



Château de Chambord

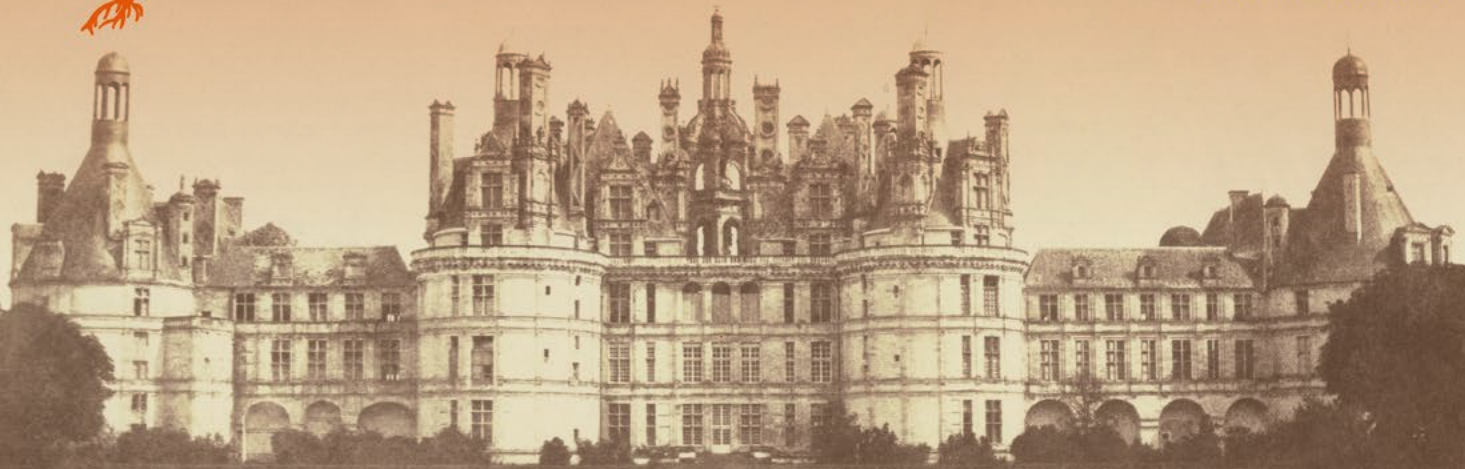
Exposition du 16 octobre 2022 au 5 mars 2023

Accès avec le ticket d'entrée du château
www.chambord.org



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*Maharana of Mewar
Charitable Foundation*



VIE(S) DE CHÂTEAU(X)
Regards photographiques

CHAMBORD

UDAIPUR [Rajasthan]

A TALE OF TWO PALACES
Photographic views



**Press release
September, 2022**

MINISTRE
DE LA CULTURE

INDIA
PACT

CO
2022

CONTRIBUTOR

CO

CONTRIBUTOR



Re-installing a metal Kalasha (finial) of a Dome on Mardana Mahal, City Palace Museum of Udaipur, 2016 © Maharana of Mewar Charitable



Gonzague Dreux, The east tower of the keep with its old lead ornamentation, circa 1945-1950 © Famille Dreux

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CHAMBORD AND THE MAHARANA OF MEWAR CHARITABLE FOUNDATION PRESENTS

« VIE(S) DE CHÂTEAU(X) - A TALE OF TWO PALACES »

An original exhibition, a photographic dialogue between Udaipur and Chambord
From 16 October 2022 through 5 March 2023

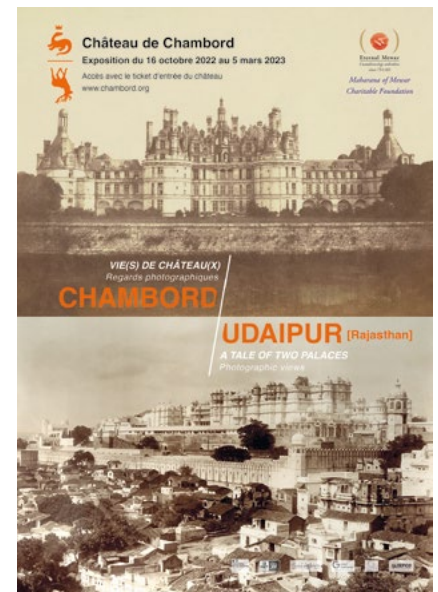
In April 2015, Chambord signed a partnership agreement with the City Palace of Udaipur designed to promote tourism and to preserve heritage. As a new cultural landmark featuring 150 previously unpublished photos, the « Vie(s) de château(x) - A Tale of Two Palaces » exhibition explores the surprising correspondences and contrasts between two royal houses suffused with five centuries of abundant history.

Chambord and Udaipur: a history of photographic revelation

The exploration begins with a **return to the origins** consisting in the initial photographs of Chambord, taken in the 1840s by the primitive masters William Fox Talbot (with the first known photo of the château), Gustave Le Gray and Albert Stäpfer. These pictures highlight the touristic and patrimonial interest of the château at the time of its inclusion in the first list of the historic monuments of France.

The exhibition then offers a cross-cultural perspective of Chambord and the City Palace of Udaipur through 140 photographs divided into four theme-based sections: **History, Memories; Architectures; Snapshots of life** and **Past hunting**. The images reveal **surprising analogies** between **two royal residences constructed starting in the 16th century** over a 40-year interval: installations and architectural innovations, cultural radiance, close relationships with a natural park and a commune (the town of Udaipur, the region of Mewar in Rajasthan; and the village of Chambord, in Sologne).

The photographic dialogue also brings to light a number of **deep-seated contrasts** between the two houses. While one represents a Renaissance architectural utopia, later transformed into a recreational residence of the Bourbon-Parma family and an estate dedicated to hunting, up until the independence of India the other remained the official residence and the center of power of the Mewar sovereigns, and the union of Rajput kingdoms in a single province, Rajasthan.



The collection of the City Palace Museum of Udaipur

On the Indian side, in 1818 **Udaipur** was one of the first places in the world where the camera obscura (dark chamber) appeared. The Mewar sovereigns wasted no time taking hold of photography, a new tool for representations of the Maharanas, of their guests, of ceremonies, and of life in the palace.

Today, the City Palace Museum of Udaipur conserves an exceptionally rich collection of 30000 photographs documenting the architectural history of the palatial complex, the ceremonies, the major events, and the lives of the sovereigns.

Chambord viewed through the lens of the Dreux family

The photographs by the Dreux family provide testimony on life in Chambord during the 19th century, at a time when more often than not, it was uninhabited. Made up by three generations (Georges Dreux, concierge and château guide; his son Gonzague, a brilliant photographer-reporter at the Keystone press agency; and, finally, his grandson Philippe, also a photo-reporter), their iconographic collection is a unique and intimate record of Chambord, evoking life in the village as well as the restoration projects and major events having animated the château.

In 2017, the Dreux family signed a partnership agreement with Chambord, the objective being to facilitate digitalization, study, and presentation of parts of a truly remarkable collection.



Photographer unknown,
View of Manek Chowk,
The City Palace, Udaipur
1895-1905
© Maharana of Mewar
Charitable Foundation

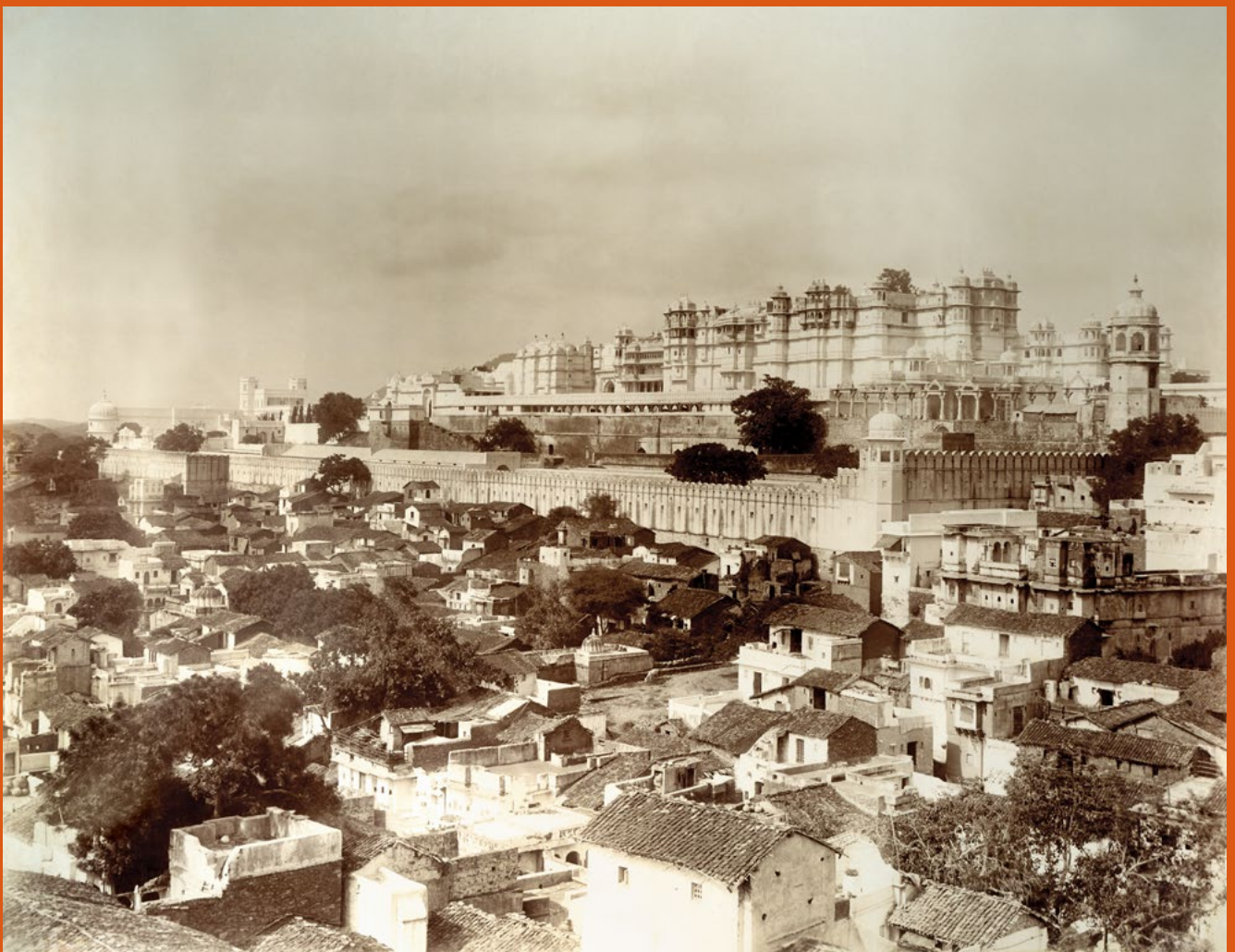


The Bisson brothers, Château
de Chambord – southeast
facade, circa 1856
© Ministère de la Culture -
Médiathèque du patrimoine
et de la photographie, Dist.
RMN-Grand Palais / Frères
Bisson



Bisson frères, *Château de Chambord – southeast facade*, Circa 1856

© Ministère de la Culture - Médiathèque du patrimoine et de la photographie, Dist. RMN-Grand Palais / Frères Bisson



N. Parasur, Ajmer & Kishangarh, *The Eastern Façade of the City Palace Complex, Udaipur*, 1910 © Maharana of Mewar Charitable Foundation

Chambord and Udaipur

a history of photographic revelation

The « Vie(s) de château(x) - A Tale of Two Palaces » opens a form of dialogue between Chambord and the palace of Udaipur.

In keeping with its cultural program, Chambord is striving to broaden its knowledge and place the monument into perspective by drawing a comparison with its Indian partner and temporal twin: the City Palace of Udaipur, constructed during and after the 16th century.

The exhibit employs photography as memory of places, of beauty, of daily existence – and as a means of transmitting snapshots of life.

The City Palace d'Udaipur

Selected in 1553 by the sovereign Maharana Uday Singh II, Udaipur was one of the last major capitals of the Indian region of Mewar, which was ruled by one of the world's oldest dynasties, the Sisodias. **Several generations of sovereigns contributed to the construction of the royal residence:** the walls, the courtyards and the nooks and crannies bear traces of the kings' presence over the course of more than four centuries.

In 1969, under the aegis of the newly established MMCF (Maharana of Mewar Charitable

Foundation), the Maharana Bhagwat Singh Mewar of Udaipur decided to convert parts of the palatial complex into a museum, of which the collections would thenceforth be open to the public.

Initially pictorial art, and subsequently photography, have provided precious documentation on the lives and livelihoods of the kings and inhabitants of Udaipur. The museum consequently houses a voluminous collection of photos, highlighting the immense popularity of a new device and the kings' appetite for visual evidence of the different aspects of not only the activities of the royal family and its court, but also of the goings-on in the local communities.

■ Historic capital of the kingdom of Mewar, Udaipur is a city in the western India state of Rajasthan. It is located in the proximity of several artificial lakes, and owes its reputation to its sumptuous royal residences.



from top to bottom

Photographer unknown, Possibly Mohanlal Photographer or Seth Kanak Mal, 1875

Bourne & Shepherd, Official portrait of Maharana Sajjan Singh of Udaipur (r. 1874-1884), 1874-1884

Johnston & Hoffman, Official portrait of Maharana Fateh Singh of Udaipur (r. 1884-1930), 1884

© Maharana of Mewar Charitable Foundation



Herzog & Higgins , *Panorama of Udaipur city seen from the south*, 1906 © Maharana of Mewar Charitable Foundation, Udaipur

When the dialogue of images reveals the memory of sites

Notwithstanding obvious differences, the two monuments share several constitutive characteristics. First and foremost, they are two royal houses, conceived for a sovereign who left a durable mark, and of whom the architecture reveals the abiding majesty.

Two palaces erected in the 16th century, from 1519 to 1539 (the Chambord keep) and in 1559 (the Raj Angan).

Two monuments of which the architecture does not tell the whole story, insofar as they are intimately associated with a natural site where hunting was practiced in accordance with the prevailing codes.

And finally, far from being detached from the lives of their “constituents”, both Chambord and Udaipur about a town (or a village), with which they have enduringly maintained privileged relations.

The exhibit proposes a unique dialogue between the two institutions. Over a hundred photos, some of them exceedingly rare, covering approximately a century (from the 1860s through the 1970s) have been included, with a few incursions before (the first photographs of Chambord) and after (pivotal historic moments and the more recent restoration in Udaipur) the highlighted period.

The confrontation of images reveals their identity in the two main connotations of the French and English word, on the one hand the identical, and on the other hand the unique, and does so without ever devolving into exoticism or ethnocentrism, through which an overarching regard would wax nostalgic over the Sologne countryside or indulge in chintzy “Orientalism”.

It is through the dialogue of images that the two sites are revealed, with enhanced precision.

CURATOR OF THE EXHIBITION

Yannick Mercoyrol

heritage and cultural program director,
Domaine national de Chambord

Virginie Berdal

research fellow, conservation and education
department, *Domaine national de Chambord*

Partnership with the City Palace of Udaipur

The Maharana of Mewar Charitable Foundation and the National Estate of Chambord conserve artistic and architectural masterpieces. In the framework of this mission, the Maharana of Mewar Charitable Foundation and the National Estate of Chambord share the same objectives with regard to conservation and preservation, education, tourism development and scientific research.

An initial partnership agreement was drawn up and signed in 2015, and renewed three years later through a memorandum of understanding. It was on the occasion of the first official visit to France of Indian Prime Minister Shri Narendra Modi, in April 2015, that France and India acted upon a shared wish to celebrate their robust and long-standing bonds of friendship. Based on mutual trust and reinforced by an ever-increasing number of economic, scientific and cultural achievements, relations between the two countries have likewise been enriched through the continual development of people-to-people contacts.

Entrusted with the conservation and preservation of the living heritage of Mewar and Rajasthan in the City Palace of Udaipur, the Maharana of Mewar Charitable Foundation has committed itself in conjunction with the National Estate of Chambord to the development of a partnership aimed at intensifying the promotion of their respective sites, towns, regions and histories.

1 To enable the French and Indian publics to get better acquainted with the two sites, towns and regions, particularly by means of exhibits, lectures, workshops and seminars dedicated to history and heritage.

2 To pool knowledge, skills and experience in conservation and presentation of the cultural and natural heritage for the benefit of the tourists and visitors welcomed year in and year out on these sites and in these towns and regions.

3 To undertake the promotion of the two sites and their cultural, educational and scientific activities in France and in India, the common objective being to develop and intensify tourism. To conduct effective cross-promotion activities based on the exchange of contacts and links to Internet sites and social media.

4 To initiate and promote common communication campaigns aimed at publicizing the cultural, educational and scientific activities organized by each site, in France and in India.

5 To develop joint projects on subjects of interest shared by the two sites: music, garden design, heritage preservation...

These different actions stem from the idea according to which each party has very much to learn from the other and very much to offer to visitors as well as the professionals working in the two institutions.

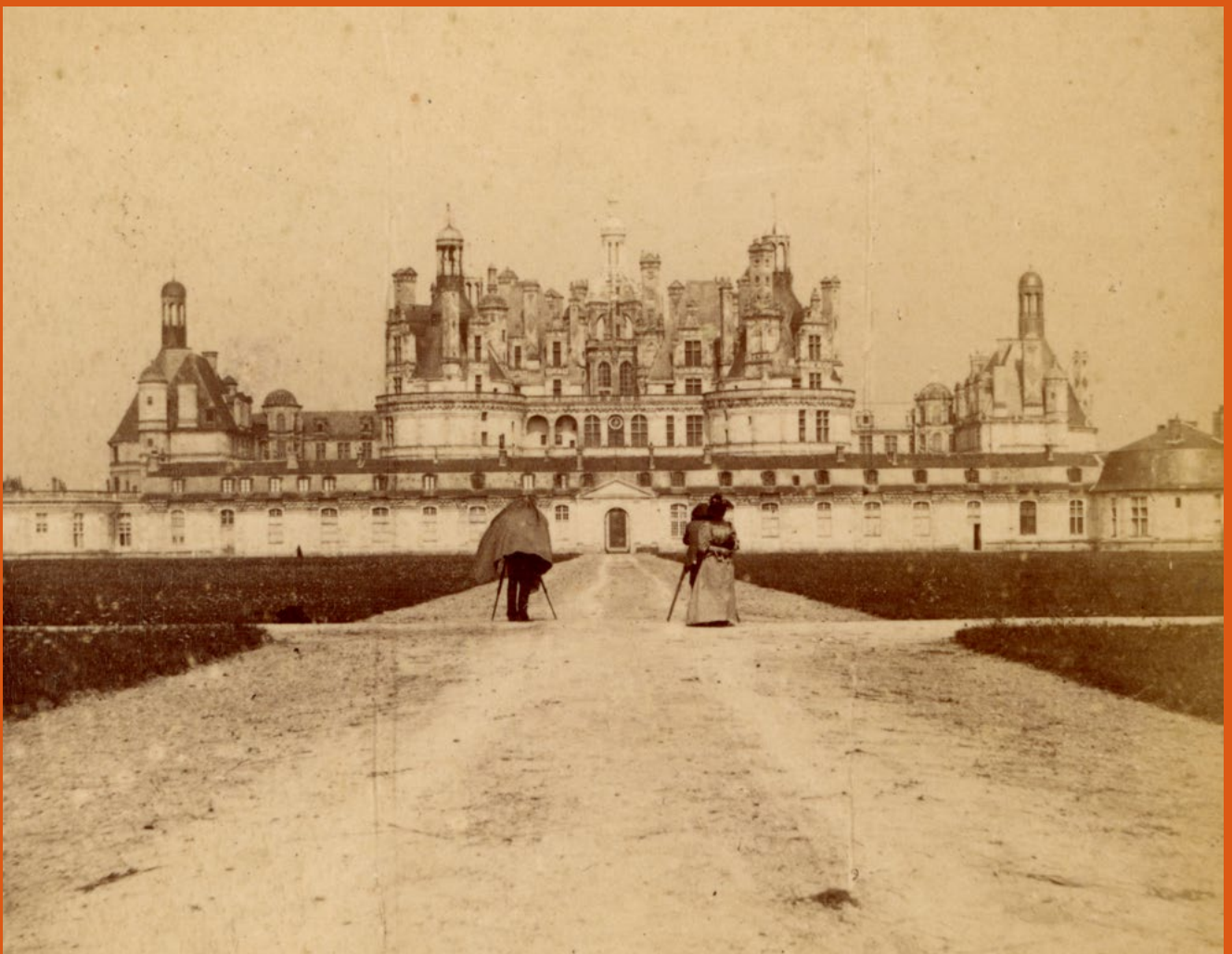
With this cross-over exhibition, postponed two years ago due to the international pandemic, the Maharana of Mewar Charitable Foundation and the *Domaine national de Chambord* breathe new life into their partnership.



For Maharana of Mewar Charitable Foundation, Maharaj Kumar Saheb Lakshyaraj Singh Mewar d'Udaipur, administrator and Vrinda Raje Singh, CEO, next to Jean d'Haussonville, general director of the *Domaine national de Chambord*, 2015 © DR



Photographer unknown, *View of Manek Chowk, The City Palace, Udaipur*, 1895-1905 © Maharana of Mewar Charitable Foundation



The Neurdein brothers (?), *Photographs in front of the Chateau's southern facade*, Late 19th Century © Domaine national de Chambord

Main topics



Gustave Le Gray (1820-1884), *Corner staircase in the Orléans courtyard of the Château de Chambord*, 1851
© Ministère de la culture – Médiathèque du patrimoine et de la photographie, Dist. RMN-Grand Palais / Gustave Le Gray / Auguste Mestral

Part 1. At the outset

This section is highlighted by the photographs of William Henry Fox Talbot, Gustav Le Gray, Bisson frères, Albert Stapfer and an 1839 camera having belonged to Albert Stapfer.

Up until now, no scientific work has studied the long-standing photographic corpus of the château of Chambord. That much said, the monument drew the attention of pioneers in the field. **The first two known photographs of the monument were both taken in 1843**, one by William Henry Fox Talbot (talbotype or calotype), and the other by Albert Stapfer (daguerreotype).

Invented in 1839 by Daguerre, the photographic apparatus rapidly captured Chambord, château included the year after by Prosper Mérimée in the initial list of historic monuments. Photos from the 1850s and the 1860s portrayed the château in all its majesty, varying the angle of vision and the facades displayed. **The beginnings of photography largely contributed to the growing renown of Chambord, open for visits since 1821.**

ZOOM

William Henry Fox Talbot (1800-1877)

A versatile scientist of Enlightenment lineage, in 1841 Talbot invented the talbotype (or calotype), which rendered it possible to produce, from a paper negative, a positive image that could be copied at will (contrary to the daguerreotype, which is impossible to reproduce).

Traveling through Europe to promote his invention, he photographed Chambord to benefit from the monument's renown.

He produced the very first known photographic image of the château, which has been unveiled on the occasion of this exhibition.



John Moffat, *William Henry Fox Talbot*, 1864
© George Eastman Museum

illustration image not shown in the exhibition

Part 2. History, memories

This section features 18 photos of Chambord and 18 of Chambord, as well as a showcase presenting diverse objects from the Dreux collection (photographic devices, Georges Dreux's journal of a Chambord château concierge, a photo reporter's cards and travel passes...).

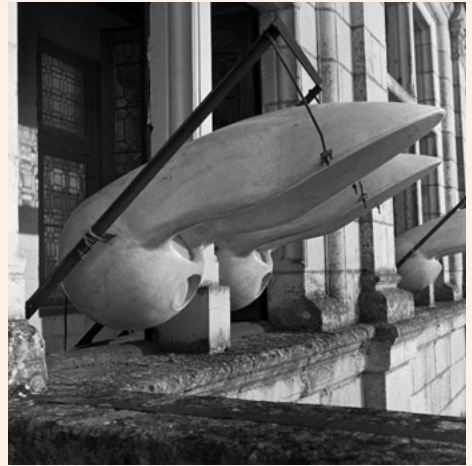
In Udaipur, the royal authority adopted the photographic medium, resulting in a profusion of images attesting to the activities of the court and to historic events of primary importance.

Only exceptionally do a few photographs shed light on the intimacy of the king in his apartments. The palace of Udaipur appears as a center of power, governed according to time-honored rules, organized to receive guests invested with a political function.

By contrast, Chambord remained an incarnation of power not as exercised, but rather in terms of its architectural and symbolic value. The oldest photos feature the last private château owners, the Bourbon-Parma princes.

The 1930 purchase of the monument by the French government definitively confirmed its heritage vocation. Life in the château is punctuated by official visits (the French presidents Vincent Auriol and François Mitterrand, the royal family of Great Britain, the German chancellor Helmut Kohl...)

During the Second World War, when the château became the most extensive repository of artwork from the Parisian museums, photographers such as Gonzague Dreux immortalized its essential role in the protection of masterpieces from French collections.



Philippe Dreux, *Sound system for the world's first «sound and light» show, 1952* © Famille Dreux



Georges Dreux, *Plane crash during World War I, 1917*
© Famille Dreux

K. L. Syed, *A royal wedding procession headed towards the city from the City Palace, Udaipur, 1940* © Maharana of Mewar Charitable Foundation





Kirk LeMoyne « Lem » Billings, John F. Kennedy on the terraces of the Chateau de Chambord, 1937
© John F. Kennedy Presidential Library and Museum

On June 30, 1937, John F. Kennedy (1917-1963) and his friend Kirk LeMoyne Billings (1916-1981) embarked on a two and a half month cultural trip through Europe. After Le Havre, Beauvais, Rouen, Paris, Chartres and Orléans, the two friends reached Chambord on July 19. JFK noted in his travel diary:
« Went to the château at Chambord which is quite a sight. A hunting lodge which 4 000 people. The roof laid out like a village. Built by

Photographer unknown, Charles and Diana, the Prince and Princess of Wales, in the terrasses of the Château de Chambord during their official visit to France, accompanied by the French Minister of Culture Jack Lang, 9 novembre 1988. Private collection © Droits réservés



Devare & Co, Maharana Bhupal Singh of Udaipur with lady Edwina Mountbatten, wife of the last Viceroy of India at Jagmandir, 1948
© Maharana of Mewar Charitable Foundation



Photographer unknown, Octopussy's Roger Moore at the City Palace, Udaipur during the film's shooting, October 1982
© Maharana of Mewar Charitable Foundation

Zoom: Photographs from the Dreux family's collection



Partially presented in the heart of the exhibit, the photography archives of the Dreux family provide unique and truly exceptional testimony on Chambord over the years.

Brought into being by three generations of photographers, the archives tell us as much about life in the village of Chambord as about château restorations or the major events animating the site from the late 19th century through the early 1970s.

Gonzague Dreux, *Family lunch under the Royal Porch of the castle*
1948 ?
© Famille Dreux



Gonzague Dreux, *Bicycle race in front of the southern facade of the castle*, 1931 © Famille Dreux

Today, the Dreux family scrupulously conserves the “photographic gold mine” of Georges, Gonzague and Philippe Dreux, treasure trove that consists in glass plates, negatives, prints and albums.

The family's abiding attachment and indissoluble bonds with Chambord led in 2017 to the signing of a partnership agreement authorizing the digitalization, study and presentation of a unique and remarkable collection.



The first representative of the family to leave a legacy as a photographer was Georges Dreux (at the left on the photo). Starting in 1913, it was as a concierge that he welcomed tourists and guided them through the château, presented objects in the store with the effigy of Chambord, wrote out a historical information notice, and drew up postcards from his photographs.

He also produced some highly singular series of photos: the grandiose Saint Hubert hunting parties, family life in the château, major events in village life and, finally, the rare but eagerly awaited sojourns of the Bourbon-Parma princes.

Philippe Dreux, Archduke Otto of Habsburg-Lorraine and his wife at the Chateau de Chambord, 1951 © Famille Dreux



While Georges Dreux was wasting no time initiating his son, Gonzague, to photography, his younger son, Christian, was succeeding him as château concierge. In 1935, as a photo-journalist for Keystone, Gonzague was awarded the Roger-Mathieu cup, which he received during the traditional Goncourt Prize luncheon.

In Chambord, he captured moments of family intimacy, Chambord villagers' faces, and the time-honored activities on the estate. Gonzague laid emphasis on fine details, artistic compositions and the "instantaneous"; he had an artist's eye for design, contrasts, lighting arrangements...

He also delivered a unique series of pictures on the artwork repository constituted in the château during the Second World War, and immortalized the restoration work taking place after the accidental fire in 1945 that destroyed the southern rafters of the keep.

Photographer unknown, Photographer Gonzague Dreux awarded the Roger Mathieu Prize, 5 décembre 1935 © Famille Dreux



Gonzague's only son, Philippe, has always dwelt in the proximity of his father's cameras. He as well, became a photo-journalist, succeeding Gonzague at the head of the Photo Express agency, and as a photographer for the RPF, General de Gaulle's political party.

Profoundly attached to à Chambord, Philippe has founded a special events committee, presides over the local sports association, and is an active member of the town council. He has also taken hundreds of pictures of the monument, life in the village, and large-scale events.

Gonzague Dreux, Philippe Dreux as a child playing with the camera of his father, the photographer Gonzague Dreux, Circa 1935 © Famille Dreux



Gonzague Dreux, *Restoration of the castle roofs*, Circa 1946-1947
© Famille Dreux



Gonzague Dreux, *Stonemasons*, Circa 1946-1947
© Famille Dreux

Part 3. Architectures

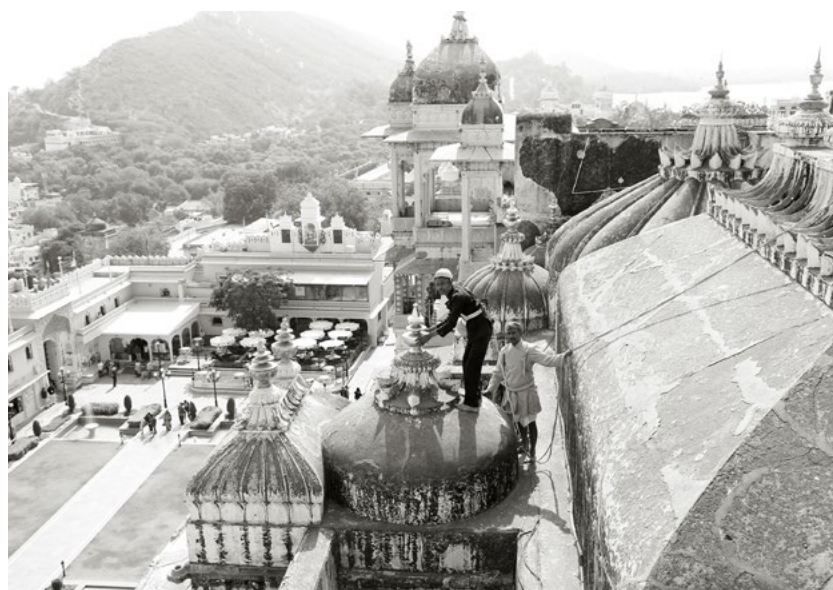
This section includes 15 photos of Chambord and 15 of Udaipur.

Previously unpublished photographs of Chambord bring to light the monument restoration performed by specialized workingmen, essentially during the period following the end of the Second World War.

In their composition, the pictures date and illustrate precise states of conservation, and capture fleeting moments of intimacy between the château and the persons tasked with its preservation.

In the exhibition, the development of Udaipur architecture is retraced, all the way from the 16th through the 20th century. Funded by the Maharanas of Mewar over the course of their reigns, the projects were by no means limited to the palace walls; quite on the contrary, they included views of the town and its changing interactions with the surrounding environment.

The pictures on display showcase the architectural conservation policies implemented on the site of the City Palace of Udaipur.



Photographer unknown, *Re-installing a metal Kalasha (finial) of a Dome on Mardana Mahal*, 2016 © Maharana of Mewar Charitable Foundation



Herzog & Higgins (attrib.), *The street bustling with people, at Clock Tower, Udaipur*, Circa 1930
© Maharana of Mewar Charitable Foundation

from top to bottom

- Dreux family, *Charcoal mills near the Faisanderie de Chambord*, First half of the 20th century
- Philippe Dreux, *The Chambord football team in front of the castle*, 1952
- Philippe Dreux, *Group of majorettes on the chateau's Place d'Armes*, 1967

© Famille Dreux



Part 4. Snapshots of life

This section includes 20 photos of Chambord and 16 of Udaipur.

The two royal houses are profoundly connected with their respective territories, allowing for multiple forms of exchange, interconnection and communication between the monuments and their surroundings.

Daily life in the village (traditional activities, coal utilization, sports events...) in Chambord are exhaustively documented. The frequently vacant castle and the surrounding area have often served as playing fields for the inhabitants. The pictures taken by the Dreux family are snapshots of life characterized by mischievousness and tenderness.

The palace of Udaipur was constantly inhabited by the Maharanas. The photos taken during different epochs immortalize public entertainment, moments of ritual, and the niceties of local life. The pictures on display in this section perfectly illustrate the beauty of the ancient town and the majesty of its architecture.

K. L. Syed & Co (attrib.),
*Royal procession headed out
of the Palace for Gangaur
celebrations, with hordes of
people gathered on the streets,*
1930-1950

© Maharana of Mewar
Charitable Foundation



S.H. Meer Sahib, *Lotus Pond at Sajjan Niwas Gardens
(Gulab Bagh) at Udaipur*, 1887

© Maharana of Mewar Charitable Foundation



Georges Dreux, *Departure of the pack*,
Early 20th century © Famille Dreux

Photographer unknown, *Snaring scene in Chambord*,
June 4, 1978 © Domaine national de Chambord



Part 5. Past hunting

This section includes 18 photos of Chambord and 8 of Udaipur.

A passion for hunting is known to have been of decisive importance in François I's original choice of the land of Chambord. A quintessential royal activity, hunting in the estate was later practiced by Louis XIV and in the 18th century by Maurice, Count of Saxony.

The pictures taken in the early 20th century show that the tradition was perpetuated under the Bourbon-Parma family. The acquisition of the estate by the state of France further prolonged the custom, with the establishment in 1965 of presidential hunting parties, which were marked by the participation of not only Presidents Pompidou and Giscard d'Estaing, but also of numerous notables, politicians, and other distinguished guests, up until their definitive abrogation, in 2010.

Even though the game was different from the animals pursued in Sologne, hunting was equally present in Mewar. It was a strictly regulated pastime, by no means limited to the recreational aspect. On certain occasions, it was reserved for members of the royal family; they alone had the right to hunt in the territory they governed; non-members were excluded. The photographs in this section feature glimpses of activities "behind the scenes": preparation for the hunt, the day's journey and the hunting bags carried.

Photographer unknown, *Maharana Fateh Singh of Udaipur and companions, with a carcass of a man-eating tiger*, 1884. City Palace Museum d'Udaipur
© Maharana of Mewar Charitable Foundation



While in today's India, hunting is illegal, vestiges of the hunting lodges on the hills of Udaipur can still be seen, as can ancient photos and portrayals, highlighting the necessity and popularity of a one-time practice. In the past, tigers and other wild animals were known to have approached human dwellings.

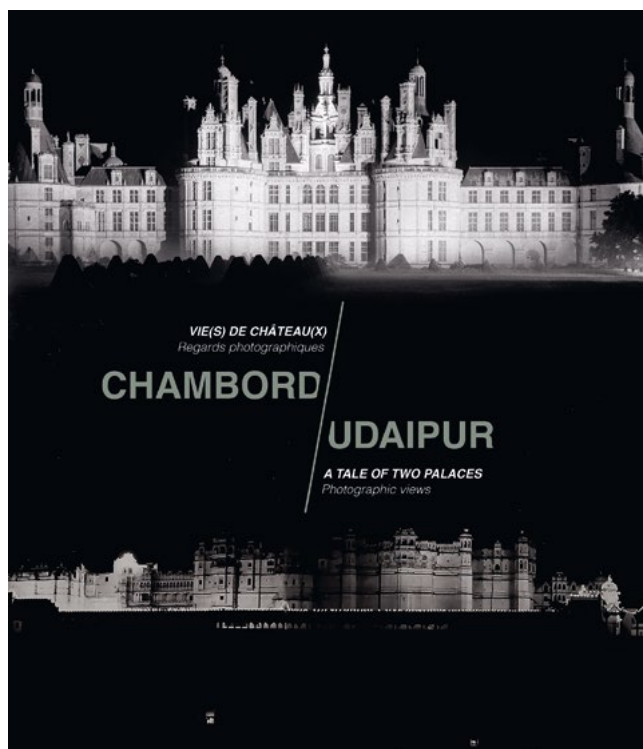
As is shown in a photo from the collection of the City Palace Museum of Udaipur, the Maharanas saw to their subjects' safety by repulsing and doing away with the "man-eaters".

All photographs illustrating are available on request from
communication@chambord.org



Photographer unknown, *Women staff going about their routine tasks at the City Palace, Udaipur*, 1947-1955 © Maharana of Mewar Charitable Foundation

The exhibition catalogue



CONTRIBUTORS

Maharana of Mewar Charitable Foundation

City Palace Museum of Udaipur:

Dr Hansmukh Seth, associate curator

Chelsea Santos, conservation assistant

National Estate of Chambord:

Yannick Mercoyrol, co-commissioner of the exhibition, heritage and cultural program director

Virginie Berdal, co-commissioner of the exhibition, research fellow

Christelle Turpin, administrative and financial manager

The exhibition is accompanied by a 206-page catalogue prefaced by Maharaj Kumar Saheb Lakshyaraj Singh Mewar of Udaipur, administrator of the Maharana of Mewar Charitable Foundation, and Jean d'Haussonville, general director of the National Estate of Chambord.

The document comprises an introductory article followed by reproductions of all the images in the exhibition, accompanied by descriptive notes.

On sale at the château gift shop and the on-line gift shop (boutiquedechambord.fr).
Price: 35 euros taxes included

Practical information

Domaine national de Chambord

41250 Chambord

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info@chambord.org

www.chambord.org

Booking :

www.chambord.org

+33 (0)2 54 50 40 00

reservations@chambord.org

OPENING

Opening days

Open every day of the year except 1 January, 29 November and 25 December.

Opening hours

- From 30 March to 31 October: 9am to 6pm
 - From 1st November to 31st December: 9am – 5pm
- The castle closes at 4pm on 24 and 31 December

Last access ½ hour before the castle closes.
Closing of the formal gardens 30 minutes before the castle closes.

Chateau and French gardens access

14,5€ Full rate

12€ Reduced

0€ under 18 years old, long-term EU residents aged 18 to 25

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Buy your tickets online !

www.chambord.org



Getting to the château

Less than 2 hours South of Paris and 25 min from Blois.

By motorways: A10, exit n°16 (Mer) or n°17 (Blois)

From Paris Austerlitz station, alight at Blois-Chambord (around 1hr20 mins)

PRESS INFORMATION

Vernissage

Vernissage for press : 13th October

- Meeting at 9.15am in Paris (Denfert-Rochereau).

- Come back to Paris at 6pm.

informations and inscription

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Inauguration : 15th October

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