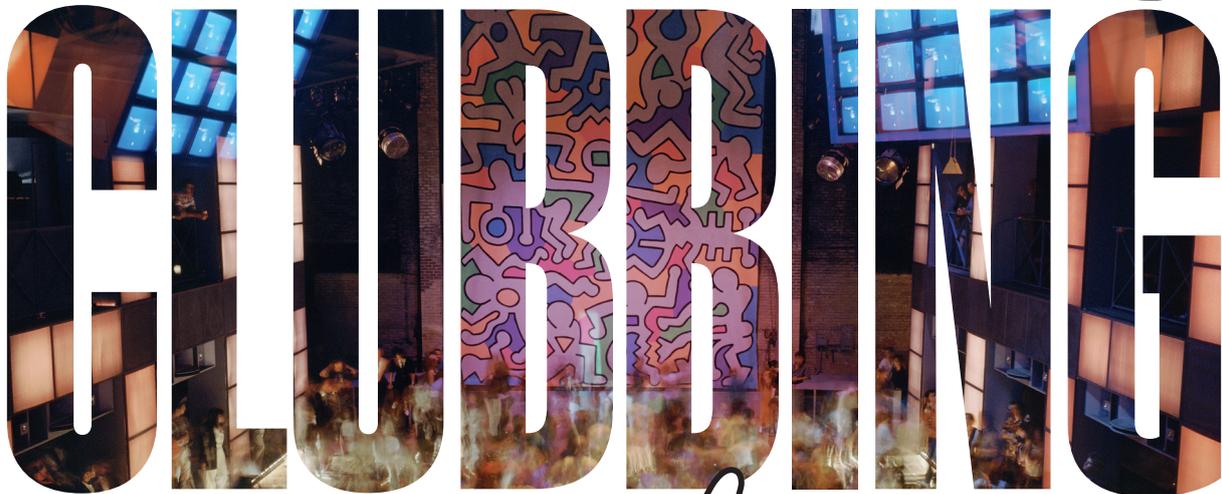


GRAND PALAIS IMMERSIF
PRÉSENTE SA NOUVELLE EXPOSITION, PAR PIERRE GINER



**A CULTURAL AND IMMERSIVE DIVE
INTO THE GLOBAL HISTORY
OF CLUBS**

PRESS KIT

**“I love nightclubs,
and people there.
I love drinking,
dancing, doing silly
things, and saying
them too. I am 30
years old. I’m not
going to start living
like some old crust
just because
I’m an intellectual !”**

Françoise Sagan, Préfaces, TV show, 1965

**« J’aime les boîtes de nuit, j’aime les gens qui y sont.
J’aime boire, danser, faire des bêtises, en dire. J’ai 30 ans,
je ne vais pas commencer à vivre comme un croûton
parce que je suis soi-disant une intellectuelle ! »**

Françoise Sagan, Préfaces, émission télévisée, 1965

INTRODUCTION

At over fifty years old, club culture is still alive. Since it was born in 1970, in David Mancuso's loft, in New York, it has been mixing genres, social classes and types of music. It flows from one club to another, each one trying to draw inspiration from the pioneering alchemy, feeding on the effervescence of an era conducive to liberations ; of morals, women, LGBTQI+ communities, and the American civil rights movement.

On the music side, the original disco gave way to the wave of house and techno. The Detroit scene spread its roots from Berlin to Sao Paulo, from London to Kyiv, and the crackdown on ravers by conservative governments in the United Kingdom helped push the movement into Spain, Portugal, France, and even Japan.

The history of clubbing is also one of disinhibition, driven by the rise of synthetic drugs. Moreover, clubbing responds to historical upheavals – the AIDS epidemic which decimated those involved, and later, COVID, which accelerated club closures.

Club culture has spread far beyond its original territory. The DJ has become the main figure, blurring the lines between live and recorded music. With its stars filling stadiums and dedicated festivals, it has even stepped beyond its walls.

“Clubbing” travels from club to club through this history, giving a voice to its players and observers, to critics and scientists. DJs who have made their mark, such as Patrick Vidal, who signed the exhibition's soundtrack, Etienne De Crécy, Dave Haslam and 69DB, rub shoulders with new figures such as Rag, from the Barbi(e)turix collective, and the Tunisian DJ Deena Abdelwahed. The visual journey, captured by photographers immersed in this history, sheds light on the diversity of its scenes — from voguing balls to Boiler Room nights.

To invite visitors to share in the singular sensory and cultural experience of clubbing, artist Pierre Giner has created a Grand Palais-scale installation. There, everyone can embody their ideal, dreamed-up, stylized clubber, and see them appear on the dancefloor. The giant-screen dancefloor of Clubbing celebrates a fiery, vibrant, and vital culture that has spilled over from night into day.

THE EXHIBITION JOURNEY

A spectacular and interactive experience

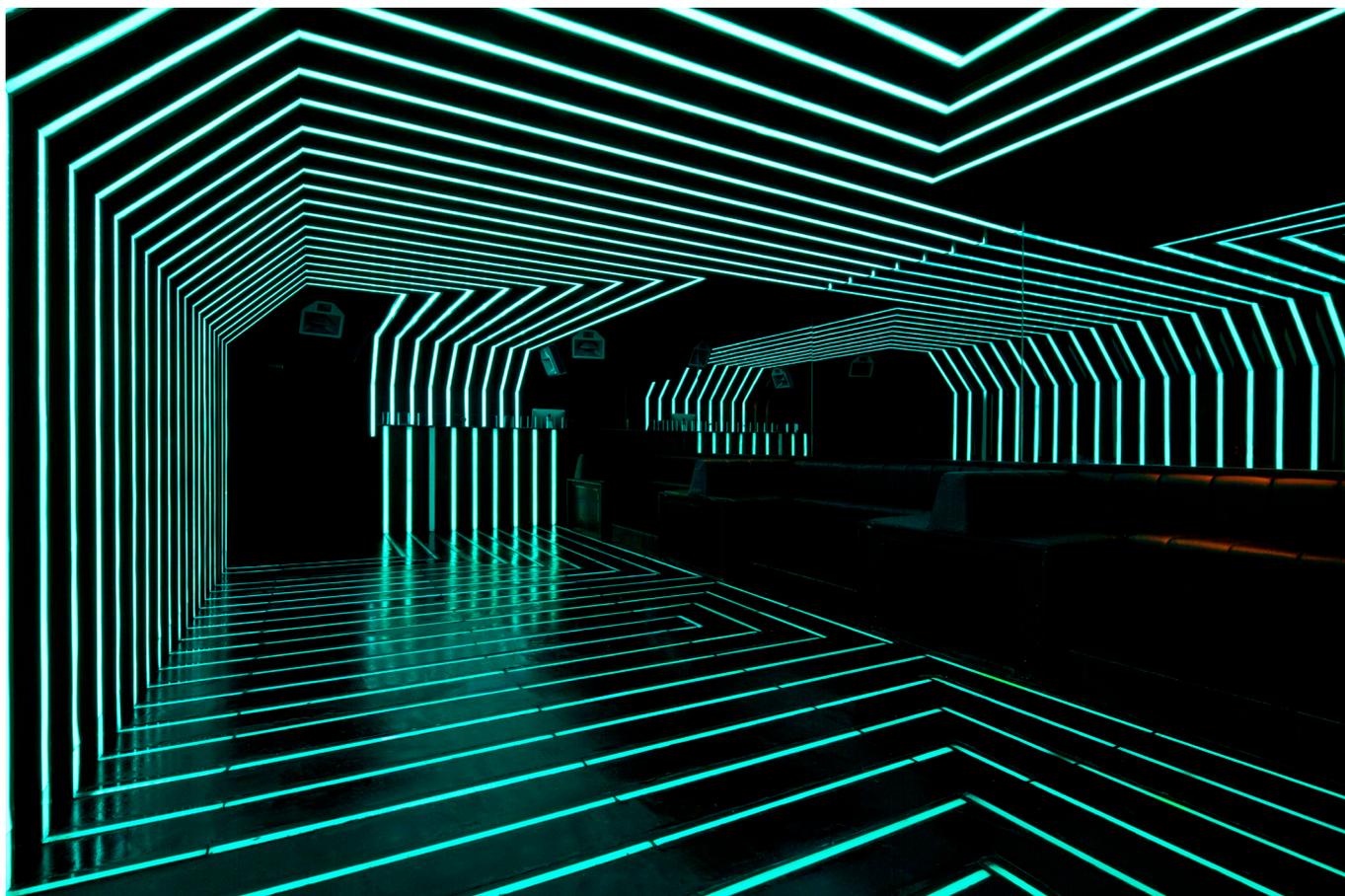
Spanning 1,200 square meters, the exhibition transforms the Grand Palais Immersif into a new-generation club, where history and technology merge to offer a unique sensory experience. Here, visitors aren't just spectators: they become part of the party, exploring the richness of clubbing through several interactive spaces.

Welcome to the clubs!

As soon as they enter the exhibition, visitors are greeted by the illuminated sign and an iconic bouncer, and meet a crowd of virtual clubbers who instantly immerse them in the club atmosphere.

Club stories

Dive into the world of legendary clubs such as the Loft, Studio 54, the Hacienda, the Palace, les Bains Douches, the Pulp, the Trésor and the Berghain... Throughout the exhibition, visitors explore these iconic venues that have shaped and continue to write the history of clubbing, from New York to Paris, via Berlin, Tokyo and São Paulo, and discover their unique soundscapes along the way.



FEATURED CLUBS

The Loft, 1970 • Le Pacha, 1973 • Rex Club, 1988 • Studio 54, 1977 • Paradise Garage, 1977 • The Warehouse, 1977 • Le Palace, 1978 • The Haçienda, 1982 • Palladium, 1985 • Space, 1989 • Sound Factory, 1988 • Les Bains Douches, 1978 • Tresor, 1991 • Ministry of Sound, 1991 • Le Queen, 1982 • Le Pulp, 1997 • Lux Frágil, 1998 • Fabric, 1999 • Soirées KABP, 2000 • Womb, 2000 • D-Edge, 2000 • Berghain, 2004 • B 018, 1998 • Closer, 2013 • The New Afrika Shrine, 2000 • Macumba, 1973 •



“Berghaintrainer” - Vinzenz Aubry

Berghaintrainer is an interactive video experience that invites you to enter Berlin’s most exclusive club. In this virtual face-off encounter with the legendary bouncer, your presence, voice and attitude will be scrutinized.

Three decisive questions will determine your fate at night. The technology captures your movements via webcam and analyzes your speech to determine whether you deserve to enter this temple of Berlin nightlife.

Like a contemporary rite of passage, this digital artwork transforms the mythical rejection into a playful training ground. In this space between real and virtual, everyone can experience the intimidation of this famous queue.

Nice Clubbers

Each visitor is invited to create his own avatar, his double who will have all the rights, and first and foremost the right to make himself beautiful to get ready to dance and go out in CLUBBING, styled by stylist Maroussia Rebecq. The Andrea Crews brand designer has reimagined clubber styles exclusively for the exhibition.

Interviews

They are performers, observers, and insiders of the night and club scene — and they share their personal club stories in CLUBBING. Featuring testimonies from artists, musicians, and DJs such as Dave Haslam (Haçienda), Étienne de Crécy, Patrick Vidal, Azu Tiwaline, Seb 69DB (Spiral Tribe); legendary doorman Valery B; nightlife and music specialists Christophe Vix (co-founder of the Technoparade), journalist Patrice Bardot (Tsugi), and Arnaud Idelon (author of Boum Boum: politiques du dancefloor); as well as researchers Jérémie Kroubo-Dagnini and Marie Jauffret-Roustide, and photographer Karel Chladek.

Dance!

Come and dance with your avatars to the sound of FG’s historic mixes.

[1] Vinzenz Aubry,
« Berghaintrainer »
[2] preview
de l'exposition
CLUBBING





Rinse Club

With the participation of ***rinse***

Because you can't tell the story of clubbing without mentioning those who built its margins. RINSE is a symbol of resistance, invention and transmission. His trajectory reflects a different kind of collective: through music, through listening, through mixing. In the exhibition, we're devoting a dedicated room to exploring its archives and restoring the unique energy of its broadcasts. Through this presence, we highlight clubbing that doesn't just take place in party venues, but also on the airwaves, in studios, in teenage bedrooms and makeshift radio stations. RINSE is the club without walls – a sonic world where boundaries fade, and community is built through frequency.

Dress code

A gallery of night styles — hip hop, disco, club kids, blitz kids, voguing, and gabber..

The dancefloor

A room in perpetual motion, combining the history of live audio and video, live and recorded sound performances, and a giant ballet of clubber avatars.

"If the party won't cure the problems of the world, it might still be the place where we can begin to imagine a new one. Dancing, mixing, bonding, communicating, working, building, and praying, the night still shimmers with a utopian hope that daylight has yet to deliver."

Tim Lawrence, *Loves Saves the Day*, Audimat éditions, 2024

UNIQUE ARTISTIC CREATIONS

“Espectres” - Playmodes

“Espectres” is a generative visual and musical installation. Driven by chance and probability, these audiovisual automata create infinite and constantly evolving spectrograms, instantly transformed into electronic sound through image sonification algorithms and additive synthesis. The installation allows you to hear exactly what you see by using pixels as a sound source.

“Stroboscope” - Bruno Ribeiro

“Stroboscope” is a light installation designed by Bruno Ribeiro that plays with viewers’ perception through an intense and precise ballet of volumetric lights.

A tribute to raves and free parties that reached their peak in the 2000s, “Stroboscope” takes the form of a matrix of high-intensity projectors placed overhead, shaping a constantly evolving luminous space. Here, music is embodied in a light choreography that gives sound frequencies an almost tangible materiality, visually propagating their energy throughout the space.

CRÉDITS

Concept, direction artistique et musique: Bruno Ribeiro

—
Creative technologist: Morgan Di Benedetto

Création visuelle: Vincent Desclaux, Bruno Ribeiro

Programmation lumières+vidéo

“Release” - Smith & Lyall

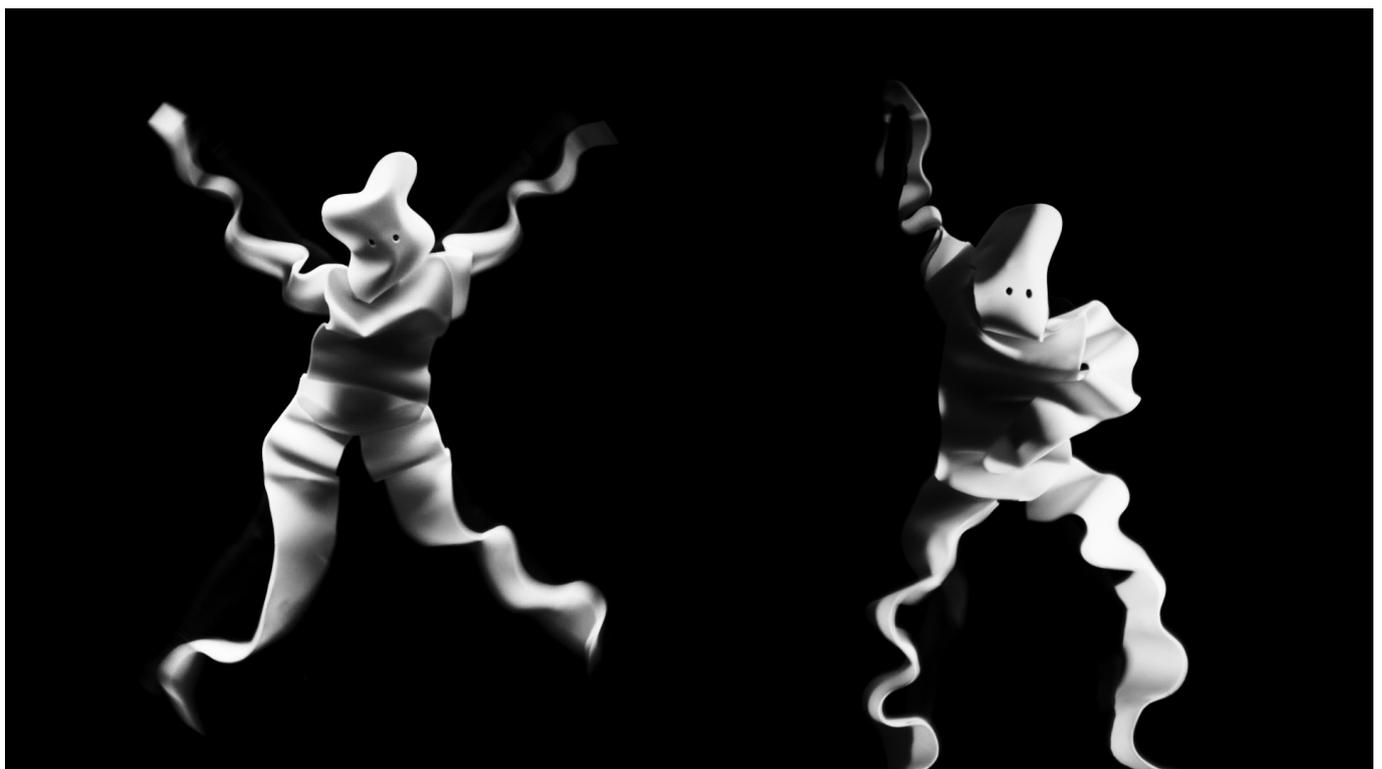
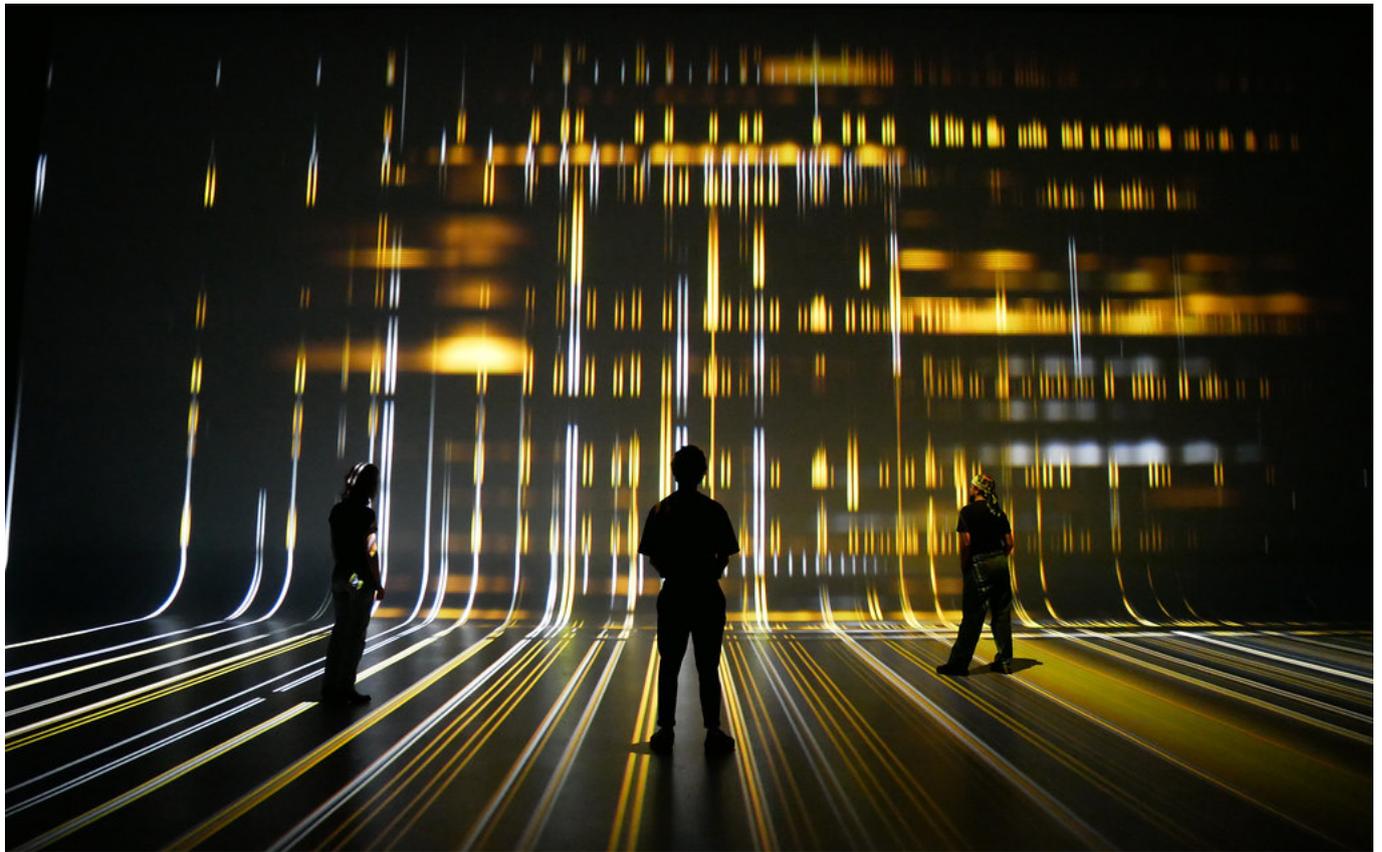
“Release” is an ode to the joy of free movement, expressed through improvised dance.

For the first time, Smith & Lyall explored working “backwards”, using visuals to create music, rather than creating visuals for music.

This piece is the result of a collaboration with Ching Ying Chien, one of their long-time collaborators.

James Richton (The Klaxons & Shock Machine) will compose the 80s electro-inspired clubland soundtrack.

- [1] Playmodes, « Espectres »
- [2] Smith & Lyall, « Freestyle », 2025



ALL NIGHT DANCE

LOFT

1. Sylvester « Over and Over »
2. MFSB « Love Is The Message
3. The Blackbyrds « Walking in Rhythm ».

PARADISE GARAGE

1. Loleatta Holloway « Hit and Run (Walter Gibbons 12" Remix) »
2. Bettye LaVette « Doin' the Best That I Can (Walter Gibbons 12 A Special New Mix) »
3. Patrick Adams Presents Phreek « Weekend »

WAREHOUSE

1. Ashford & Simpson « It Seems to Hang On »
2. Patti Labelle « Music Is My Life »
3. Taana Gardner « Work That Body »

SOUND FACTORY

1. Moraes « Welcome To The Factory »
2. Whitney Houston « I'm Every Woman (Every Woman's House Club Mix) »
3. Barbara Tucker « Beautiful People »

HACIENDA

1. A Guy Called Gerald « Voodoo Ray »
2. 808 State « Pacific State »
3. Orbital « Chime »

LE PALACE

1. Love Unlimited Orchestra « Love's Theme »
2. Dr Buzzard's Original Savannah Band « Cherchez La Femme »
3. Linda Williams « Elevate Our Minds »

PACHA

1. Brass Construction « Movin 88 (12" Extended Mix) »
2. Raul Orellana « Guitarra (High Club) »
3. Yello « The Race (Club Mix) »

LES BAINS DOUCHES

1. Prince « I Would Die For You »
2. Material « I'm The One »
3. Mtume « Juicy Fruit (Vocal Remix) »

STUDIO 54

1. Alicia Bridges « I Love The Night Life (Disco 'Round) »
2. D.C. Larue « Hot Jungle Drums And Voo Doo Rhythm »
3. Voyage « Souvenirs »

PALLADIUM

1. Victor Calderone « Beat Me Harder »
2. Mariah Carey « Honey (Another Taste of Honey David Morales Remix) »
3. Junior Vasquez « If Madonna Calls (x beat mix) »

TRESOR

1. N-Joi « Malfunction »
2. Speedy J « Wicked Saw »
3. Trilithon « Choice »

BERGHAIN

1. Error Etica « Quasar (Claudio Prc Remix) »
2. Ben Gibson « Ceased To Gap »
3. Ben Gibson « Ceased To Gasp »

LUX FRAGIL

1. Kevin Aviance « Cuntly (The Feeling) Club Mix »
2. Q-Burns Abstract Message « Mess Of Afros (Glenn Underground Remix - Edit) »
3. Kerri Chandler « I Feel It (Original Mix) »

Take off with the playlist of the exhibition and the history of clubs. 200 tracks selected by Patrick Vidal, DJing pioneer and lead singer of the group “Marie et les garçons”.

The musical selection is both historical and selective, as some of the playlists of the chosen clubs have also been fed by Patrick Vidal’s memories of these clubs. He also relayed with various sources, recordings of dj sets, playlists published in books dealing with club culture.

Discover Patrick Vidal’s top 3

QUEEN

1. Etienne De Crecy « Prix Choc »
2. Daft Punk « One More Time »
3. NuYorican Soul feat.India « Runaway »

D EDGE

1. Nick Chacona feat. Kathy Diamond « The Fear (Beg To Differ Remix) »
2. Aly Us « Follow Me »
3. Peter Herbert « Yo Drums »

KABP

1. Dan Hartman « Vertigo/ Relight My Fire »
2. Jon Cutler feat .E Man « It’s Yours »
3. First Choice « Armed & Extremely Dangerous (DJ D’s Dub Science Mix) »

REX CLUB

1. Davina « Don’t You Want It (Extended) »
2. DJ Gilb’r « Pressure (Laurent Granier Mix) »
3. Joe Smooth « Promised Land »

SPACE

1. Paperclip People « Throw (Slam Remix) »
2. Booka Shade « Mandarine Girl »
3. Mark Knight & Adrian Hour « Freak Out »

CLOSER

1. VC -118A « Protocol »
2. NHK yx Koyxen « 1048 »
3. Acronym « Floating »

THE WOMB

1. Andy Compton « That Acid Track »
2. Projam « Into The Groove »
3. Radio Slave « The Black Lodge »

MINISTRY OF SOUND

1. Dj Leroi feat.Roland Clark « I Get Deep (Late Night Tuff Guy Remix) »
2. Tori Amos « Professional Widaw (Armand’s Star Trunk Funkin’ Mix) »
3. Byron Stingily « Get Up (Everybody) »

FABRIC

1. Octave One « Blackwater (128 Full Strings Vocal Mix)
2. Simian Mobile Disco « Hustler »
3. Kevin Sanderson feat.Inner City « Future (Kenny Larkin Tension Mix) »

PULP

1. Josh Wink « Don’t Laugh »
2. Steve Bug « Loverboy »
3. Azzido Da Bass « Dooms Night (Timo Maas Remix) »



**Listen to our
playlists.**



CLUBBING, THE DREAM CLUB

**Pierre Giner,
with the help of Pierre and Joël Rodière,
and Patrick Vidal**

Plunging into the heart of the night, the «Clubbing» exhibition, imagined as a “Club of all clubs”, transforms the area of the Grand Palais Immersif into a vast, fictional, diffracted dancefloor, illuminated by images, dancing bodies, memories, archives and sensations.

The scenography imagined by artist Pierre Giner, with Pierre and Joël Rodière, and the complicity of dj Patrick Vidal, blurs the boundaries between exhibition, immersive installation, sound journey and nocturnal visual experience by inscribing an ideal club on a scale of 1 within the brutalist architecture of the Grand Palais Immersif. Contrary to traditional installations, she invents an immersive and spectacular spatial device that replicates the codes of the dance floor, enveloping light and freedom of movement, to activate the desire to dance, to be together, night and day.

Welcomed by lavish red neon, immersed in the maze of places and tracks, the spectator-turned-clubber is the temporary inhabitant of a sensitive cartography of emblematic night spots, both real and mythical, reactivated by monumental projections, changing lights and the flow of sound. The space becomes a mental territory and a mesh of emotional, aesthetic and cultural interconnections.

The spectator takes part in a long, immersive journey, where his or her body evolves among the places, dance tracks and ambiances: stroll, rest, listen to a DJ, a playlist, dance in a ballet of light and images in front of the DJ or on stage, let go and cross... so many attitudes induced by the environment of the electric and musical night.

Pierre Giner uses scenography as a narrative, interactive and participatory medium in its own right, capable of conveying the multiplicity of experiences and stories of clubbing - intimate, aesthetic, political and social. With the help of the Rodière brothers and the enveloping soundtrack curated by Patrick Vidal, he distributes, assembles and coordinates light and sound atmospheres between disorder and calculated precision, like a veritable global visual and sound set: the flow of images responds to rhythms and affects, the lights draw moving spaces, taking us on a journey from a Berlin basement, to the flamboyance of a New York dancefloor, to the ecstasy of a summer open-air and night.

“Clubbing - Club of all clubs” is conceived as a celebration of the party, the moment and the senses - a living tribute to a shared, global, underground culture that never ceases to vibrate.

INTERVIEW WITH

PIERRE GINER

ARTIST & EXHIBITION CURATOR

Could you introduce yourself in a few words?

I'm an artist, curator and scenographer. My career has taken me from contemporary art to digital storytelling, from moving images to installations, with one constant: making the artistic device a space to inhabit, experience and share. I imagine experiences in which bodies, images, spaces and narratives intersect and set us in motion. A bit like a DJ, I compose with fragments of culture to build immersive, sensory and collective situations.

How did you become interested in the party as an exhibition subject?

The party is a total ephemeral art form. As Roland Barthes wrote of the Palace, it is a synthesis of sensations: a place that is self-sufficient, where lights, bodies, sounds, fashions and utopias meet. The club is a territory where forms of life, identities, ways of seeing and feeling are created. It's a space of plastic and political freedom. The *Clubbing* exhibition was

born of the conviction that the night, dancing bodies and DJs are artists of our lives, of our time. Together, they invent moments of radical softness, welcoming, exhilarating and shared.

How did the idea for this exhibition on clubbing come about?

It all started with a desire to bring partying into the realm of art. The idea was born of two obvious considerations: on the one hand, to make visible and sensitive a major culture still largely ignored in the cultural field; on the other, the venue. For me, the Grand Palais Immersif, in its bare, dark and luminous concrete form, contained a potential club. An empty architecture to be activated. A nightclub ready to welcome light, sound and dance.

With singer and dj Patrick Vidal, who has an intimate knowledge of the history of clubbing, with the electronic culture media Poptronics, and the graphic designers, developers and lighting artists of studio Trafik, we

imagined an exhibition that re-enacts the club and reveals its energy: emotional, curious, contemporary. I imagined welcoming visitors as members of a club, that of the Grand Palais Immersif: a temporary community, brought together in the space by sound, rhythm, images and shared memories. An experience to live, to inhabit, to dance, with or without an avatar.

Why do you think clubbing deserves an immersive exhibition ?

Because the club is, by its very nature, an immersive environment, which encompasses and submerges us. We don't come there to observe coldly, but to be engulfed, traversed, transformed. Immersion is its existential mode. The Grand Palais Immersif allows us to invent an expanded and singular experience, where walls become light, where the floor is vibration, where bodies enter the scene, all around the DJ for and with the music at the heart of the experience.

What interests you in this culture, beyond the party itself?

The club is a place for aesthetic, political, friendly and existential experimentation. It's where new bodies are created, floating genres, unstable yet powerful communities and inspiring. Here, it's not just a question of dancing and making people dance, but of creating a space that makes new beauties, freedoms and emancipations possible through celebration. The club is a space for social experimentation. It's not just about sound, it's about styles, identities and gestures of freedom. As has shown, Jamaican sound systems have been places of emancipation for those deprived of a cultural infrastructure. As Rag reminds us, lesbian clubs invented forms of organization and welcome, of care, long before institutions took them over. The club is a space for artistic invention. The club's visual styles are very distinct: the New Romantics of Blitz, the punk-reggae of Roxy, or the leather and techno worlds of Berghain. Look, light and architecture are artistic expressions in their own right. The club thus becomes a place for inter-cultural encounters, the circulation of sounds, aesthetics and affects - a contact zone between the margins and the avant-garde.

How did you go about telling the story of the exhibition? Is there a common thread, an emotion that you wanted to convey?

The exhibition functions like a mix, a series of sequences, moods, high and low points, interiors and exteriors, entrances and exits, voices, sounds, lights and images, all taking place at the same time, like a host of intertwining

events to be explored. There's no linear narrative here. The common thread is the plunge into an environment, the wandering and the pulse. The beat. You enter, you cross, you slide, you let go. I thought of the scenography as a possible evening, a space for ascending, descending, exiting, echoes.

Are there any people or places that were absolutely essential to represent?

Clubs like the Loft, the Paradise Garage, the Rex, the Haçienda, the Berghain, the B018 in Beirut, D-Edge in San Paolo, the Womb in Tokyo, or the Pulp and KABP, driven by LGBT, emancipated, radical and utopian energies, but also more recent scenes like Closer in Kyiv, dancing in the midst of war, the phenomenon of contemporary boiler rooms and online djing with RINSE present in the venue. Because the history of dance music, of electronic sounds, is multiple, always in transformation, diasporic and nomadic, and feeds on elective communities, encounters, revivals, transmissions and hybridizations. Even if we unfortunately couldn't say everything, summon everything, represent everything, we had to try to be multiple, open, there and elsewhere.

The exhibition combines sounds, images, stories, archives and immersion... How did you put it all together?

The way DJs and VJs mix: by letting the elements resonate with each other, one after the other, one on top of the other. The sound doesn't illustrate the images, the images don't narrate the texts. It's a spatial and sensitive weave, where you have to immerse yourself, lose yourself and find yourself again.

I've tried to create a place of public intimacy, into which you can slip and abandon yourself, as in suspended moments in a club. The exhibition attempts to recreate this daytime experience.

And what should an exhibition on clubbing provoke in visitors?

At least a vibration. I'm hoping for enthusiasm and a desire to dance, to remember and project, freely and joyfully. The best clubs are places where you learn to disobey gently, to be yourself in a group. I'd like *Clubbing* to convey this power: that of a collective, participatory art form, alive and transforming.

Did you discover or rediscover anything while working on this exhibition?

Pleasure, beauty, astonishment.

If you had to describe "Clubbing" in three words, what would they be?

I - dance - at night.

Snap x Grand Palais Immersif unveil a unique augmented reality experience for the CLUBBING exhibition

As part of the partnership between Snap's AR Studio Paris, a center of excellence for augmented reality, and Grand Palais Immersif, the new CLUBBING exhibition offers visitors the chance, thanks to **six exclusive augmented reality Lenses using Snap's generative AI, to project themselves into the different musical eras of club/clubbing culture.**

For the occasion, Snap's AR Studio Paris, in collaboration with artist and curator Pierre Giner, has developed a unique, playful interactive device via a Photobooth that incarnates each visitor as a clubber from a different era, style and genre of culture.

For Clubbing, his aim was to capture the spirit and aesthetics of different clubbing cultures through time, using innovative tools.

Thanks to Snap's AR Photobooth (a photo booth integrating Snap's augmented reality) placed at the end of the visitor trail, visitors will be able to try out 6 exclusive augmented reality Lenses using Snapchat's generative AI to explore different clubbing scenes and eras:

- []** the Disco scene
- []** the New Romantics scene
- []** the Techno scene
- []** the Gabbers scene
- []** the Free Party scene
- []** the DJ scene

The DJ Lense will also be available to all on the Snapchat app.

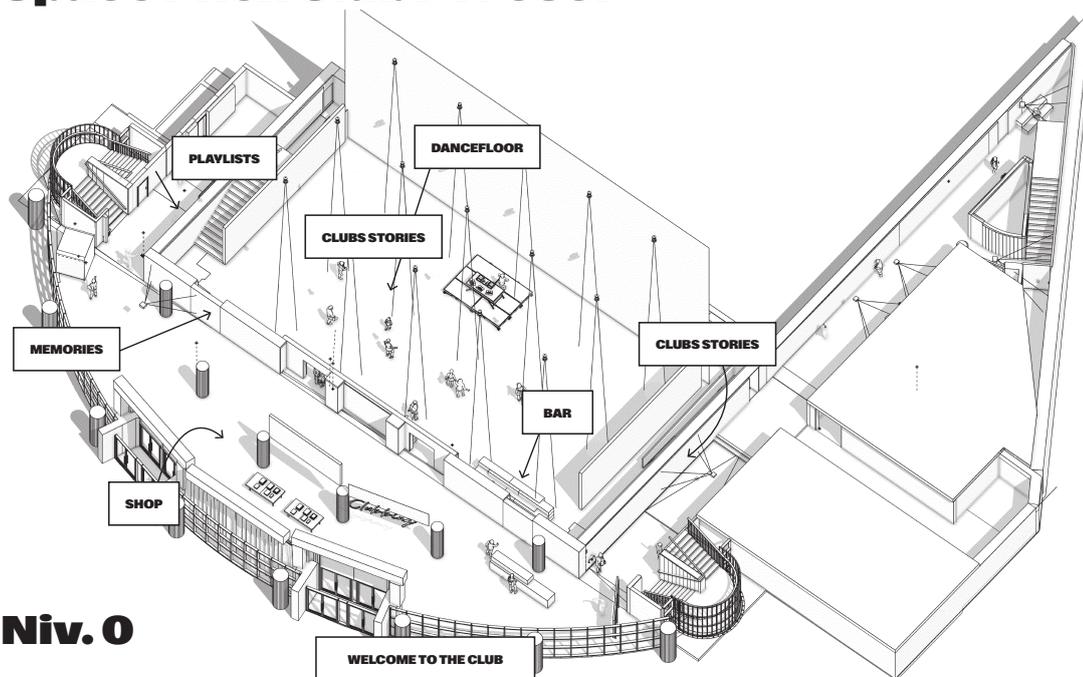
Snapchat's AR Studio Paris and Pierre Giner have worked together around generative AI to explore identity, transformation and self-expression through digital media. With this experiential installation, Snapchat's generative AI brings cultural and historical narratives to life through the personal and creative transformation of visitors.

**"I tell people,
you know,
going to the club
doesn't make me
a bad person,
going to church
doesn't make you
a good one."**

Miley Cyrus, Sunday Night, Australian TV show, 2014

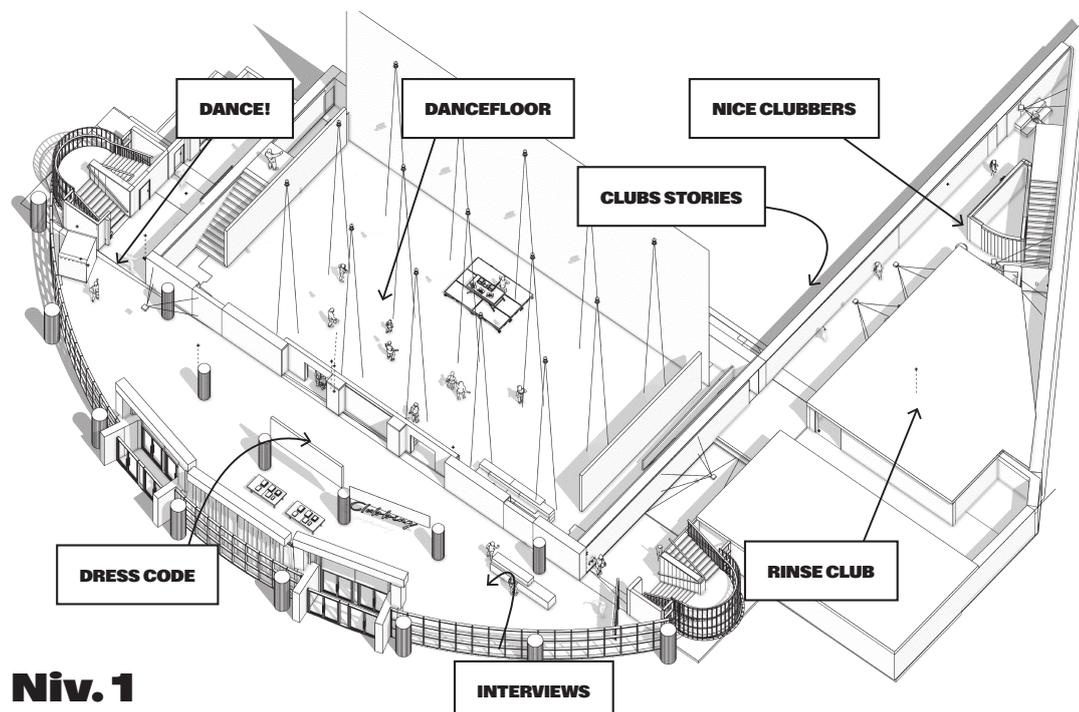
LE CLUB *des Clubs*

**The Loft / Le Pacha / Studio 54 / Paradise Garage
The Warehouse / Le Palace / The Hacienda / Palladium
Space / Rex Club / Tresor**



Niv. 0

**Tresor / Ministry of Sound / Sound Factory
Le Queen / Le Pulp / Lux Frágil / Fabric
Soirées KABP / Berghain / Womb / D-Edge / B 018
The New Afrika Shrine / Closer / Macumba**



Niv. 1

[1] "Club Fabric" © Sarah Ginn, Sarah Ginn Studio
[2] « Knowledge, Attitudes, Beliefs Party », Louba, Paris, 2001



"You have to take time to get to the climax, the climax of the evening. I fought to be able to enjoy this freedom. Otherwise, it's easy to blow up a dance floor, you bring five hits with snare drum rolls and here we go. It's easy to make people scream. But succeeding in transporting them into an atmosphere that's a little mysterious, strange, and managing to place more ambitious tracks and difficult, that's what's important and exciting as a DJ."

Laurent Garnier, *Global Techno, Vol. 1.1* (Ariel Kyrrou, Jean-Yves Leloup, Jean-Philippe Renoult and Pierre-Emmanuel Rastoin), Scali, 2007

INFORMATIONS PRATIQUES

**Exhibition open from
May 13, 2025 to October 1.**

Opening hours

Open Tuesday to Wednesday 11am to 8pm,
Thursday to Friday 11am to 10pm,
Saturday 10am to 10pm and Sunday 10am
to 8pm.

Last admission 45 min before closing time.

Rate(s)

Full rate - 18€

Reduced rate (jobseeker / large family card) -
16€

Youth rate (6 to 25 years old or students) - 13€

Light rate (RSA, ASS, minimum old age pension)
- 9€

Free for children under 4,

Culture and press card holders without
reservation.

Family ticket - 49€

This ticket is valid for 2 adults and a maximum
of 3 young people aged 4 to 25

Access

Grand Palais Immersif

Place de la Bastille, 110, rue de Lyon 75012 Paris

Metro Lines 1,5,8: Bastille (Exit 4)

RER Lines A, D: Gare de Lyon

Bus Lines 29, 69, 87, 91: Bastille

GRAND PALAIS IMMERSIF

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PARIS 12^E
📍 BASTILLE**

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