



Le Voyage à Nantes

2 July
11 September
2022

LE
VOYAGE
À NANTES
levoyageanantes.fr

PRESS KIT — APRIL 2022

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Save the date!

LA NUIT DU VAN

Saturday 2 July

LA NUIT DES TABLES DE NANTES

Saturday 2 July

LE GRAND MARCHÉ DES PRODUCTEURS

Sunday 11 September



"The theatre of operations"

For the past decade, we have been saying – with the confidence of those in the know – that *Le Voyage à Nantes* does not ask artists to decorate the city but, on the contrary, to interpret it in a singular, sensitive way.

And this year, as if all the different crises we are facing weren't turning everything we know on its head, we now find ourselves with city squares transformed into open-air theatres or film studios, unsettling masquerades, curtains, drapes, an atmosphere of fun, flags, trumpets, and blazons.

We thought we had "got rid of" theatre, but it keeps returning – and the world is one, as William once said – just as we thought that, in our tiny Europe, we'd found peace, while the ruins of Mariupol show just how fragile and brittle human constructions can be.

This strange atmosphere, these frustrating twists sometimes cause us to doubt what value art still has in the face of the life-and-death priorities caused by these successive crises.

Are creativity and culture as important as our tiny world would like to think?

Sometimes, given the current events, we wouldn't dare say it. We bite our tongues upon seeing how the urgency of sleeping, eating, and bathing has taken over the lives of refugees.

And then we start to think that, if Putin's little brain had been affected by the power of art rather than the power of tanks, we probably wouldn't be where we are today.

Opening minds and offering them light remains an urgent task. It's up to artists to do just that – and it's up to us to accompany them.

RUE BIAS

KRIJN DE KONING ***SPIRALE ET CERCLES.*** ***RUE BIAS, NANTES, 2022***

Every work by Dutch artist Krijn de Koning is designed for a specific site: a church, a castle, a courtyard, a staircase, offices.... His installations — combining sculpture, painting and architecture — geometrically deconstruct a site, invent new spaces within a space, and ultimately create new paths and perspectives. The artist's works disrupt the place's "spirit" in order to reveal its particularity, its beauty, and sometimes even its problems. Colour — always applied in solid tints — is at the heart of his work. "Colour has the ability to influence our perception of our surrounding reality," the artist explains. "It's a way of pointing to a constructed reality and conditioning it in order to highlight a particular element, then letting it express itself. Depending on the situation, this element can be beautiful, interesting or complex."

Since 1990, de Koning has primarily designed *in situ* sculptures that borrow from architecture's elementary vocabulary: floors, walls, ceilings, and openings, which translate into "doors" and "windows" in order to surprise viewers with new and multiple points of view on the surrounding site, as well as the sculpture's own internal space. These occasionally accessible structures offer an experience of space that is equal parts physical and visual, creating a layout where the notion of *passage* is fundamental. De Koning thus offers an experience where viewers constantly oscillate between the work in its given place and the place of the work.

"For Nantes, the artist has designed a work on Rue Bias. Over the past decade — between the Loire, the city centre, and the university hospital, along the Boulevard Gaston Veil and Rue Bias — a new campus has been built in the heart of town, welcoming hundreds of researchers, students and hospital staff."

The university's Presidency, the Kerneis Amphitheatre, and the pharmacology department exist alongside student housing, offices and a hospital parking lot. After consulting an official state architect in 2017, the university restored the Presidency portico to its original colour: a reddish-ochre. This strange façade, with its hollowed-out openings, has left a vast, uncovered, paved space behind. A bit further — at the

end of Allée Bias and across from the pharmacology department buildings — the hospital parking lot imposes its massive circular form within an otherwise streamlined architectural context. Added to that, with its concrete structure, this former Peugeot garage from the early 1950s is one of the first spiral parking lots with a continuous ramp. Within this complex and heterogeneous context, de Koning uses shapes and colours to create new visual reference points that are interspersed throughout.

The different strata of the parking lot's rings are painted in solid colours, from green to blue. Its flat façade is painted in the same reddish-ochre of the presidency portico. Now visually linked, these two architectural elements become fragments of a gigantic sculpture built on the scale of a neighbourhood. Krijn de Koning changes the rhythm of Rue Bias with his four circular sculptures, whose colour palette is identical to that of the parking lot and portico. These four sculptures alternate as columns, street furniture, totem poles and focal points. Laying right on the ground and interlaced at the intersection of side streets adjacent to Rue Bias, they create a rhythm within the space while also revealing it.

KRIJN DE KONING WAS BORN IN 1963 IN AMSTERDAM, WHERE HE LIVES AND WORKS.





CIMETIÈRE MISÉRICORDE
PASCAL CONVERT
MIROIRS DES TEMPS
("MIRRORS OF THE TIMES")



La Miséricorde — a cemetery founded in 1793, in the Hauts-Pavés Saint-Félix district and nicknamed "Nantes' Père-Lachaise" — is home to the remains Nantes' great families.

Le Voyage à Nantes turned its attention to the oldest part of the cemetery, which is now overgrown with vegetation ever since Nantes' Parks and Recreation department made the decision to no longer use pesticides in the soil a few years ago.

Le Voyage à Nantes invited artist Pascal Convert to design a permanent art work among the graves of the cemetery pathways.

Pascal Convert describes his work as an "archaeology of architecture, childhood, history, the body and the times".

Since the end of the 1980s, he has been building an oeuvre that blends reflections on history, images and sculpture.

He uses materials such as glass and wax that conjure up the passage of time, light and the lingering effects of the past.

Convert has created a number of emblematic, political works on the themes of history and memory, such as *Le Monument en hommage aux otages et résistants fusillés au Mont-Valérien entre 1941 et 1944* (i.e., a "monument in honour of the hostages and resistance fighters killed by firing squad at Mont-Valérien between 1941 and 1944"), a larger-than-life bronze bell with the names of the 1,008 identified resisters who were executed there (2002); his fourteen stained glass windows for the church in Saint-Gildas-des-Bois abbey (2008); *Memento Marengo* in the dome of the Invalides (2021); and the *Panoramique de la falaise de Bamiyan*, presented in 2021 and 2022 at the Musée Guimet as well as the "Galerie du temps" in Louvre-Lens.

A "dyed-in-the-wool sculptor", as he likes to say, Convert creates an image of images, highlighting traces of objects, symbols, or past and present events through sculptures, films or photographs.

“For La Miséricorde, Convert created Miroirs des temps – a protective and calming memento mori (Latin for “remember that you are mortal”) where ghost-like deer sit at a bend in certain cemetery’s paths.”

A stag, a roebuck, a doe, and two fawns can be seen on glass panes created in collaboration with master glass maker Olivier Juteau using an extremely precise, original technical process, where every piece required several weeks of modelling, preparation and firing. The result is striking: each animal is almost engraved in the glass slab, and seems to follow passersby with silent, emotional insistence.

“Walking among the tombs in Nantes’ Miséricorde cemetery — in an area that, at first glance, appears to be abandoned — is a singular experience. Without any markers indicating what path to follow, visitors cautiously advance between the old gates surrounding the tombstones. Day by day, vegetation has silently woven a new life lesson between these wrought iron wreaths where, at the moment of their death, people gave up ordering a reality that was beyond their grasp, and returned to nature. There’s no room here for the static geometry of funerary architecture. A person’s self-enslaving desire to dominate is now a distant memory and, through its very modesty, this is an intimidating space. All monumentality seems out of place. The both familiar and strange modern buildings surrounding this landscape pull us out to another time-space — not one of romantic ruins that project us into the past, but a stealthy temporality that oozes into the cracks left by rockfoils: those plants that, against all odds, pierce stones and open up a duration where time shimmers. In this space, nothing ends — neither night nor day — and we can almost imagine an eternity where kisses, smiles, tears, and human emotions are never forgotten and have become immortal.

Names, engraved dates, plaques... all of these are like injunctions to remember faces and words at a time when language is powerless to hold an absent person close to one’s body, to pull them out of the ground. Having returned to its animal physicality, this being has other adventures awaiting it.

Sometimes at dusk, these adventures blaze trails of light, snaking through green grass between grey graves. These messengers between heaven and earth are neither lost nor illegitimate visitors.

From dark caverns, they trace mysterious trajectories with their antlers — lines that draw paths in the air and suddenly become tangible.

From the dawn of time, they come to repair what we have spent our lives trying to separate, forgetting even the sensation of the wind on our skin, the dizziness of dawn, the endless azure of the ocean. Like kites without strings attracted to a world devoid of the sacred, we drift until we disappear, eventually reduced to ashes in a crematorium. What did we ultimately live through? And now that we’re here, under this slab of cracking stone, they come to us. In the sun, rain or snow, they come to offer shelter for our souls.

And when a visitor’s eyes — a visitor remembering those who were close to him/her — meets theirs, they stare back, wide-eyed and gentle.

In Miséricorde, the coupling of nature and death opens up to the evanescent appearance — one that is always on the verge of disappearance — of these legendary beings, stags, deer, roebucks... These messengers are suspended in the watery, invisible immensity of a glass slab, where their almond-shaped eyes and sparkling pupils accompany visitors. Like vigilant statues, they have the incredible ability to be both still and in motion.

With their limitless fertility, the symbolic imaginary attached to these animals leads us from one continent to another, from one religion to another: they are Christ-like figures from the Middle Ages, gods of longevity in China, protective spirits that are “half-beast, half-forest”. Almost magical, their appearance calls forth the eternal cycle of life. Their dreamlike presence follows us down a path where we remember our own dreams. And looking into their gentle eyes, we relive the ballad of life. Through their stare, we rediscover the destiny of individuals: their loves, their sufferings, the sudden cold that penetrates them — and hope that, like a coat, might warm them.”

Pascal Convert’s statement of intent for his project, *Miroirs des temps*. October 2021

PASCAL CONVERT WAS BORN IN 1957 IN MONT-DE-MARSAN. HE NOW LIVES AND WORKS IN BIARRITZ.

PASSAGE SAINTE-CROIX

PASCAL CONVERT

LE TEMPS DU SACRÉ

(TITRE PROVISOIRE)

("THE TIME OF THE SACRED")

(WORKING TITLE)

"Echoing his Miroirs des temps project for the Miséricorde cemetery, Le Voyage à Nantes has invited Pascal Convert to present a selection of his works at Passage Sainte-Croix."

This exhibition allows visitors to discover how he prepared *Miroirs des temps* via a documentary Convert himself made: for instance, his making of scale models and fireproof moulds, melting and cooling glass, then unmoulding and polishing it... but also scouting locations within the cemetery, and finally setting up his art works, then having the public discover them.

Samples of "bodily" elements — plaster casts of some of the subjects in *Miroirs des temps*, as well as a print of a stained glass window from the Saint-Gildas-des-bois abbey made using the same glass fusion process — also offer an account of the technical prowess and the striking presence of the works.

Through formal and sensory juxtapositions, Convert has also selected pieces that reveal the role of the sacred in his work: a notion he deconstructs through his intimate and political perspective as a contemporary artist.

Here, Convert presents a series of works made in 2018 on khachkars in Armenia — i.e., traditional upright stones covered in engraved crosses. Made between the 12th and 18th centuries, these crosses had votive or commemorative functions and, for the Armenian Church, they remain symbols of the tree of life, and the victory of life over death. Between 2002 and 2006, authorities in Azerbaijan destroyed the three thousand khachkars in the Armenian Christian cemetery of Djulfā. Although he was unable to visit, since it was located in a conflict zone, Convert made rubbings of the very rare khachkars preserved at the headquarters of the Armenian Church.

During his stay, Pascal Convert used a mix of copying techniques, from the most primitive (rubbing, large-format photography) to the most advanced (photogrammetry, immersive video).

For Passage Sainte-Croix, he presents a selection of works, films, rubbings, and platinum prints from this series.

By illustrating this relationship to time and memory through the prism of the sacred, two of Pascal Convert's emblematic works — conserved at FRAC Nouvelle-Aquitaine and FRAC des Pays de la Loire — are also on display.

In the inner courtyard, a set of two glass rhombuses, and two ancient cast iron grills, call to mind interlacing khachkars and the wrought iron enclosures surrounding the age-old tombs in Misericorde cemetery — or even archaic cradles.

Finally, three monumental wax bells placed on the ground reveal themselves to be sculptures that visitors can — just this once — walk around. They also call to mind a collective form, an object that draws people together, that structures — a common symbol that is dear to this artist, who works to create links by working against oblivion in each of his pieces.

PASCAL CONVERT WAS BORN IN 1957 IN MONT-DE-MARSAN. HE NOW LIVES AND WORKS IN BIARRITZ.



Sans titre, Pascal Convert. 1987.
Collection Frac Aquitaine © Frédéric Delpech



Sans titre, Pascal Convert, Musée Kouskovo, Moscou. 1994.
Collection Frac Pays de Loire. Commissaire Jean-François Taddéi.
1 élément sur 3 © Pascal Convert

PLACE DU COMMERCE

ALEXANDRE

BENJAMIN NAVET

TITRE EN ATTENTE

Alexandre Benjamin Navet is a multi-faceted artist whose medium of choice is drawing. He draws, paints and composes scenes and settings, where flat colours and lines come to life through generous and powerful spectrums. Behind his brightly coloured, falsely naïve, and figurative compositions, a nuanced language develops that connects the object to painting and architecture. Indeed, architecture and decorative elements have always been one of the artist's major sources of inspiration, where he reappropriates the rules of perspective by playing with depth-of-field to create flat or voluminous worlds, whether it's on a blank page or for a specific site.

"Continuing his work on the decorative element of public space – a subject he has explored for the past few years – this artist-designer has created a theatrical, festive and colourful décor for the recently renovated Place du Commerce in Nantes, inspired by the square's own architecture and history."

Place du Commerce used to open onto the Loire until this part the river was filled in between 1926 and 1928. It owes its existence to the decision to shift the port – which was, located at Place du Bouffay at the time, downstream from the Erdre-Loire confluence. Its original name, *Place du Port-au-Vin*, reflects this early role, where barrels would be unloaded from the south side of the square on the edge of the Loire. The increase in maritime activity from the 15th century onwards gradually led shipowners to transfer and create new port facilities on Île Gloriette. Once expanded and redesigned, the square became the residential and decision-making hub of trade in Nantes and was renamed *Place du Commerce*. With the arrival of the Bourse (i.e., the stock exchange), and the construction of the several Palais de la Bourse in the 17th and 18th centuries, the west side of the square was closed off, thus transforming the former port into the city's new nerve centre.

Although there's now no longer any risk of flooding, this came at the cost of the square saying *adieu* to the Loire after undergoing its greatest upheaval in the 20th century. Shortly after this part of the Loire was filled in, the bombings of 1943 destroyed a large number of buildings, including Palais de la Bourse and the HQ of the newspaper *Le Phare de la Loire*, which was later replaced by a Gaumont cinema.

After several years of redevelopment, the Place du Commerce, its shops, cafés and restaurants with their irresistible patios, will be reopened in the summer of 2022. To celebrate this return and breathe new life into this space, Alexandre Benjamin Navet has decided to play with the square as if it were a stage – to create an experience where the entire space comes alive and vibrates in colour, just like this city, which cheers and struts its stuff, just as it might have done when a ship returned to port.

Through an exploration of history, archives, and imagination, Navet summons very different worlds – from the square's past relationship to the river and sea, to the allegorical statues that adorn it, by way of the architecture and heritage that have since disappeared – to redesign a cityscape on a life-size scale, by borrowing the aesthetic of theatre and film sets.

By playing with frames and perspectives, using both the bland side of a set and its richly detailed surface, Navet invites the public to enter and discover this theatrical installation – one that permeates every element of Place du Commerce, from the façades to the terraces outside cafés and restaurants. Visitors become actors in this original and singular piece, thus entering a flat drawing that takes on its full meaning in this three-dimensional space.

ALEXANDRE BENJAMIN NAVET WAS BORN IN 1986.
HE LIVES AND WORKS IN PARIS.
IN 2017, HE WON THE GRAND PRIX OF THE DESIGN PARADE DE TOULON, ORGANISED BY THE VILLA NOAILLES.



PLACE FÉLIX FOURNIER
PLACE GRASLIN
EVERYWHERE IN TOWN

HÉLÈNE DELPRAT

LE THÉÂTRE DES OPÉRATIONS ("THE THEATRE OF OPERATIONS")

LE BAL DES OMBRES ("THE BALL OF SHADOWS")

Although she's an unusual artist who defies categories, Hélène Delprat defines herself first and foremost as a painter... And yet, her work dialogues with many other media while also exploring questions of memory, travel, and identity — media like drawing, photography, collage, performance, video, sculpture, installation, scenography. This baroque (yet coherent) *bric-à-brac* draws its inspiration from literature, film and history, and happily quotes Pasolini, Louis XIV, Ovid's *Metamorphoses*, Mary Shelley, Virginia Woolf, Cocteau, Fellini, Franju, and Claude Cahun, to name a few... In Delprat's art, extravagant and impenetrable dreams reign supreme: it is a parade of surprises and stupefactions, disproportionate and disquieting fictions... She likes the idea of a funny, monstrous, outrageous, and/or melancholic death. Her real or fictional interviews, her radiophonic drawings, and her collection of articles complete this inventory of a world that depends on equal parts of luck and will.

*"How can one escape the weight of the world if not through theatre, dizziness, diversion, and pirouettes?" This was recently asked by Laurence Bertrand Dorleac¹ — and I can only agree with her. As in the past, between plagues and battles, there is false lightness in these present, tragic times, between Covid and the Russo-Ukrainian War. For one can imply things, hide, pretend to laugh, and also not comment. Over here is a broken-down parade, a chaotic procession where everyone is lost and unable to find their battalion. This entire isolated world is like the one in Shakespeare's *The Tempest*, on a star-shaped island, with a *Donkey* from who-knows-what-fable (is it Bottom, is it *The Golden Ass*?) who watches a pilgrim walk past. Annoying monkeys look for a fight, a goat stands on its hind legs while nameless characters escape from some Final Judgement, laughing all the way. With his cane, a wolf-master-of-ceremonies inaugurates a ball where animals, humans and hybrids have no idea what to do. Sometimes, they dance joyfully and confidently — then, suddenly they stand still, looking depressed. Is this star a raft? A Noah's Ark stranded on the square outside a basilica? Have they been saved or are they going to sink without even seeing the other star-island*

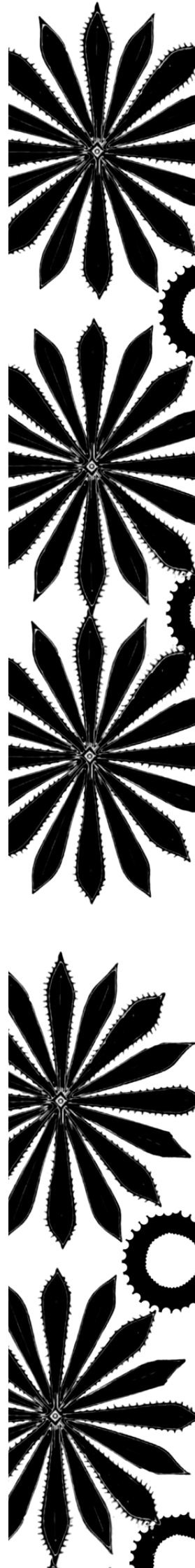
that's so close to them? Do you hear that? Is it the call of an angel, straight out of an altarpiece? Is it a foghorn...? To find out, let's pull aside the big curtains that turn the city into a theatre."

Hélène Delprat, mars 2022

¹ *Conversation avec une Table* / Catalogue Hélène Delprat, Musée Marmottan, Mai 2022

"Between Place Graslin and Place Félix-Fournier, Delprat has taken over Nantes as if it were an urban theatre, adding set pieces constructed for the occasion, and freely taking her inspiration from the city's history."

In the 18th century, architect Mathurin de Cracy had a little fun with the city and designed Place Graslin to resemble an open-air theatre. The imposing façade of Théâtre Graslin, with its columns and neoclassical pediment, faces the semicircle piazza, with its façades that surround it like the balconies of an Italian-style theatre. Place Graslin — one of Nantes' largest squares — opens out onto eight streets, each bearing the name of a French writer, playwright, or poet: Crébillon, Molière, Corneille, Racine, Voltaire, Piron, Regnard and Jean-Jacques Rousseau. In the centre of the square, Hélène Delprat has set up a large black star that spans 20 metres (65 feet) and hugs the square's slope, with branches pointing out to each of the streets. A sculpture of a large loudspeaker opens its maw, while an angel spreads its arms and wings wide and seems to either sing or rail against the hubbub of the city. Not far from it, a flag rises several metres into the air on a mast planted in the star, as if marking this island as conquered territory. .../...







“Gigantic black silhouettes strut out onto a second black star that is now the stage of a small theatre. The characters (knights, monsters, animals...) are like shadows of the most outlandish dreams, or heroes that have escaped a macabre dance from a medieval church fresco.”

And because masks are still on everyone's minds, Delprat has bedecked Rue Crébillon with gigantic drapes on both sides of its façades. Each curtain is decorated with motifs of characters blowing bugles, calling everyone out to the gathering, and embroidered with faux-coats of arms with no identifiable origin. These large drapes are crowned with a head reminiscent of mascarons: those decorative touches of ancient origin that were widely appreciated by French Renaissance-era architects and made commonplace in 18th-century Nantes, back when the buildings and mansions of Place Graslin and Royale, Île Feydeau, and Quai Brancas were still being built... These and fantastic and whimsical heads contort their faces into a grimace — which means the city smiles and mocks us!

With its traditional facades, which were rebuilt after the war, Place Royale is unlike other French squares, since it doesn't have a statue of a monarch at its centre. Instead, a monumental fountain presides over the square representing the glory of Nantes through the goddess Amphitrite — who used to hold a trident. As a tribute to the city's rivers and tributaries, Place Royale has always been Nantes' artistic, festive and political square (it was even renamed the “Place du Peuple” in May '68)! Hélène Delprat has replaced the statue's missing trident with a flag where the fabric remains frozen in the wind. However modest it may be in the heart of this large square, this flag — completely blank, making no apparent claims to war or to peace — is a signal that announces what is being played out behind the scenes, on Place Félix Fournier.

*“We want life in theatre, and theatre in life”,
said Jules Renard.*

The strangest element is to be found behind the drapes surrounding Place Felix Fournier. On this tiny square — which sits in the shadow of the neo-Gothic Basilique Saint-Nicolas, with its spire, decorated with eight golden musical angels — a strange parade is taking place.

With their large open maws, their long limbs, their hairstyles, and their armour, they seem to gesticulate wildly and parade about in a sort of final agitated procession. Forming a more or less organized group occupying the square as if it were their own, they have taken over — yet let the visitor pass through and enjoy their laughable, whimsical and disturbing presence.

HÉLÈNE DELPRAT WAS BORN IN 1957.
SHE LIVES AND WORKS IN PARIS,
AND IS REPRESENTED BY GALERIE
CHRISTOPHE GAILLARD.

BOULEVARD DES ANTILLES
RUE DE SAINT DOMINGUE

ATELIER VECTEUR

ENTRE-TEMPS ("MEANWHILE")

LA TRAVERSÉE DU SOLILAB

Atelier Vecteur was founded in 2010 by five members — by turns, architects, designers, scenographers, and graphic artists — all of whom went to the Montpellier's École Nationale Supérieure d'Architecture. The original objective was to create a tool allowing its members to experiment with original architectural and artistic practices, to free themselves from the shackles of traditional practices, and to implement one-off collaborations that are adapted to their selected projects.

Their practice has been consolidated through their multiple professional experiences throughout the world: Ireland, Australia, China, Germany, Canada... Atelier Vecteur's dynamism comes from a combination of experience and multidisciplinary. Atelier Vecteur's three main principles are: modules, the use of a privileged material (wood), and the design/realization of their projects. The dynamic forces at the heart of the Atelier draw their dynamism from a confrontation of multidisciplinary experiences. With its ability to span multiple creative fields, Atelier Vecteur is a laboratory of ideas and a tool to make projects a reality.

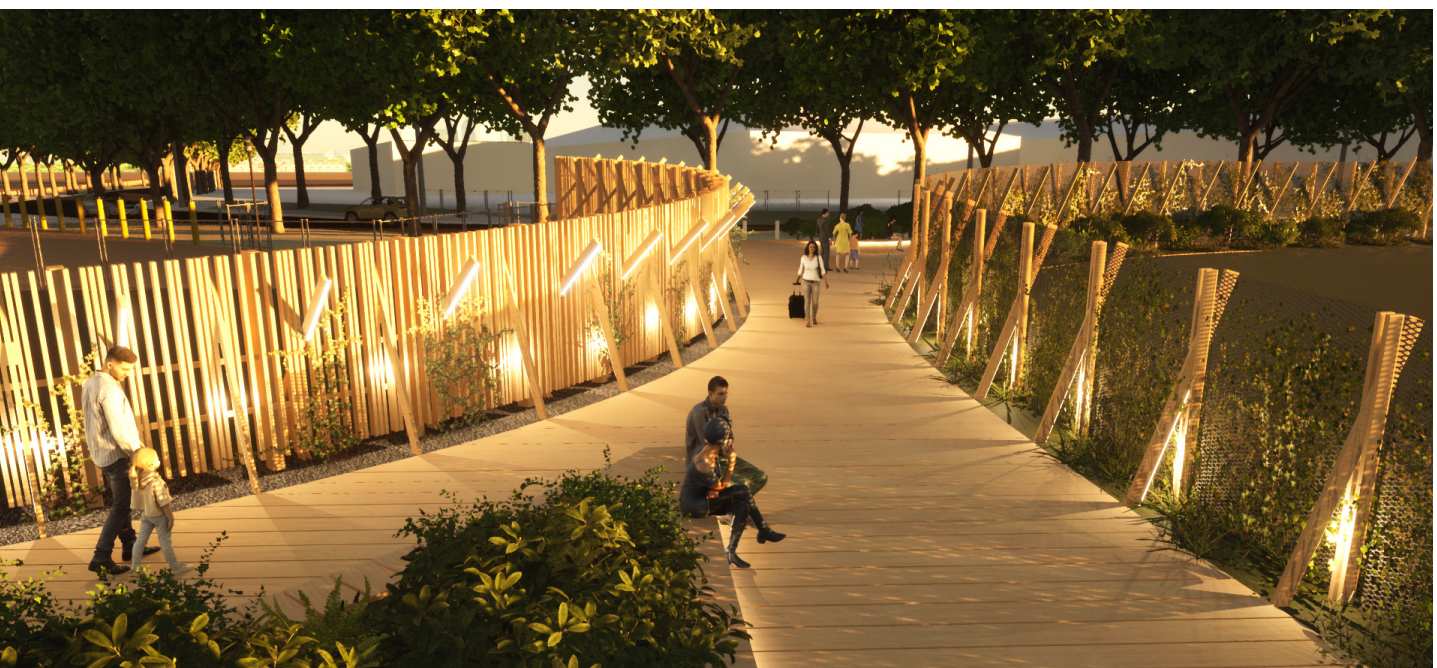
After their ephemeral installation *Oscillation* in 2016, and 2018's terrace-lookout point *Intermède* along Canal Saint-Felix, the collective now offers a new addition to the city along a former stretch of the railway at the western tip of Île de Nantes. This section is currently undergoing a major transformation. Connecting the Cantine du Voyage and Solilab — a constantly evolving space for experimentation, a laboratory for social and environmental innovations, and a meeting point for those who wish to work and consume

differently — this project intends to create a space where SSE (social and solidarity economy) can flourish, and open up to the rest of the area in anticipation of the future Jardin du Rail Garden and Parc du Loire, which are in development.

For this new architecture project, Atelier Vecteur has designed and opened a passageway with curves and clean lines, where the flared-out entrances generously guide visitors through this structure, which plays with frames and offers glimpses of how the district will develop and evolve. On one of these curves, movements of accumulation and respiration — with its vertical wooden slats — allow guests a glimpse of the meadow and its horizon. On the other curve — a vegetal frame, which is associated with a metallic mesh inspired by the site's past railway activity — develops into a multitude of forms, textures and colours that have been skilfully selected to play with the materials used.

« Designed to be a space for circulation, this passage heralds the profound changes to come for this part of the city. »

L'ATELIER VECTEUR IS BASED IN GALLARGUES-LE-MONTUEUX, BETWEEN NÎMES AND MONTPELLIER.



MARCHÉ DE TALENSAC (HALLE)

GAVIN PRYKE

AUTOMATES À L'UNISSON

(TITRE PROVISoire)

("A CHORUS OF AUTOMATONS")

(WORKING TITLE)



Gavin Pryke is a British artist and illustrator based in Nantes who is fascinated by representations of the "little people" that make up a society, with a body of work inspired by his many travels (East Europe, France) and the different cultures he has encountered. He is known for creating installations in motion, as well as satirical drawings.

In a nod to his adopted home, and as guest artist of Le Voyage à Nantes, Pryke presented a series of 13 animatronic figures in Rue Maréchal Joffre that portray a couple meeting and falling in love in the shops of the street's shops.

For the 2022 edition of Le Voyage à Nantes, Gavin Pryke shifts his characters timeline and continues the story to another part of the city. The couple now takes up residence in the emblematic Marché Talensac: a major market for buying local produce and culinary specialties.

"For the 2022 edition of Le Voyage à Nantes, Gavin Pryke shifts his characters timeline and continues the story to another part of the city."

Ten new portraits of these true/false characters come alive as signs and marquees, all coming together to tell this brand-new visual story of love and humour that echoes the hustle and bustle of the market stalls and the locavore aficionados below!

**GAVIN PRYKE WAS BORN IN IPSWICH (GREAT BRITAIN).
HE LIVES AND WORKS IN NANTES.**

HAB GALERIE

MICHAEL BEUTLER *PLONGER ET PUISER* ("DIP AND DRAW")

10 June > 2 October 22

Engaging with a space to reveal its dimensional, constructive, historical, social and poetic properties is the primary role played by Michael Beutler's installations in whatever indoor and outdoor space he occupies. Engaging with every type of volume and scale, his installations are custom built and, without touching the walls of the building, he inserts new, generous structures that are fragile to enter, thus making viewers acutely aware of a given space. The construction method, colour and texture of materials, the light, volumes and environment: everything is carefully crafted to create an installation that fully inhabits a given space. Beutler's strong interest in tools, which he hunts down and collects in large numbers — knives, scissors, saws, graters, scrapers, metres, squares, rulers, compasses, hammers, pincers, planes... — accumulate alongside wooden strips and planks, fabrics, spools of thread and rope, bamboo, wire mesh, metal sheets, paper, cardboard, etc. As a craftsman with a wide range of fetish materials, he likes simple gestures above all else: tearing, cutting, sawing, folding, rolling, bevelling, twisting, stretching, crumpling, stitching, gluing, assembling, composing, and laying down — to name only a few. Like an experienced handyman and inspired inventor, Beutler uses both old and modern techniques to create tools and machines that differ with respect to their materials, simplicity and mode of manual operation. With these new machines, he produces large, lightweight modular forms that he reassembles as new, unconventional and unusual building materials, resulting in large, fragile, precarious and often temporary structures. While the mode of production — often deconstructed, and built in series — is as important as the result, and the idea of creative research is a constant, Beutler leaves the numerous tools he has invented inside his installations, then forms a team devoted to the project, often in the form of a workshop.

"For HAB Galerie, Beutler dialogues with the concrete structure of this former banana storehouse, by creating a monumental in-situ installation. The artist's various trips to Nantes have been marked by his experience of the space around the old warehouse, the island, the river, the estuary, and the district's past relationship to port activities."

On the wharf, boats would once unload exotic fruit, which was then transferred to train cars, and finally stored in the warehouse for ripening. This space transformed into a gallery in 2007.

Michael Beutler reconnects with the history of these human and industrial activities by setting up a paper mill throughout the HAB Galerie — a type of paper he has often used in his work, but which he makes for the first time here. In order to reconnect the interior to the exterior, to feel the changing light of the banks of the Loire and smell the sea spray-charged air, Beutler has opened one of the HAB Galerie's large skylights, through which a gigantic mill made of wood and textile passes. Using wind power, the mill activates a set of machines never seen before inside this space, capable of producing all the stages of paper production: from the creation of pulp, to the wooden frames and their screens, to the basins in which the frames are dunked to draw out the pulp, to the crane that lifts the frames to drain the sheet, to the press and dryer that shape the sheet... From this non-industrial assembly line, using only air, water, wood, paper scraps, books and magazines to be recycled, ropes, gigantic sheets built to the scale of the venue — about 6 x 2 m or 20 x 7 ft. — are created. These large, thick sheets — whose textures and colours resemble concrete, and whose slightly curved shapes give them their own structural properties — allow Beutler to envisage an open, labyrinthine and autonomous installation that benefits from no supporting structure — no screws, glue, or staples — extending throughout the HAB Galerie. The visitor will also discover the archaic yet precise machinery left in place and activated at certain moments of the exhibition, since the productive process is as important to the artist as the result. The team running Beutler's small factory also allows the artist to hold a workshop where fifteen students from Nantes' art and architecture schools take part in the manufacturing process, where they learn through improvisation, research, and testing. This exhibition — which is intimately linked to the space itself — is an active and versatile factory both human and joyful, which uses the wind of the estuary, and recalls the images of those past days when sailors and dockers would unload goods arriving by ship from the other side of the world.

MICHAEL BEUTLER WAS BORN IN 1967 IN OLDENBURG (GERMANY). HE LIVES AND WORKS IN BERLIN.



CHÂTEAU DES DUCS DE BRETAGNE

CHARLES FRÉGER

AAM AASTHA

Photographic exhibition

02 July > 27 November 2022

In his photo project, AAM AASTHA, Charles Fréger continues his research on masquerade rituals around the world — a subject at the heart of several of his past series: *Wilder Mann* (ongoing since 2010), *Yokainoshima* (2013-2015), and *Cimarron* (2014-2018).

Initially interested in the *Ramayana* (an ancient epic and founding text of Hinduism containing mythological and cosmogonic tales) and its different interpretations in Asian cultures, Fréger began a series of trips to India in 2019, a country in which he had already completed the projects *Sikh Regiment of India* (2010), *Painted Elephants* (2013) and *School Chalo* (2016).



Krishna, Ras Leela, Delhi, Inde © Charles Fréger

He began his research in Southern India (Karnataka, Kerala, Tamil Nadu), exploring often spectacular incarnations of deities. These mostly Hindu sacred dances and theatrical performances (Theyam, Katakali, Mudiyeetu, Terukutu...) are practiced in temples, theatres, and street festivals. Incarnating a god obeys strict social codes, and members of the lowest castes are often assigned these roles. Because interpretations vary from one region to the next (depending on the state and its population), the photographer has zigzagged across over 20 states in search of a great diversity of avatars.

“This exhibition will offer a sneak preview of nearly 90 of his unpublished photos.”

CHARLES FRÉGER GRADUATED FROM THE BEAUX-ARTS DE ROUEN FINE ARTS SCHOOL AND HAS BEEN WORKING THROUGHOUT THE WORLD SINCE THE EARLY 2000S ON A SERIES OF PORTRAITS OF COMMUNITIES AND GROUPS: LEGIONNAIRES IN DJIBOUTI, ENGLISH OR INDIAN SCHOOLCHILDREN, JAPANESE SUMO WRESTLERS, CHINESE OPERA ACTORS, MAJORETTES IN NORTHERN FRANCE, MASQUERADERS OF THE EUROPEAN “WILD MAN”, CELTIC CIRCLE DANCERS IN BRITTANY.

HE HAS ALSO PUBLISHED SOME TWENTY BOOKS, INCLUDING: *PORTRAITS PHOTOGRAPHIQUES ET UNIFORMES*, *MAJORETTES*, *LÉGIONNAIRES*, *RIKISHI*, *EMPIRE*, *WILDER MANN*, *BRETONNES (OR PORTRAITS IN LACE, BRETON WOMEN)*, *PARADE AND YOKAINOSHIMA*.

WITH THE SUPPORT OF THE FONDATION D'ENTREPRISE HERMÈS, THE ANTOINE DE GALBERT FOUNDATION, THE INSTITUT FRANÇAIS IN INDIA, AND RÉGION NORMANDIE.



Partners programme

MUSÉE D'ARTS DE NANTES
INNER COURTYARD

ANGELA BULLOCH **PARADIGME PERPENDICULAIRE** ("PERPENDICULAR PARADIGM")

13 May > 30 August 22

The Musée d'arts has invited this internationally acclaimed artist to design a site-specific installation for the inner courtyard. Since the early 1990s, multimedia artist Angela Bulloch has developed a practice aiming to reinterpret conceptual art processes established in the 1960s, while questioning our attitudes and practices towards objects, most often via new technologies. Although the artist works in series that can differ from one another, sound, colour and light are recurrent motifs in her work.

For the Musée d'arts' 2022 summer exhibition, Bulloch mixes techniques pertaining to sculpture, painting, and sound to counteract this space's monumentality by continuing her *NightSkies* series, which she began in the 2000s. Whether they are *in situ* light installations — like her 2008 piece at the Guggenheim Museum in New York, or in a Basel chapel in 2010 — or spread out on a wall like a mural painting, each is composed of multiple constellations of LEDs. The sky and earth are then united and rooted in a time and space, embodied by the public's presence.

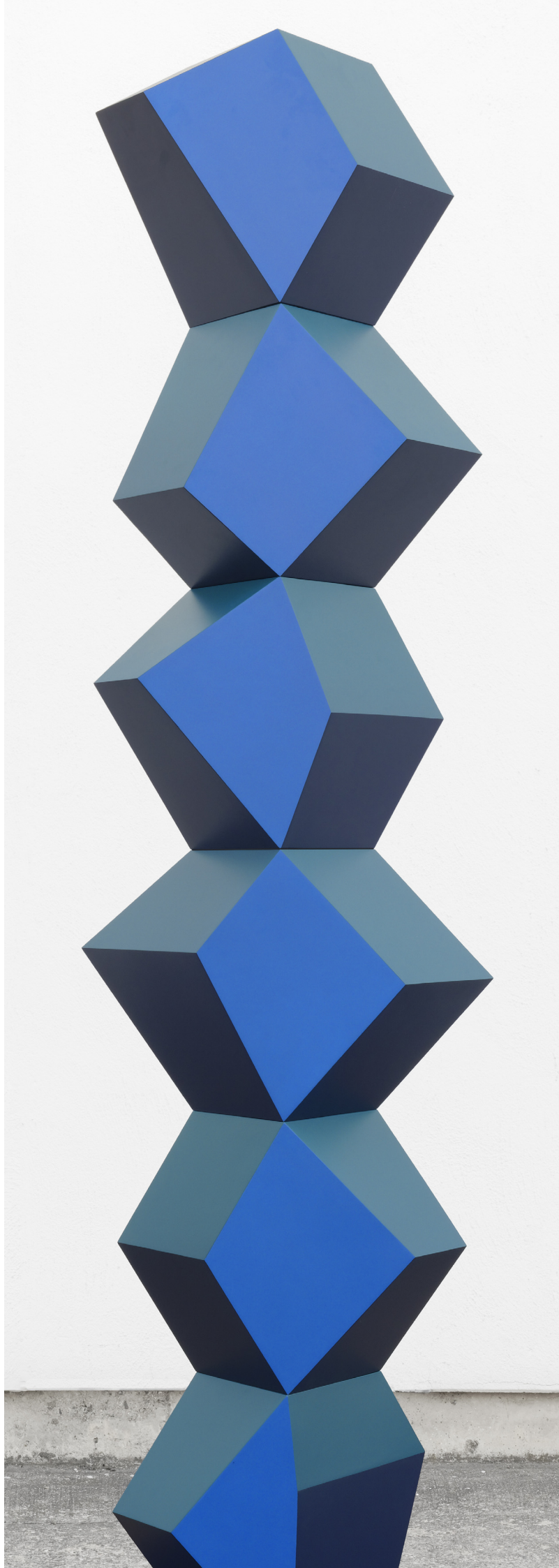
Echoing this, a dozen sculptures spread out on the floor create a path for visitors. Composed of columns of varying heights, they reflect light in a closely linked relationship between colour and the carefully selected materials.

These sculptures are accompanied by a series of monochrome murals which, not unlike shadows, open the space up to an indeterminate exterior. Amplified by the presence of sound pieces that announce time and inhabit the space, Bulloch's installation composes a virtual landscape.

Angela Bulloch's work is present in the Musée d'arts' permanent collection, with the work: *Disco Floor — Bootleg 16* (2002). Elsewhere in Nantes, the installation *The Zebra Crossing, Regulations and General Directions* (2009) was created on Île de Nantes (the Manny building, Rue La-Noue-Bras-de-Fer) as part of the 2009 edition of *Estuaires Nantes <> Saint-Nazaire*.

ANGELA BULLOCH WAS BORN IN 1966 IN CANADA.
SHE NOW LIVES AND WORKS IN BERLIN.

Heavy Metal Stack of Six: Bustle Hedgerow, Angela Bulloch,
2021, Courtesy Galerie Simon Lee, Londres, photo © Eberle Eisfeld





Partners programme

MUSÉE D'ARTS DE NANTES SQUARE OUTSIDE THE MUSUUM **JUSTIN WEILER** **DÉDALE**

The Musée d'arts has invited Justin Weiler to take over the glass box in the square outside the museum. Creating a dialogue between the street and the museum, the artist has designed an installation composed of glass panels coloured by multiple slow and meticulous applications of paint and ink. The materiality of the space — now associated with the materiality of the sculpture — merges to form a whole that summons light — whether it is the direct rays of the sun, the infinitely varied shades of clouds, or the nighttime electric light of street lamps or the moon. After using using domestic and urban materials like store blinds and iron curtains to explore the potential of black, Justin Weiler now experiments with the delicate powers of colour, always working in layers and superimpositions. Through repeated gestures, he has created a delicate work that constantly changes, depending on the time of day and the viewer's perspective.

He also created an artist-designed room at Hôtel de France in Nantes as part of the 2019 edition of Le Voyage à Nantes.

BORN IN 1990, **JUSTIN WEILER** LIVES BETWEEN PARIS AND NANTES. HE TRAINED AT ÉCOLE SUPÉRIEURE DES BEAUX-ARTS DE NANTES MÉTROPOLE AND ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS DE PARIS, FROM WHICH HE GRADUATED IN 2017. HE WAS A RESIDENT AT CASA DE VELÁZQUEZ, MADRID (2019/2020) AND HIS WORK HAS RECEIVED VARIOUS AWARDS INCLUDING THE 2021 PRIX BEAUX-ARTS DE PARIS / COLLECTION SOCIÉTÉ GÉNÉRALE.

Dédale, Justin Weiler, 2022
Photo © Musée d'arts de Nantes – S. Bogard



Partners programme

LE LIEU UNIQUE **FÉLICIE** **D'ESTIENNE D'ORVES** **SOLEIL MARTIENS**

20 May > 28 August 22

Soleil Martiens is the first ever solo show of French artist Félicie d'Estienne d'Orves in France. Not unlike the land artists of the 1970s, this artist combines new technology, light, and sculpture to explore the "terra incognita" of space. Her works invite us to gaze up into the depths of the starry sky, revealing a system of perception that is different from ours, where light and time obey radically different rules — just like in *Continuum*: the show's main installation, which depicts a sunset on Mars. Looking at it and allowing oneself to be affected by it, without grasping or taking, is to invent another way of projecting into the unknown.

FÉLICIE D'ESTIENNE D'ORVES WAS BORN IN 1979 IN ATHENS. SHE LIVES IN PARIS. SHE IS THE 2019 WINNER OF THE PRIX DE LA FONDATION VASARELY.

Eclipse, Félicie d'Estienne d'Orves, ADAGP Paris 2021
Photo © Cibrian Gallery

OUT OF THE CITY

DOMAINE DE LA GARENNE-LEMOT (GÉTIGNÉ – CLISSON) EVA JOSPIN *BOIS DE LA GORGONE*

Brainchild of sculptor François-Frédéric Lemot in the early 19th century, the La Garenne Lemot domain is a 13-hectare (32-acre) park overlooking the Sèvre River and the town of Clisson, nestled amidst the region's vineyards. Different ornaments dot the landscape, creating a larger-than-life composition that juxtaposes Italy with traces of local history.

Eva Jospin is a sculptor. For the past twenty years, she has been developing a body of work in which virtuosity of gesture meets a sensorial interpretation of architecture and landscape.

The beauty and resilience of nature, as well as the disquiet and fascination that emerge from myths or fairy tales, are among the artist's sources of inspiration.

Although, for the past few years, Jospin has devoted herself to sculpting the forest using cardboard to bring her motifs to life (trunks, roots, foliage, branches, etc.), here she uses this material as a mould in which to cast her set of bronze sculptures.

After a small bend in a path, overlooking a hillock alive with twisted trees and chaotic rocky outcroppings, Eva Jospin has five majestic trees surge out of the ground like ghostly totems tangled up in a network of intertwined branches and leaves, dovetailing perfectly in the mythical history of the Parc de la Garenne-Lemot's ornaments.

UN GRAND TOUR

Exhibition from 21 May to 18 September 2022

This summer, Eva Jospin is the Domaine de la Garenne Lemot's guest artist — not unlike Lemot's own sculptor friends in the early 19th century. Against this lush backdrop, forests, caves, temples and decorations made of raw, cut-out, and sculpted cardboard offer visitors an aesthetic and immersive experience.

EVA JOSPIN WAS BORN IN 1975. SHE LIVES AND WORKS IN PARIS. SHE IS REPRESENTED BY GALERIE SUZANNE TARASIÈVE (PARIS).





Partner programmes

PARC DES CHANTIERS
CAMPUS DE L'ART

INTER-ÉCOLES INO ITINERARY

Every summer, the city comes alive thanks to Le Voyage à Nantes' green line, which zigzags throughout its streets to take visitors on a journey where they will discover permanent and ephemeral works of art, vistas, and the town's historical and natural heritage.

Île de Nantes is one of those neighbourhoods you simply cannot miss.

Here, visitors discover key works from the collection, like those by Nathalie Talec or Lilian Bourgeat. But they are often unaware of the artistic and cultural activity in the area's schools. In 2022, a few novelties have snuck into Île de Nantes, inviting visitors to leave the beaten path and discover the talented individuals of the "Campus de l'art".

From installations to exhibitions, the men and women of these schools are creating the city of tomorrow.

And, along the way, they'll continue shaking up this neighbourhood and decking it out in new colours.

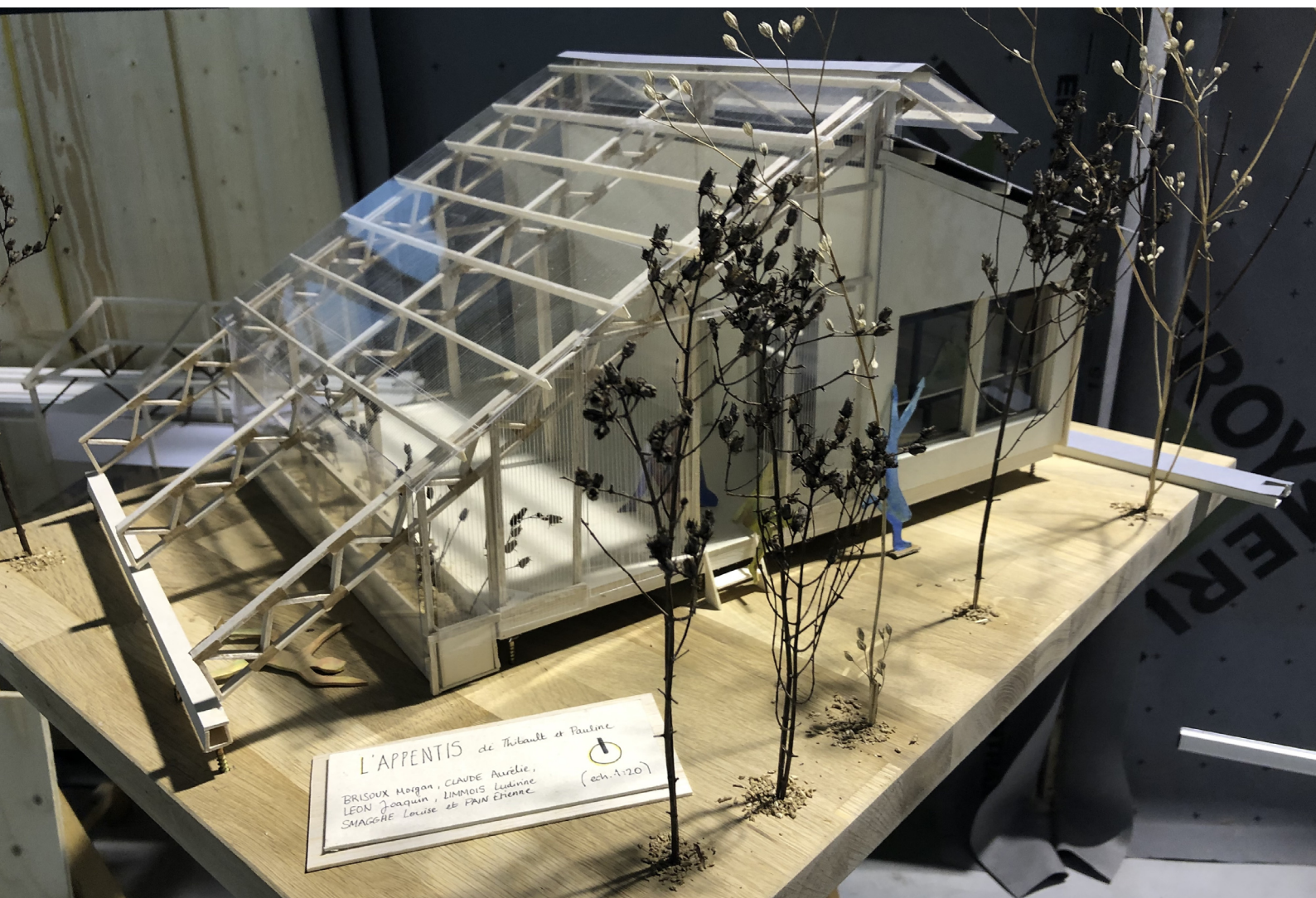
École Nationale Supérieure d'Architecture (ENSA)

Protolab

Under the guidance of teacher-researcher-architect **Sylvain Gasté** and his team, composed of **Hélène Guillemot** (Laq agency), **Wilfrid Lelou** (Fichtre) and **Saweta Clouet**, the students of the Protolab project (Master 1&2, PFE) use manufacturing as a tool for architectural design.

Projects are brought to them by external partners who are committed to CSR (Corporate Social Responsibility) and finance the development process, which leads to the construction of full-scale prototypes.

The public can discover these projects and their prototypes at Solilab, either in Galerie Loire or on the roof of the architecture school, where they can also discover one of the most beautiful panoramic views of the city.



École des Beaux-Arts de Nantes Saint-Nazaire

Le Déménagement **("Moving House")**

Nantes' fine arts school, Les Beaux-Arts Nantes Saint-Nazaire, presents *Le Déménagement: hypothèse du récit* ("Moving House: Hypothesis of a Story"), a group show by **Olivier Nottellet** (guest artist), **Pierre-Yves Arcile** (architect and researcher), and a **group of students from the school**. The monumental installation, which is the result of an experimental workshop that took place in 2022, reveals a yellow, concrete cylinder that is 12 metres (40 feet) in diameter on the square outside the school between Fichtre's round table and the Open School Gallery. The project also presents works by students in the Open School Gallery that can be seen from outside. *Le Déménagement, hypothèse du récit* redefines the way one enters the school, the organisation of the square between Askip (café, gallery, laundromat) and the brand new "Food Hall" which will be open all summer.

École de design Nantes-Atlantique

À l'écoute des chantiers **("Listening to the Shipyards")**

À l'écoute des chantiers (or, "Listening to the Shipyards") is an immersive walking tour and audiovisual exploration of Parc des Chantiers' industrial heritage, featuring stories told by former naval workers and videos of the site in augmented reality. Designed by **students from the Digital Lab and the Care Design Lab** with the help of **Maison des Hommes et des Techniques (MHT)** in response to a commission from the **Direction du Patrimoine et de l'Archéologie (DPARC)**, this tour offers a dozen points of interest, from the Pont Anne de Bretagne bridge to the grey Titan crane. Visible on the Nantes Patrimonia website. Available as an app or can be accessed via QR codes throughout Parc des Chantiers. This walk takes you through Parc des Chantiers and leads you to the Maison des Hommes et des Techniques, where you can learn more about the history of the shipyards.

École Supérieure des Métiers Artistiques (ESMA) / CinéCréatis

Open air cinema

"Located on Île de Nantes and, more precisely, in Parc des Chantiers, the 'Écoles Créatives' (i.e., creative schools) opened in 2012. This establishment is composed of two entities. First, ESMA (École Supérieure des Métiers Artistiques), which trains students in 3D animation and special effects. Secondly, CinéCréatis, École de cinéma, which trains students to pursue careers in the film and audiovisual world. In the summer of 2022, the ESMA Nantes — CinéCréatis campus offers visitors a chance to stop during their tour of Parc des Chantiers and discover short films (fiction and animated) that showcase the wealth of talent in these student productions.

"Set up on the ground floor of the building, on the Mail des Chantiers pedestrian plaza, this open-air cinema invites passers-by to enjoy a poetic parenthesis in their walk through Parc des Chantiers."

Université de Nantes

En Découdre **("Torn at the Seams")**

Since October 2021, on the different campuses of the Université de Nantes, the **students, teachers, and artists of the theatre company B R U M E S** question the fabric of our relationships after two years of the exhausting health crisis. After a year of collecting first-hand accounts, written texts, collective weaving, and a performance that featured all this, the university has decided to present the fabric woven by many hands, as well as the collaborative loom designed by **Timotheé Raison** to renew our ties, on the façade of Halle 6, between the building and the École des Beaux-arts.

Mixing images, textures, and sounds, visitors will be able to leave the protected atmosphere of the fine arts school, and lose themselves in the collective creative process featured in Halle 6.

Pôle des Arts Graphiques :

lycée de la Joliverie et Grafipolis

Œuvre graphique **("Graphic work")**

The Pôle des Arts Graphiques (i.e., "the graphic arts hub") was one of the first buildings to be erected on the "Campus de l'art". Located at the end of Boulevard Léon Bureau, it boldly stands out on a large square without offering much of a hint to passersby as to what might be going on inside. This summer, the **students and apprentices of Grafipolis and La Joliverie** invite the public to stop and take in a work of graphic design created in collaboration with Studio Katra that highlights the building's entrance.

Following the green line, the public will be able to get a sense of the teaching provided at the Campus de l'art and discover Nantes' creative youth.

Médiacampus — Audencia SciencesCom

Productions éditoriales **("Editorial productions")**

In order to showcase all the novelties Île de Nantes has to offer, the **students at Audencia SciencesCom**, based in the Mediacampus, will offer editorials to be distributed online or within each establishment.

On the sidelines of the itinerary, the students of Audencia's Mediacampus take note of what's happening throughout the "Campus de l'art". The students produce editorials — mainly in the form of films, podcasts and photographs — that present the participating institutions, their curricula, the directors, teachers, and the students who live in the neighbourhood. On the building's façade, students use digital technology to showcase the creative campus' talent and diversity by making the activities of the various institutions visible to visitors.



**Everything you wanted to know about Le Voyage à Nantes
to organize your holiday:**

www.levoyageanantes.fr

Le Voyage à Nantes is a local public corporation in charge of promoting the cultural policy established by Nantes Métropole and, more generally, the destination Nantes Métropole. Management of cultural sites is carried out by a public service delegation:

Château des ducs de Bretagne, artistic itineraries (Le Voyage à Nantes permanent collection, Estuaire Nantes < > Saint-Nazaire, Voyage dans le Vignoble), Machines de l'île, the Memorial to the Abolition of Slavery, HAB Galerie, and Parc des Chantiers.

This tourism policy is implemented across the region through the development of the following projects: Le Voyage à Nantes summer festival, the Tables de Nantes, and A Modern Journey through an Old Land.

