



EXHIBITION
FROM 26.05 TO 29.09.2019

AT LE GRAND CAFÉ
CONTEMPORARY ART CENTRE
SAINT-NAZAIRE (F)

COUNTERVAILING WINDS

WORKING CLASS, STUDENT
AND RURAL SOLIDARITIES IN THE WEST
OF FRANCE: A GENEALOGY

COUNTERVAILING WINDS WORKING CLASS , STUDENTS AND RURAL SOLIDARITIES IN THE WEST OF FRANCE: A GENEALOGY.

Curated by Guillaume Désanges and François Piron
Exhibition from 26th may to 29th september 2019
At Le Grand Café

Hosted by Le Grand Café, the exhibition *Contre-vents* [Countervailing winds] opens up an undisclosed chapter in the social and political history of Brittany region and the West of France. It focuses on the countercultures and the forms of action that appeared during struggles around Saint-Nazaire from 1968 to the present day. Taking a range of graphic, filmic or literary documents – among other sources – as a starting point, the exhibition brings a new perspective on the connections between artistic gestures and militant actions.

The image of Parisian students throwing cobblestones in May '68 has come to sum up a movement that brought the whole of France to a standstill. It overshadowed the repercussions of these events in geographies and social environments other than Paris. May '68 has infused forms of struggle and modes of solidarity within working class environments and in rural areas, inspiring political, cultural and artistic experiments that have remained overlooked histories to this day. In the West of France in particular, the industrialisation of agriculture, the impoverishment of the working class, large-scale environmental pollution and authoritarian State projects aiming at reshaping territories for the sake of a technocratic 'modernisation', were some of the enduring and pressing concerns of the 1970s. These grassroots struggles, where anger and hope converge, emerged with a claim for a regional identity linked to the struggles of decolonisation, as a systematic connection between the here and the elsewhere.

From the actions of land collectives from the beginning of the 1970s to the Zone to Defend of

Notre-Dame-des-Landes, from Armand Gatti's experiments in collective theatre to the self-managed experimental school in Saint-Nazaire, from the activist cinema of the Torre Benn collective to the strike films of René Vautier: this project draws a new map and uncovers connections that manifest a certain spirit of place and time.

This exhibition is an extension of Guillaume Désanges and François Piron's curatorial collaboration on *L'esprit français. Contre-cultures 1969-1989* [The French Psyche. Counter-cultures 1969-1989], at La maison rouge in Paris, setting out a new stage in their joint research, re-reading a particular history of marginal France.

This exhibition is presented as part of the *Généalogies fictives* [Fictional genealogies] cycle, developed by Guillaume Désanges for the art centre from late 2018 to summer 2020

The original exhibition title is *Contre-vents* (Solidarités ouvrières, étudiantes et paysannes dans l'Ouest de la France : une généalogie).

An exhibition as local network

One of the starting points for this project was an exhibition organised in 2017 at the Maison rouge, Fondation Antoine de Galbert in Paris, entitled *L'esprit français. Contre-cultures 1969-1989*. It offered a new and speculative view of countercultures in France, and of their 'French style' whereby a critical, despairing, irreverent and dissenting humour emerges from the hundreds of artworks, films and

documents, representing as many singular ideas and singular practices, that were brought together. There is a need to revisit the experiences of the sometimes forgotten past with the aim of informing and activating thoughts and energies in the present. One of the conscious limits of this project was its centralised (and in truth fairly Parisian) character, apart from a few engrossing regional elaborations. This 'fatal' centrality was down to certain limits in our research and our knowledge, but equally reflected the way this country sees itself. From then on, we promised ourselves that the logical sequel to this research would be to develop of a investigation into these countercultural movements that was 'de-Parisianised' but also less urban. The Grand Café's invitation provided this opportunity, quickly taken and with a desire to work in priority with what we would find on site, spreading out from the town of Saint-Nazaire into Brittany and the Loire-Atlantique. We began with a few intuitions, by revisiting some local stories and looking within them for the diverse forms which critical alternatives to the dominant models in this area since 1968 could take. This principle of an exhibition constructed as a 'local network', looking close to the exhibition site for the subjects that would be creating a proposition for the space, is an ecological stance that makes sense here. We have to say that it has worked even better than we hoped.

Genealogy of counter(agri)culture

Another motivation for this project was the wish to establish a genealogy of rural struggle in France, by tracing a temporal arc between the echo of May '68 felt in the film *La Parcelle* by Jacques Loiseleux (1971), which documents a struggle for the collectivisation of lands, and the Zone to Defend (ZAD), one of the most emblematic tangible utopias of recent years. There are, geographically, just a few kilometres between the small towns of Avesac and Notre-Dame-des-Landes. A happy coincidence? It is more likely, as the research sociologist Elise Roullaud explains while discussing the constitution of a rural autonomy in a struggle against national political and professional structures, that "the Loire-Atlantique is at the head of this dissenting movement". In fact, in this largely rural space, impoverished and disregarded by national policies, young politicised

farmers contested the new industrial models being proposed at the time - or rather imposed, with the social and ecological consequences that we see today - while proposing concrete alternative models. The sociologist adds that this blend of ideological resistance and collective construction makes it that "[a]t this period, the Loire-Atlantique is the stage where workers, students and farmers come together". Point taken.

Indeed, while strikes and social combats abound everywhere in France at this period, the most striking interconnections between these different social categories are in Brittany, linked by cultural identity and a profound territorial attachment. After the ephemeral peak that was the '68 moment' in France, but also in the world, here we can observe converging combats more tangibly anchored in minority experiences, more embodied than the mediated ideological movements of the time. Grassroots micropolitics such as the struggles of decolonisation and the emergence of a multipolar world revalorising the notion of 'minority' re-localise changing global paradigms.

Forms of combat and the combat of forms

In this perspective, *Les Canards qui volaient contre le vent* project developed by Armand Gatti in Saint-Nazaire in 1976-1977 that is at the heart of the Contre-vents exhibition becomes an emblem of fusion and a utopian counter-sanctuary joining together wider history, current events and local reality. Invited by the director of the MJEP de Saint-Nazaire (Maison des Jeunes et de l'Education Permanente) Gilles Durupt, with the complicity of Gabriel Cohn-Bendit, teacher and future founder of the Saint-Nazaire experimental Lycée, the author and director Armand Gatti disembarked in the town to establish his 'tribe' (with Stéphane Gatti, Véronique de Bellefroid, Hélène Châtelain, Jean-Jacques Hocquard, Luc and Jean-Pierre Dardenne, Gilles Lacombe, Michel Séonnet, Jean-Pierre Duret, Gérard Raynal...) and work on the subject of the psychiatric internment of Soviet dissidents in the USSR. A subversive programme in a 'socialist' town, when the parties of the Left were looking at national union around the famous 'common programme'. Theatre pieces, writing workshops, debates, interventions in schools and University Institutes

of Technology, in the shipyards and with groups of farmers... a magnetic energy that naturally attracted numerous local initiatives and concerns: from the testimony of migrant workers in the shipyards to farmers writing a play about the disappearance of rural life in the surrounding countryside. All that remains of the several-month long project, which ended prematurely and not without causing a degree of disorder nor a lack of international echoes, are magnificent screen printed posters, as lyrical as they are political, some films and photographs, and above all the memory still very much alive of many witnesses and participants. And also, maybe, the premises of a municipal cultural policy stimulated by this overheated experiment.

Coincidence? During these years another libertarian figure, the anticolonial et antiracist filmmaker René Vautier, back in Brittany after his period in Algeria alongside the de-colonial revolution, lived in Saint-Nazaire working with the voices of the working class. A few kilometres away, together with Nicole Le Garrec, he made a film about the striking workers of a caravan factory in Trignac (*Quand tu disais Valéry*) and, with Soazig Chappedelaine, he collected the words of women workers during a strike in Couëron (*Quand les femmes ont pris la colère*). Two remarkable films of French political cinema, two opportunities to depict in close up the realities of a tormented but active social landscape unreconciled to a particular evolution in France and the world. A little earlier and a little further north two other young filmmakers engaged in the revolutionary Left, Jean-Louis Le Tacon and Patrick Prado, as part of the collective *Torr e Benn*, filmed the anger in Brittany's factories and among its farmers, before coming across Jean Rouch or Chris Marker and producing Super 8 films that deal with political and ethnographic concerns, but are also poetic and formally experimental. Patrick Prado, notably, engaged with the figure of Anjela Duval, Breton peasant and poet who analysed, with a troubling mixture of severity and grace, the heralded end of a certain relationship to the land, forgotten in the progressive capitalist equation of the 1970s.

Enduring development of the field of combat

From the end of the 1960s we see how the cultural, the social and the political join up on these coastal

agricultural lands around environmental and ecological preoccupations that anticipate the crises of the present. From the fight against the construction of a motorway on the salt marshes of the Guérande peninsula at the start of the 1970s, the mobilisation that follows the running aground of the Amoco Cadiz in 1978, up to the victory, two years later, of the village of Plogoff in Finistère in its battle against a project to install a nuclear power station; over time, a succession of hard-fought minority struggles against superior political and economic powers end up drawing the idealised portrait of resistance to a particular evolution of the world and its impacts on specific ways of life. Dots that connect and regularly reappear, very recently at Notre-Dame-des-Landes, which shows unsettling similarities in its content and in its forms with the historical struggles that have marked this region.

So the exhibition is concerned with these incandescent points from yesterday and from today, circumscribed in a radius of barely a few hundred kilometres. The accounts of the conditions of working class life – those of the women workers in the port of Lorient filmed by Carole Roussopoulos, or of the workers in the poultry slaughterhouse by Anne Caro, Danielle Jaeggi and Jean-Paul Fargier (the collective *Cent Fleurs* from Vincennes University), attest to the fact that combats in Brittany still attract the most militant fringe of French cinema. It is also true for the many artists, such as Bruno Serralongue, who regularly documented events at Notre-Dame-des-Landes. The exhibition also intends to demonstrate that these experiences go beyond social reportage and lead to an idea of emancipation that escapes regional boundaries. It is echoed in the creation of the Festival of National Minorities in Douarnenez or the unique pedagogical experience of the experimental Lycée in Saint-Nazaire.

This project refuses the idea of a hypothetical dissenting regional essentialism, and plans to show how specific and occasionally contingent conditions can, in time, create connections and solidarities between methods, forms, thoughts and actions that might not always be aware of each other. However, it will also draw on theories of micro-history to show how, in a fractal sense, transnational investigations emerge out of a localised study in a tangible way by being grasped within a limited area.

Aftershocks

To share these disparate stories, that we think are particularly resonant today and of interest to a broad public, the scenography for the exhibition *Contre-vents* is rhizomatic, based on reproductions rather than original objects. The greater part of the elements presented to the public (photographs, posters, documents) are graphic reproductions and are edited and arranged to facilitate reading and manipulation, and to play with space in an original way. In parallel, a soundtrack created with the artist Dominique Petitgand, built and edited with precision from a good many sound archives, offers a poetic and anachronic tale of events: a sound creation that forms a meta-narrative where angers, hopes, defeats and victories are revitalised.

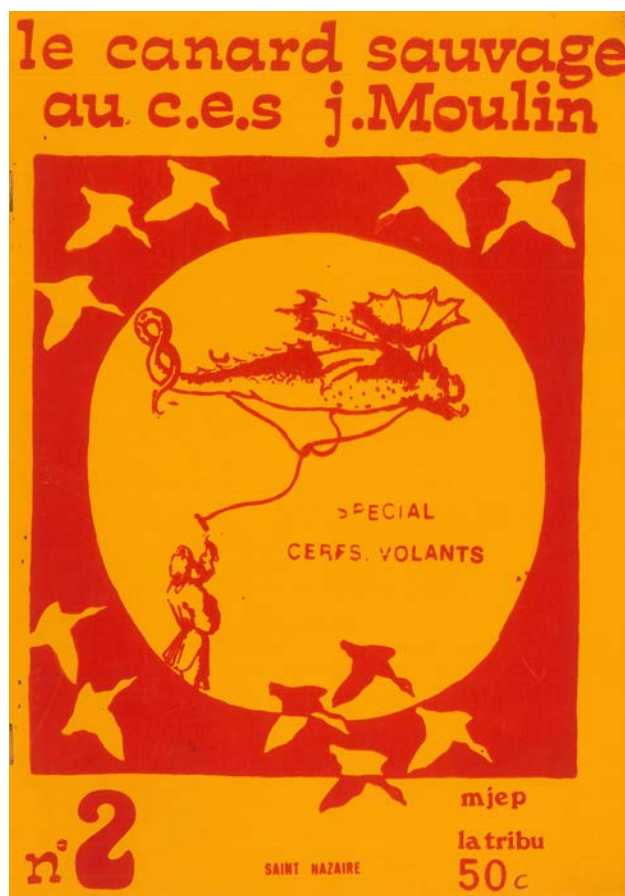
Guillaume Désanges and François Piron

Notes

¹ the term 'countercultures' designates popular, alternative, anti-establishment movements that question the values disseminated by official culture.

² Thanks notably to the research texts of Nathalie Quintane and Peggy Pierrot published in the exhibition catalogue (*La Découverte*, 2017)

³ In her essay "Les Luites paysannes dans les années 1968", in the journal *Agone*, Marseille, 2013



Le Canard sauvage, cover of a publication, collective creation by Armand Gatti in Saint-Nazaire, poster, 1976-77
Courtesy of La Parole Errante, Montreuil

With works and documents by

Soazig Chappedelaine and René Vautier

Armand Gatti and his 'tribe': Stéphane Gatti, Véronique de Bellefroid, Hélène Châtelain, Jean-Jacques Hocquard, Luc and Jean-Pierre Dardenne, Gilles Lacombe, Michel Séonnet, Jean-Pierre Duret, Gérard Raynal, Françoise Thyron, etc.

Danielle Jaeggi, Jean-Paul Fargier and Anne Caro (collectif Cent Fleurs)

Nicole Le Garrec

Jean-Louis Le Tacon

Alain Lefaux

Jacques Loiseleux

Patrick Prado

Carole Roussopoulos

Bruno Serralongue

Torre Benn

ZAD

Sound design: Dominique Petitgand

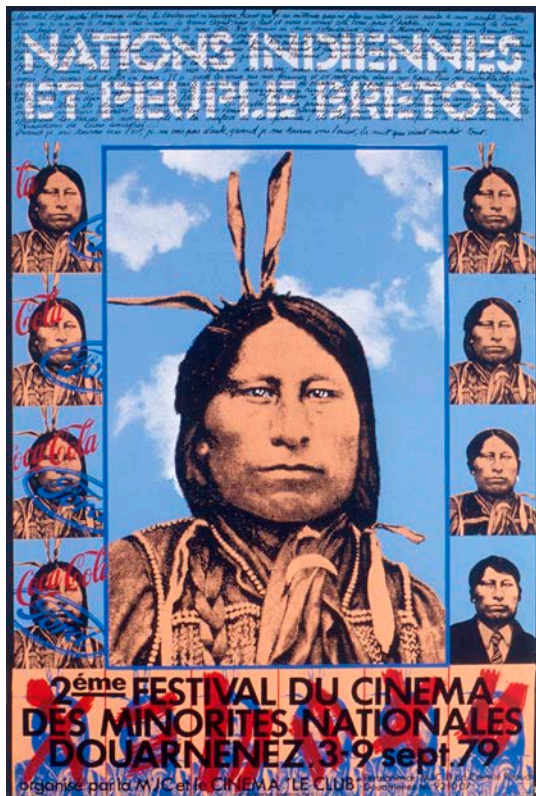
This exhibition is presented as part of the *Généalogies fictives* [*Fictional genealogies*] cycle, developed by Guillaume Désanges for the art centre from late 2018 to summer 2020.

This exhibition is made possible thanks to the support of Riso France

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Alain Le Querrec, Poster of the 2nd film festival of national minorities, 1979
Collection Frac Bretagne © Alain Le Querrec
Photo credits: Pierre Tressos



Soazig Chappedelaine and René Vautier, *Quand les femmes ont pris la colère*, 1977
Production: UPCB (Union de Production Cinématographique Bretonne)
Distribution: Moïra Chappedelaine-Vautier



Le Canard qui volait contre le vent,
silkscreened printing poster, La Tribu,
Saint-Nazaire, 1976
Courtesy of La Parole Errante, Montreuil



Le Canard sauvage, collective creation by Armand Gatti in Saint-Nazaire, poster, 1976-77
Private collection, Saint-Nazaire
Courtesy of La Parole Errante, Montreuil



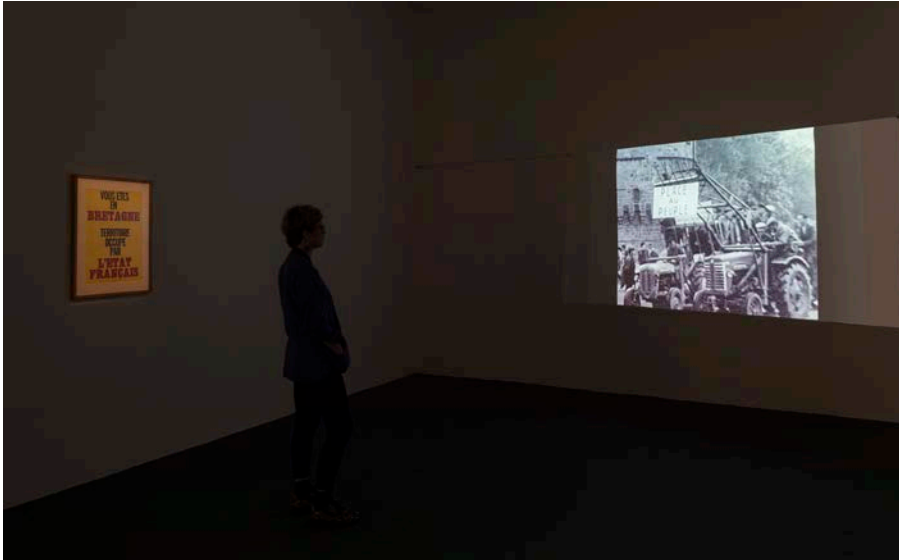
Presqu'île à vendre, cover of a book, Association domaines, 1974



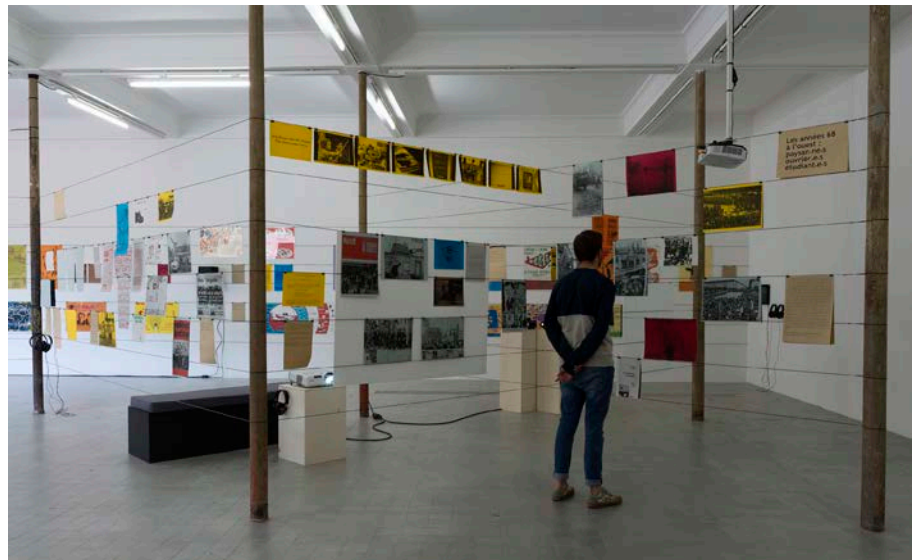
Le Canard sauvage, collective creation by Armand Gatti in Saint-Nazaire, poster, 1976-77
Private collection, Saint-Nazaire
Courtesy of La Parole Errante, Montreuil

AVAILABLE IMAGES

Countervailing winds (Working class, students and rural solidarities in the West of France: a genealogy), curators Guillaume Désanges and François Piron, exhibition view, 2019
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France
Photo Marc Damage



Introduction



Chapter The 68's in the West : farmers, workers, students



Chapter Here is the Breton wrath



Chapter Ces canards qui volaient contre le vent: Armand Gatti in Saint-Nazaire



Chapter Ces canards qui volaient contre le vent: Armand Gatti in Saint-Nazaire



Chronology

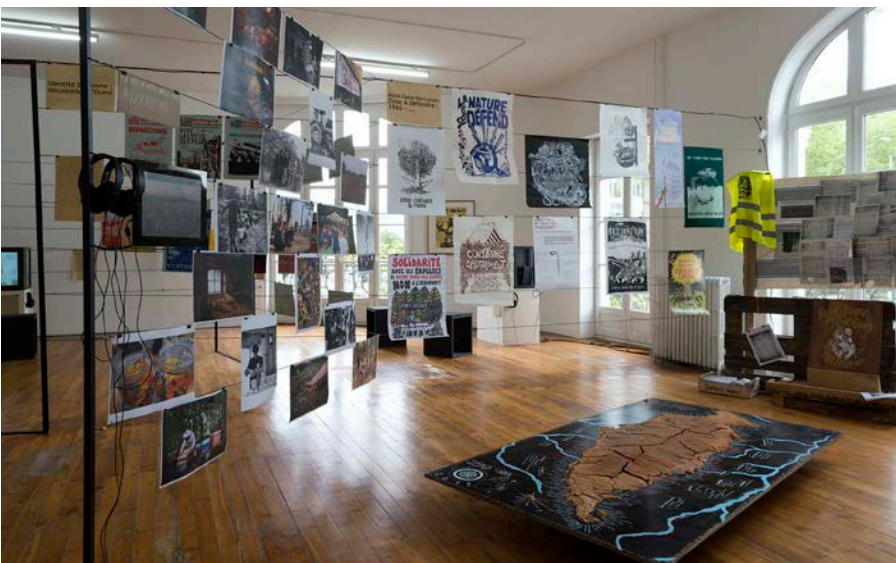
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Chapter Breton identity: decolonizing the West



Chapter Get out of the way, we're moving in!: environmental defences



Chapter Notre-Dame-des-Landes, Area to be defend, 1966-...

GUILLAUME DÉSANGES

Guillaume Désanges is curator and art critic, founder of Work Method, a Paris based agency for curatorial projects.

He coordinated the artistic projects of Laboratoires d'Aubervilliers between 2001 and 2007.

He was guest curator at Le Plateau FRAC Ile-de-France between 2009 and 2011 where he curated the program "Concrete Erudition". Since 2013, he is running the curatorial program of La Verrière, Fondation d'entreprise Hermès in Brussels.

Last projects: 2001-2011, Soudain, déjà, École nationale supérieure des beaux-arts de Paris, 2011, Erre, Variations labyrinthiques, Centre Pompidou Metz, 2011, Ma'aminim / Les Croyants, Musée d'art et d'histoire, Saint-Denis, France & Tranzitdisplay, Prague, Rep. Czech, 2015, Poésie Balistique, La Verrière, Fondation d'entreprise Hermès, Brussels, 2016, L'Esprit français. Contre-cultures, 1969-1989, La maison rouge - Fondation Antoine de Galbert, Paris, with François Piron, 2017, L'ennemi de mon ennemi, Palais de Tokyo, Paris, 2018, Spolia, Le Grand Café - centre d'art contemporain, Saint-Nazaire, 2018.

He has been doing several conferences as "Une histoire de la performance en 20 minutes" at Artist Space (New-York), Centre Pompidou (Paris), WIELS (Bruxelles), Musée des Abattoirs (Toulouse), Le Magasin des Horizons (Grenoble), FRAC PACA (Marseille), Nam June Paik Center (Seoul), Ecole nationale supérieure des beaux-arts de Lyon.

www.guillaumedesanges.com



Courtesy Isabelle Arthuis

FRANÇOIS PIRON



François Piron is an independent exhibitions curator, art critic and editor. He is now in charge of the post-Graduate programme of the École nationale supérieure des beaux-arts de Lyon and co-founder of the publishing cooperative Paraguay in Paris. From 2000 to 2005, he co-directed Laboratoires d'Aubervilliers. From 2007 to 2012, he co-directed the independent art space castillo / corrales in Paris.

He curated Incorporated !, 5th edition of the Biennial of Contemporary Art of Rennes in 2016, and curated, with Guillaume Désanges, the exhibition L'Esprit français. Contre-cultures, 1969-1989, La maison rouge - Fondation Antoine de Galbert, Paris, 2017. In 2017 he published Guy de Cointet, Complete Theater, monograph dedicated to the writings of the artist Guy de Cointet.

Last projects: Nouvelles Impressions de Raymond Roussel, Palais de Tokyo, 2013 ; Raymond Roussel. The President of the Republic of Dreams, Galerie Daniel Buchholz, Berlin, 2013 and New York, 2015 ; In These Great Times, Kunstnernes Hus, Oslo, 2014 ; Mangelos, Miroirs noirs, Frank Elbaz Gallery, Paris, 2013 and Peter Freeman Inc., New York, 2016, Odradek, Konsthall Malmö (Suède), 2018, Poésie prolétaire, Fondation d'Entreprise Ricard, Paris, 2019.

He has collaborated on numerous collective publications, including the catalogue of the 10th Biennale of Lyon 2009, the Spanish pavilion of the 2011 Venice Biennale and the Dutch pavilion at the Venice Biennale 2013. He recently contributed to the publications Thomas Hirschhorn, Critical Laboratory, MIT Press, 2013, and Michel Leiris et Cie, Gallimard-Centre Pompidou, 2015.

FICTIONAL GENEALOGIES

SPOLIA

Guillaume Désanges and mountaintcutters
October 13, 2018 - January 6, 2019

COUNTERVAILING WINDS, WORKERS, STUDENTS AND PEASANTS OF WESTERN FRANCE IN SOLIDARITY: A GENEALOGY.

Collective exhibition
Curators Guillaume Désanges and François Piron
May 26 – September 29, 2019

RECORD OF THE INVISIBLE (working title)

Collective exhibition
Spring 2020

The 'Fictional Genealogies' cycle proposes three forms of constructing, or rather extracting, connections in time and in space; each exhibition is thought of as drawing a new map based on observing the terrain, on intuition and on deduction. At the risk of being partial or sensualist, it is about taking an empirical, horizontal and embodied view of the relationships between forms, objects and ideas, rather than holding a totalising or teleological position. These three fairly disparate projects are therefore ultimately linked by method more than theme: a 'genealogy' conceptualised from, and made out of, a critical reflection on history, truth and the construction of stories. The hypotheses that are being tested are not dictated by the logic of culture or by historical knowledge, but neither are they scientifically unjustified. In other words, the exhibition is not being thought of as a way of seeking out, revealing and transmitting threads of pre-existing meaning, nor on the other hand is it a virtuoso compositional exercise disconnected from all reason; it is instead an autonomous form producing and justifying its own necessity, drawing as much from theory and intellect as from poetry and feeling, while always being ready to defend its own validity.

As a curator, for a long time I favoured group exhibitions and themes, placing works into ephemeral scenarios and counting on their polysemy and their capacity for infinite renewal. More recently, I have been working on solo projects, where a particular practice unfolds across long-term cycles. What interests me right now in curating is the midway point between group exhibition and solo exhibition, thinking about how the work as a whole plugs into the outside world and accepting that while the singularity of a process can't be reduced to a theme, it arouses a multiplicity of conscious and unconscious connections. It is a matter of imagining the exhibition as being unfolded rather than stacked up: showing the work and its sources, forms as well as referents, to the point of inventing them or conjuring them up and gambling on a consciously self-generating practice that could perhaps relate to art history as a whole. My work has been marked of late by experiments that might be described as 'cultural' rather than strictly artistic, developed in collaboration with artists or curators*. They mix works, objects, documents, texts, stories, facts, reproductions, etc. – while retaining contemporary art as their system and the public as their destination. The work that I want to do at Le Grand Café begins with this kind of

**Une exposition universelle* (with Michel François at the Biennale de Louvain la Neuve, 2013). Curated session 1: *The Dora Garcia Files* (with Dora Garcia, at the Perez Art Museum, Miami, 2014), or *L'ennemi de mon ennemi* (with Neil Beloufa, at the Palais de Tokyo, 2018)

trans-disciplinary, non-hierarchical and decentred base associating art with popular cultures or more or less minor forms of social and political history. These genealogies are qualified here as 'fictional' in the sense that, instead of teaching about 'natural' relationships, the process sheds light on what they owe to contingency, imagination and speculation without giving up on the desire to create meanings.

Guillaume Désanges



Mountaincutters, exhibition view *Spolia*, 2018, a project by Guillaume Désanges and mountaincutters
Installation in situ, 2018, variable dimensions
Clay, blown glass, copper, porcelain, steel, brass, drawings, rust, cement, floor
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France
Photography mountaincutters

A RISO duplicator in the *Contre-Vents* exhibition.

The curators, Guillaume Désanges and François Piron, asked to use a RISO duplicator to create some of the documents presented in the exhibition; this was made possible by setting up a partnership with the RISO company.



THE RISOGRAPH: RISO TECHNOLOGY AT THE SERVICE OF THE ART WORLD

PRESENTATION: WHAT IS A RISOGRAPH?

- The use of duplicators in the graphic arts
- Printing and overprinting several layers of colours like a screen print

How did the duplicator, RISO's historical technology, become the basis of a bona fide artistic movement: the risograph?

This printing technique has grown a lot in recent years, becoming a veritable worldwide artistic movement. We now count a number of art schools, graphic arts associations and publishers among our clients, using the technique in the service of their creativity.

A return to traditional techniques, to simplicity, to overprinted colours, with an extra element of surprise. Year after year, more and more artists come together around the risograph as an art form. It's an art that can nowadays be found at the centre of any number of exhibitions. With the duplicator, artists are looking for more than the optimal print quality. As a print solution it is ultra-rapid, easy to configure, and lets them achieve economies of scale. But above all, RISO technology gives free rein to the artists' imagination and creativity!

A unique technology, produced by RISO...

RISO France has sold duplicators since the 1980s. This process allows paper documents to be reproduced in a large volume and in colour. By superimposing colours, passing the paper through it several times, the duplicator offers mass reproduction of colour documents at a lower cost.

RISO duplicators work with the help of micro-perforated masters that only let the ink pass through where it's wanted. The colour is deposited onto the paper thanks to one or two drums, depending on the model of duplicator. By passing the paper through several times, it's possible to superimpose colours.

... and appropriated by the world of art and design

Nowadays, artists are taking up this technology to serve their creativity. Very widely used in the art and design sectors, the risograph lets them go back to the fundamentals of printing.

Thanks to duplicators, artists can access equipment that is ultra-rapid, easily calibrated, and lets them achieve economies of scale. When artists get their hands on the equipment, they do of course appropriate the tool and create works which are very much their own. More than a duplicating machine, RISO duplicators have become true creative tools, producing some striking and immediate graphics.

The advantages of RISO technology:

- Colour chart: a wide choice of colours.
- The ink quality, i.e., a matt finish that you don't get at all with a laser copy.
- The fact that you can print a large edition very quickly with weights of paper that can go up to 210gsm.
- Low-cost printing.
- It's possible to use this technology on equipment that takes up little space.

EXHIBITION AT LiFE

Claude Lévêque

Human Fly

May 26 to September 29, 2019

At LiFE – submarine base

Free entrance



Claude Lévêque, *Human Fly*, 1971. Photography.
Courtesy the artist and kamel mennour, Paris/London

UPCOMING EXHIBITION

Emmanuelle Huynh & Jocelyn Cottencin

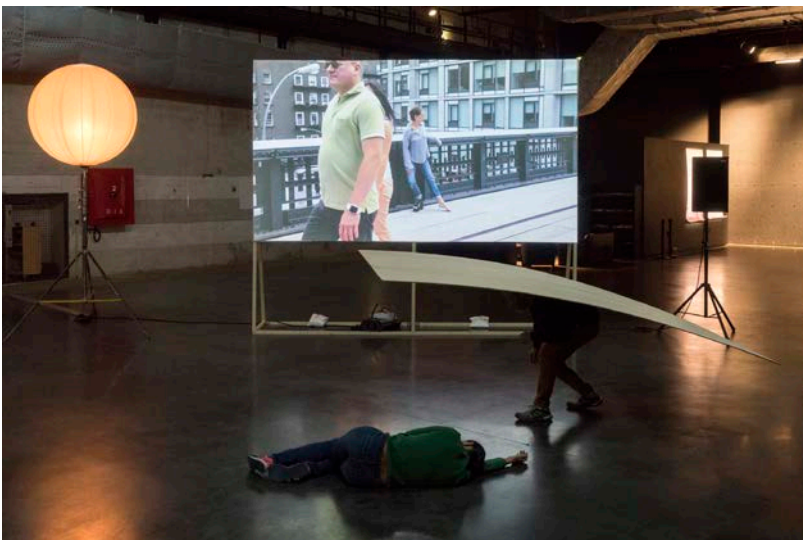
Nous venons de trop loin pour oublier qui nous sommes

From December 1, 2019 to January 26, 2020

At LiFE – submarine base

Opening night - Saturday September 30, 2019

Performing on January 9, 10 and 11, 2020 at LiFE, with Le Théâtre, scène nationale, Saint-Nazaire and Athénor, scène nomade, centre national de création musicale de Saint-Nazaire



Emmanuelle Huynh – Jocelyn Cottencin, *A taxi driver, an architect and the High Line*, 2016
View of the art performance at LiFE Saint-Nazaire, 2017. Photo Marc Damage.

PRACTICAL INFORMATION



CENTRE D'ART CONTEMPORAIN

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Opening days and times

From July 6 to September 1:

From Tuesday to Sunday 11am to 7pm.

From September 3 to 29:

From Tuesday to Sunday 2pm to 7pm.

Free entrance

Venue

By train

From Paris-Montparnasse (TGV): 2h50

From Nantes (TGV or TER): 30-50 min

By car

From Nantes: 45 min

From Rennes: 1h30

Parking garage nearby

By plane

Nantes Atlantique airport

Contact presse

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#ContreVents #grandcafe #exposition #artcontemporain

Le Grand Café, contemporary art centre of the City of Saint-Nazaire, is supported by the French Ministry of Culture (DRAC Pays de la Loire), the Regional Council of Pays de la Loire and the Departmental Council of Loire-Atlantique.

The Grand Café is certified "Centre d'art contemporain d'intérêt national" by the Ministry of Culture.

It is a member of d.c.a / Association française de développement des centres d'art et du Pôle arts Visuels Pays de la Loire.



This exhibition is a part of the event Plein Soleil, summer of art centers, a project by d.c.a / Association française de développement des centres d'art contemporain.

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