny, Italy

2014

Lost in Landscape, Museo di Arte Loderna e Contemporanea di Trento e Roverto, Roverto, Italy
Korean Beauty : Two Kinds of Nature, National Museum of

Modern and Contemporary Art, Seoul, South Korea



Bae Bien-U, OM1A-072V, 2002 / Gelatin silver print, in artist's frame, 260 x 135 cm, Edition 1 of 5
Courtesy the artist, Axel Vervoordt Gallery and Galerie RX



JEFFREY BLONDES

LA LOIRE - AUBE ET CRÉPUSCULE,
2018 ↑ - 2019 ↓ : 12 MINUTES DE FILM
LOWER "LE FENIL GALLERY"



© Daniel Krasner, 2017

The films Jeffrey Blondes is presenting at the Domain of Chaumont-sur-Loire are the result of regularly and systematically recording the same landscape on the banks of the River Loire, two hours per month during a year - six months at dawn and six months at dusk. It seems like the Amazon or Africa, given how wild and intact the purity of the landscape is.

"I want to transmit a certain sense of time... the slowness we feel when we sit on the grass and take the time to watch the sun rise or set. Nature's time. In all my work, there is this need to slow down; to take the time to pass from the act of "looking" to the feeling of "seeing". It is hard to transmit this in a public place, where people only spend a few minutes, or even a few seconds, looking at a piece of art. The aim here is to stop the observer just long enough for them to realise that the image is not static, that

it evolves, and that if you stop for a moment, you can enter another space-time which is not on the same scale as our daily lives where we are swamped by endless images... this world where we look at a lot of things without seeing anything... I offer the opposite... I invite people to not look at very much so that they can finally see all the details."
Jeffrey Blondes



La Loire - Aube et crépuscule
© Jeffrey Blondes



Jeffrey Blondes has a fruitful career as a photographer and painter behind him, with over 40 solo exhibitions in galleries all over the world – but the past 14 years have been given over to the creation of 24-, 52- and 74-hour videos in high definition. These videos take an approach that anyone familiar with the rest of his work will recognise: observing, waiting and recording the subtleties of nature.

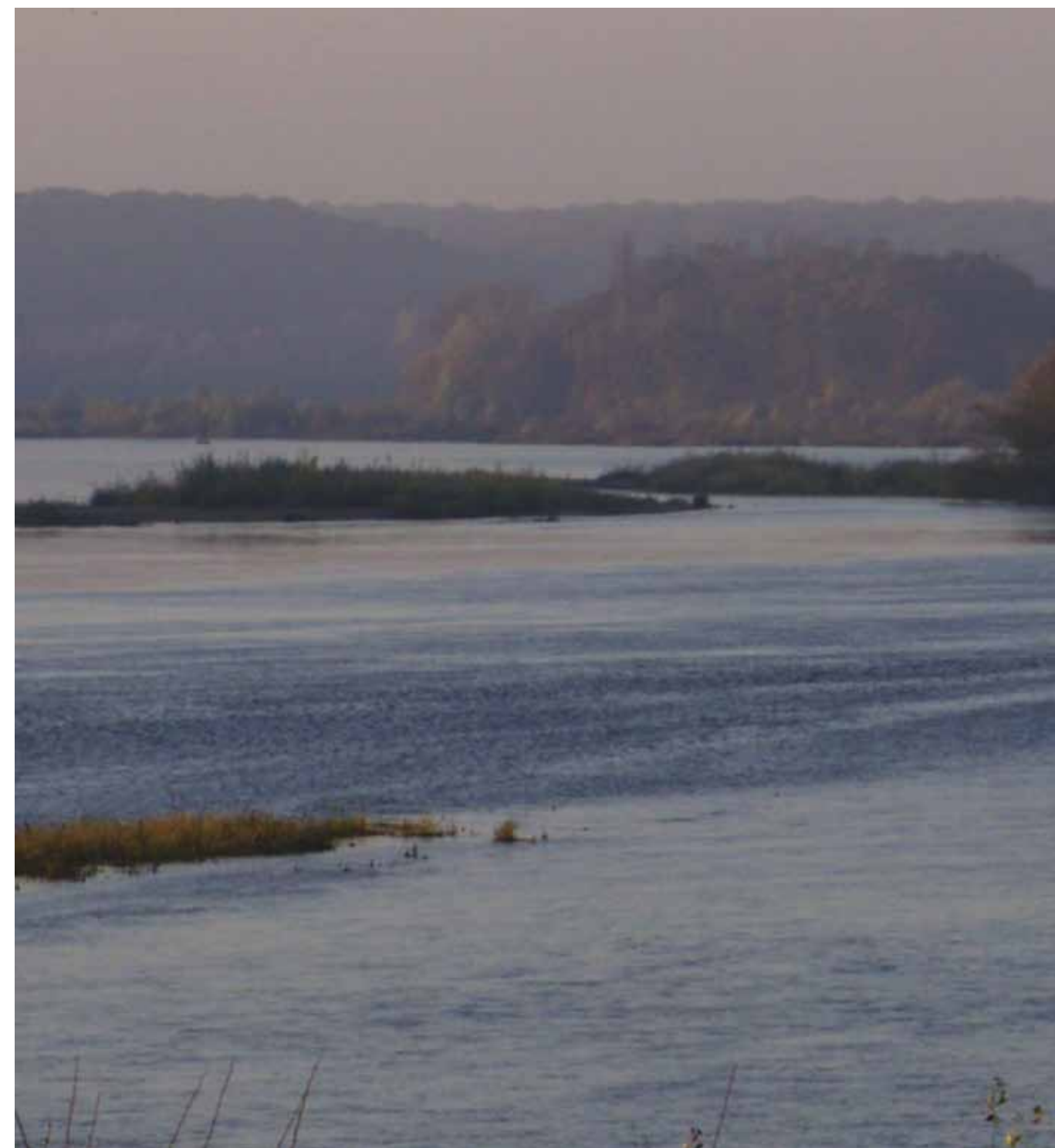
He has always been concerned with studying the intersection of the landscape and everything that the French word "temps" encompasses: time, climate, seasons, their rhythm and their cycle.

Jeffrey Blondes' "temps" allows the patient observer to progress to a level where he or she begins to see and feel the time go by and perceive the rotation of the Earth. In this state of contemplation, the onlooker can become one with the sparse elements of the countryside and feel a sense of "timelessness" that he or she is unable to experience in the hectic world of urban life.

Working in direct contact with nature, Jeffrey Blondes makes the onlooker privy to the experience of actually being there. Always done outdoors, from life, his work is seldom reworked, presenting us with the recording of authentic events... live.

His work features in many private and public collections, in particular:

- Musée de la Chasse et de la Nature (Museum of Hunting and Nature), Paris
- Domaine de Chaumont-sur-Loire
- Guy's Hospital London, Great Britain
- Memorial Sloan Kettering Cancer Center, New York, USA
- Johns Hopkins Department of Orthopaedic Surgery, Baltimore, USA
- Borusan Contemporary, Istanbul, Turkey



La Loire - Aube et crépuscule
© Jeffrey Blondes



MANOLO CHRÉTIEN

FUSIONS
GARDENERS COURT GALLERIES



Manolo Chrétien is fascinated by the luminous and almost metallic waves of the Loire. Born in 1966 and raised on the tarmac of the Air Base in Orange, Manolo Chrétien was brought up on a diet of kerosene, surrounded by riveted aluminium aircraft like Mystère, Mirage and Vautour, until he went to art school in Paris.

He and his family would spend every summer on a small island off the coast of Brittany. These two seemingly opposite worlds led Manolo Chrétien to develop a fascination with the metallic waves that glittered under his windows: those of the planes that he saw moving across the ground and the sky, and those of the backlit sea with its silver reflections.

As soon as he finished studying art, he got a silver medium-format camera and allowed these powerful childhood memories to guide him. He kept chasing what he calls his *Aluminations*: these moments of magical reflections and lights, where everything is wavy, causing a natural drunkenness, which tips the artist into a parallel world, a second state of fusion with the material, where the deformation, transformation and distortion of the media make you feel like the photograph is verging on a painting.

Manolo Chrétien deals with three worlds with this same sense of wonder:

- Air with aircraft and fuselages that feature undulations caused by hours of flight, and more recently "skies seen from the earth" which, using a fish-eye lens, create a global view of our atmosphere.
- Earth with urban metal and its dream-like reflections in the hollows and dents of bodywork and other facades.
- Water with its moving surfaces and fleeting waves created by the current and winds.

The latter is the core of the exhibition at Chaumont-sur-Loire.



Fusions
© Manolo Chrétien



Manolo Chrétien was raised between the lights of the Mediterranean and the English Channel. He became passionate about photography the day his father returned from Moscow in the 1980s with the gift of a "Lomo", a camera used by the KGB, which has since become a classic.

An artist at heart, he chose to study art at the ENSAAMA School of Art & Design in Paris. There, he met his wife, Céline-Pia, with whom he founded a graphic design agency in 1991 and shares his artistic life. They have been creating artworks together since 2015, under the name Man&Pia.

Alongside working as a graphic designer, he has continued his photographic quest in three key stages: first, the *Effets Mer* theme in 1990, where his childhood spent by the sea guided him to explore the erosions of time. He captured surfaces exposed to marine corrosion (ships, containers, etc.) in detail, as well as the reflections in the backlit water when the sea has a "sardine-skin" effect. Then his *Aluminations* (a name he invented at the time from his "keywords": hallucinations, illuminations, and aluminium, he has since registered it as a trademark) began with the *Juste-Ciel* series in 1995, where his childhood surrounded by the Air Force (his father, Jean-Loup Chrétien, was a test pilot at the time) resurfaced through close-up shots of the aircraft that raised him at the end of the airfield in the South of France in the 1970s.

Finally, his *Aluminations* drove him into the urban environment, in particular, the streets of New York, where he took photos of reflections in the aluminium of transport vehicles and the facades of contemporary buildings.

Manolo Chrétien has continued his quest for lights with metallic effects for over 20 years now, focusing on three themes: air (aircraft), earth (urban reflections) and water (the work of the wind and current).

His photos are exhibited in contemporary art galleries in France, Europe and around the world.

Manolo Chrétien's pieces are on display in the following galleries:

Galerie GADCOLLECTION, Paris
Galerie Arnaud Bard, Boulogne-Billancourt
Galerie Opiom, Opio
Galerie Leroyer, Montréal, Canada
French Art Studio, London, Great Britain
MB&F M.A.D GALLERY, Geneva, Switzerland
MB&F M.A.D GALLERY, Taipei, Taiwan
MB&F M.A.D GALLERY, Dubai, United Arab Emirates
Red Sea Gallery, Singapore
Figure & Sala, Bangkok, Thailand

Key dates:

1982: his father gave him a LOMO 24 x 36 camera (used by the KGB at the time) following a trip to Moscow. Beginning of his involvement in photography and fascination with material and colours.

1985: ESTACA (Aeronautical engineering school) in Levallois-Perret.

1986: ENSAAMA (Graduate School of Art & Design), Paris.

1988: surfboard painter-illustrator (each board painted individually).

1989: unique decoration of private aircraft.

1990: graphic designer at the Barrault Design agency, Paris.

1991: freelance "photographer-graphic" designer, moved to Blois.

1993: became a member of the *Maison des Artistes* artist association.

1997-2000: developed a corrosion principle on photographic prints and prepared a series of 100 large prints on canvas.

2001-2007: developed the "Aluminations®" principle: Fine Art prints on brushed aluminium sheets (30% of which are recycled from the aviation industry), for the "Just-Ciel" and "New-York Citillusions" themes.



Fusions
© Manolo Chrétien



HENRY ROY

CHAUMONT SUR LOIRE - PORTRAIT ANIMISTE
DONKEY STABLES



© DR

The series of photographs and texts presented by Henry Roy this winter is the result of a long artist residency at Chaumont-sur-Loire. Henry Roy has been able to explore the Domain in every season and to capture its changing yet constant poetry with his unique eye.

CHAUMONT-SUR-LOIRE – Animist portrait of a chateau, its outbuildings and its park

"We are all the fruit of an encounter.

Two worlds that are seen as contradictory merge within me.

That of ancestral France, which has cultivated admirable know-how over the centuries, and that of Haiti, a country of magical realism and wonder, born of the tragic combination of the colonial system and a tortured Africa.

As a child, I visited the Loire chateaux with my primary school, impressed by these treasures from the past, I couldn't find my place in this history.

At the same time, my parents instilled in me, through their presence alone, the Afro-Caribbean heritage of their lineages.

This portrait of Chaumont-sur-Loire is a poetic way of embracing this dual filiation. The exhibition of numerous artworks, the mastery of the aesthetic and the pomp that give the Domaine its splendour, are confronted with the

manifestations of inhabited nature, governed by secret laws, inaccessible to all forms of rationality.

To make this portrait, I pledged allegiance to these laws. Keeping myself, during an intermittent residency, attentive to this French nature, I immersed myself in the rhythm of the seasons, the fluctuations of light, clouds and winds, and submitted to chance's antics. Ignoring the fever of our time, I opted to stroll, with the introspective calm of meditation. I gave myself the freedom, the ultimate luxury of relying only on the radar of my feelings throughout this inner journey.

Along the way, I honoured the spirits of plants, stones, water, earth and sky, before going to greet the ghosts that haunt these places.

I engaged in the rituals of an invented religion, a ceremony, a psycho-magical act, like a form of incantation addressed to the healing forces of our devastated planet.

As Salvador Dali did, in his time, with Perpignan station, I placed Chaumont-sur-Loire at the centre of the universe."

Henry Roy (journal extract)

A combination of photographs and text, this work will be exhibited at Chaumont-sur-Loire in November 2019 in the form of a journal.



Chaumont-sur-Loire
© Henry Roy



Henry Roy was born in Port-au-Prince, Haiti, in 1963. He emigrated to France with his family in 1966.

After studying photography in Paris, he began a career as a journalist. In 1996, he published *Regards Noirs*, a book of portraits – inspired by photographers like Richard Avedon and Irving Penn – dedicated to leading black French figures.

In 1998, he became a contributor to *Purple magazine*, starting a collaboration that would last over 10 years and have a major influence on his style.

For many years, he has been developing a body of work that takes the form of a narration which he calls animist. Combining recollections, fantasies, intuitions and observations, his unique approach unsettles the interplay of appearances by inventing a world steeped in mystery and spirituality.

His work has been the subject of a whole host of exhibitions, in particular, in Paris, London, New York, Amsterdam, Turin, Zurich, Tokyo, Hong Kong and Chengdu.

His portraits and reports have been published in magazines like *Vogue Paris*, *ArtReview*, *M Le Monde's* magazine, *W Magazine*, *Harper's Bazaar UK*, *Air France Magazine* and *AD*, to name but a few.

He has also collaborated with literary reviews like *Edwarda*, *Possession Immédiate*, *Purple Journal* and *Intran Qu'illités*.

His other solo books *Out of the Blue*, *Spirit* and *Mirage* were published in Sydney, New York and London respectively. The New York Times chose his latest book, *Superstition* (published by Études Books, Paris), as one of the 10 best photo books of 2017.

Henry Roy is represented by L'Agence à Paris (Paris) and the Sunday Gallery (Zurich). He lives and works in Paris.



Chaumont-sur-Loire
© Henry Roy



JUAN SAN JUAN REBOLLAR

CHATEAU'S LOWER GALLERY



Digital artist and photographer Juan San Juan Rebollar has taken part in a whole host of solo and group exhibitions, both in Mexico and abroad, especially in Denmark, Spain, the United States and Cuba.

In the last few years, he has dedicated much of his work to the evolutionary process of the life of plants..

A photographer who is passionate about plant forms, he is fascinated by the appearance, contours and configuration of leaves and flowers, and by the secret and often ephemeral architecture of the wonders of nature. In particular, he observes and takes photographs of the blossoming and degeneration process of inflorescences, giving rise to highly graphic and very poetic images.

The photos presented as part of this exhibition play on infinite shades of black and white, magnifying the pleats, creases and folds of the living material including leaves, petioles and bracts, as well as the petals, buds and corollas of flowers.



© Juan San Juan Rebollar



A Communications graduate of the Ibero-American University in Mexico, Juan San Juan Rebollar is the director of Artgoritmo, a publishing house specialising in digital art photography in series. As a photographer, he has consistently explored minute changes in places, stakeholders and practices in Mexican culture. He also taught at "La Esmeralda" National School of Painting, Sculpture and Printmaking.

SOME RECENT EXHIBITIONS INCLUDE

2018
RENACER, Casa Roma, Corredor Cultural Roma Condesa, Mexico

2017
El Rule en Movimiento, Centro Cultural y de Visitantes El Rule, Mexico
Umbrales del Tiempo, Espacio de Arte Transitorio, Mexico

2016
SILENTE, Fototeca Nacional del INAH, Pachuca
Bienal de Fotografía, Oaxaca
Morelos - Un estado en la Mirada de los Fotógrafos, Museo Regional Cuauhnáhuac, Palacio de Cortés

2015
El Encanto de Tailandia. Alameda Central, Mexico
Sin Comisario, Museo de Arte Moderno, Mexico
Dones y Prodigios, Museo de Arte de la SHCP, Palacio del Arzobispado, Mexico
MAIZ, projection au pavillon mexicain, foire de Milan

2014
Marchitación, Museo de Arte de la SHCP, Palacio del Arzobispado, Mexico
Alteridad, Galería Entre Amigos
El Poder de la representación. Salón dè Aztecas
Cole iva Pequeño Formato. Stella Magni Gallery, México

2013
Fuera del Cubo, La Esmeralda hors-les-murs, Mexico
Canadá en Contrapunto, Instituto Mexicano del Petróleo e Instituto Politécnico Nacional, Mexico

2012
Tianguis Erótico, Urbes Imaginarias, Museo Archivo de la Fotografía, Mexico
Canadá en Contrapunto, Museo abierto de las Rejas de Chapultepec, Mexico



© Juan San Juan Rebollar

DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE FOR ARTS AND NATURE
"CHAUMONT-PHOTO-SUR-LOIRE"



USEFUL INFORMATION



© J. Agnel



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TARIFS

Consult our website, section “Practical information”

CHÂTEAU MULTIMEDIA GUIDE HIRE - 4,00 €

Adults 
Children aged 6 and over 
Application also available on 



La Loire
© Eric Sander

OPENING HOURS

The Domain of Chaumont-sur-Loire is open from 10 a.m. every day including public holidays [except 1 January and 25 December]. In July and August 2019, the Domain opens at 9:30 a.m. It really needs a whole day to make a full tour of the Domain, so we advise you to arrive early in the morning in order to get the best out of the site. Nevertheless, it is possible to take less time over your visit.

ACCESS

Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris.

ACCESS BY CAR

You can get to Chaumont-sur-Loire along the D 952 [on the right bank] and D 751 subsidiary roads.
- A10 motorway, towards Bordeaux: exit 17 [Blois] – 30 mins.
- A10 motorway, towards Paris: exit 18 [Amboise] – 30 mins.
- A85 motorway: exit 12 Saint Aignan – 30mins.

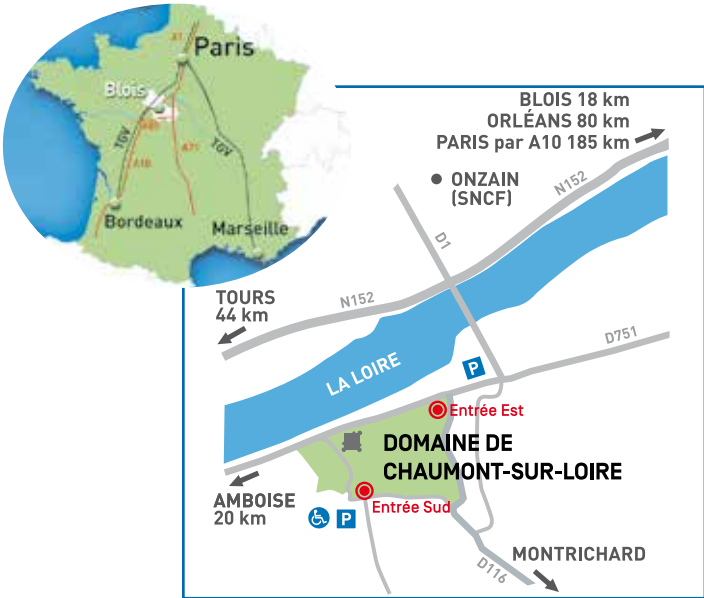
ACCESS BY TRAIN

- From Gare Paris-Austerlitz – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: about 1 hour 40 minutes. Direct rail link from 1 April 2019.
- From Saint-Pierre-des-Corps station – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: 20 minutes. Every weekend from April to October, including all public holidays except 1 May, and daily in July and August, the Domain is served by a (return) shuttle service departing from Blois/Chambord and Onzain / Chaumont-sur-Loire railway stations.

LA LOIRE À VÉLO

Take the “Loire à Vélo” cycle path and call in at the Domain of Chaumont-sur-Loire. Free bike racks and lockers are available at each of the Domain’s entrances.

FREE CAR PARK 





NOTES

Domain of Chaumont-sur-Loire
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