

Presentation 2017

Cité internationale de la tapisserie Aubusson





*Untitled*, Mathieu Mercier, 3<sup>rd</sup> Prize 2011, woven by Atelier Legoueix.  
© Éric Roger / Cité internationale de la tapisserie.

## CONTEMPORARY CREATION & ECONOMIC DEVELOPMENT

The department of Creuse initiated the Cité internationale de la tapisserie project with a significant support from the State. This project is inscribed in a process of valorisation of the craftsmanship of excellence in weaving and thread in general.

The implementation of a Regional Fund for the creation of contemporary tapestries in 2010 interested until the present day almost 1,200 creators. It led to the production of astonishing pieces that are often requested for loans : they participate in writing a new page of the Aubusson tapestry history.

The platform for contemporary creation within the Cité de la tapisserie strengthens the gathering of this craftsmanship recognized as Intangible Cultural Heritage of Humanity and creators of all kinds.

The Cité de la tapisserie initiates projects with private partners, such as the one developed with the Ymer & Malta gallery, in order to help the professionals to get a true perception of clients expectations and markets.

The Cité also implemented a national degree for

weaving (National Arts and Crafts Degree « Arts and techniques of carpet and tapestry weaving ») that will be a part of a larger competence cluster including natural dying and textile restoration.

In connection with the Regional Council, the Chamber of Commerce and Industry, the Community of Cities Creuse Grand Sud, the business incubator 2Cube and the association Lainamac, the Cité works to increase the excellency business network around the wool production, the industries of carpets and tapestries, high-warp tapestries, tufted rugs, digital weavings and jacquard carpets.

In this context, an outreach manager develops business relations with the United Arab Emirates, in cooperation with Aubusson manufacturers.

The Cité also takes part in the prospection and installation of innovative businesses in Aubusson, in the field of woven art and the valorisation of the heritage within the « Aubusson world ».

**EMMANUEL GÉRARD**

Director, Cité internationale de la tapisserie



The Tapestry Nave in the Cité de la tapisserie. © Béatrice Hatala.

## A RENEWED SCIENTIFIC AND CULTURAL PROJECT

The Cité internationale de la tapisserie opened in the former National School of Decorative Art, which has been entirely rehabilitated. This is a strong symbol : the valorisation of Aubusson tapestry is assigned to the last building to house the National School of Decorative Art in Aubusson, one of the first three of these Schools created with Paris and Limoges.

With a new museum comes a completely redesigned scientific and cultural project. The inscription of Aubusson tapestry on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity was a trigger to put the human back in the centre of the project.

The craftsmanship and its learning are in the heart of the new permanent exhibition itinerary, along with the question of the interpretation of the artist's project by the craftsman (the weaver), as a guiding thread during the visit.

It was also necessary to take into account the openness of the institution. The Cité internationale

de la tapisserie is not only a museum. It is also a place for professional training, creation, and a resources centre.

The museum is the base and all other functions feed on each other. Following this principle, complementarity between spaces guided the rehabilitation of the building the cité de la tapisserie settled in.

Meanwhile, considerable efforts have been made to upgrade the collection : checking and updating collection inventories (inventory database), definition of a reasoned enrichment plan to establish a reference collection for Aubusson tapestry and offer a complete panorama of the productions in Aubusson from the 15<sup>th</sup> century to the present day.

**BRUNO YTHIER**

Curator, Cité internationale de la tapisserie



## BUILDING THE CITÉ INTERNATIONALE DE LA TAPISSERIE

**The National School of Decorative Art in Aubusson was one of the first three schools of Decorative Art, with Paris and Limoges, that opened in France by the end of the XIX<sup>th</sup> century. The building has been given a new skin to house the Cité internationale de la tapisserie.**

The Cité internationale de la tapisserie opened in July 2016 in Aubusson (Creuse, France).

It was a highlight of the cultural season: 40 000 visitors attended the exhibition of the Cité in six months while they were expected in a year.

The building of the former National School of Decorative Art in Aubusson has been entirely rehabilitated by Terreneuve architecture studio (Paris) with the main goal of making visitors understand the vitality of an age-old craftsmanship: Aubusson tapestry.

The heritage collections are presented in an immersive museum exhibit. More than just a museum, the Cité de la tapisserie is a place of artistic creation, training, and supporting the tapestry economic sector, which remains complete and preserved on the territory of Aubusson and South Creuse after six centuries of existence.

The UNESCO recognized its particularity by inscribing Aubusson tapestry on the Representative List of the Intangible Cultural Heritage of Humanity in 2009.

The rehabilitation of the National School of Decorative Art ended with the hand-over of the building in March 2016 by the Cité internationale de la tapisserie. The interior layout took about four months

and the Cité de la tapisserie was inaugurated by the President of the Republic on July 10th 2016.

The restructuring project was carried out by Terreneuve architecture studio, unanimously selected by a jury at the end of an architectural competition launched in 2012. The Terreneuve team, led by Nelly Breton and Olivier Fraisse, was able to capitalise on the existing structure of the building, in particular by underpinning the building in order to create an exhibition area with monumental dimensions. Exhibition spaces treble regarding the former Tapestry Museum of Aubusson, whose management belongs to the Cité de la tapisserie since 2011.



Underspinning the Tapestry Nave : how to optimize the building structure and create an exhibition space with monumental dimensions.

# AUBUSSON TAPESTRY, INTANGIBLE CULTURAL HERITAGE OF HUMANITY



The process that led to the inscription of Aubusson tapestry on the Representative List of the Intangible Cultural Heritage of Humanity took place between 2008 and 2009. It was led by Bernard Bonnelle, the sub-prefect of Aubusson, in connection with the departmental museum curator.

The authorities had the will to face the fragility of the sector and ensure the transmission of a craftsmanship that was in jeopardy.

## The recognition of Aubusson tapestry's craftsmanship relies on two essential lines :

- The presence of a **professional community** that remains complete after more than five centuries of existence.

All necessary skills to produce an Aubusson tapestry can be found on the territory. The professional community includes two spinning companies out of the four remaining in France, dyers, three manufactures, eight workshops, cartoons painters, restorers, etc.

All this with a strong particularity : in a small territory, the craftsmanship is enriched by the exchanges among the professionals who compare and test, accumulating a collective experience.

- The **interpretation / adaptation work** done by the weavers starting from the artist's model.

Producing a tapestry is a « four-hand process », arising from the exchanges between the creator, originator of an artistic intent, and the weaver, who holds the expertise.

September 2009, General Assembly of UNESCO in Doha :

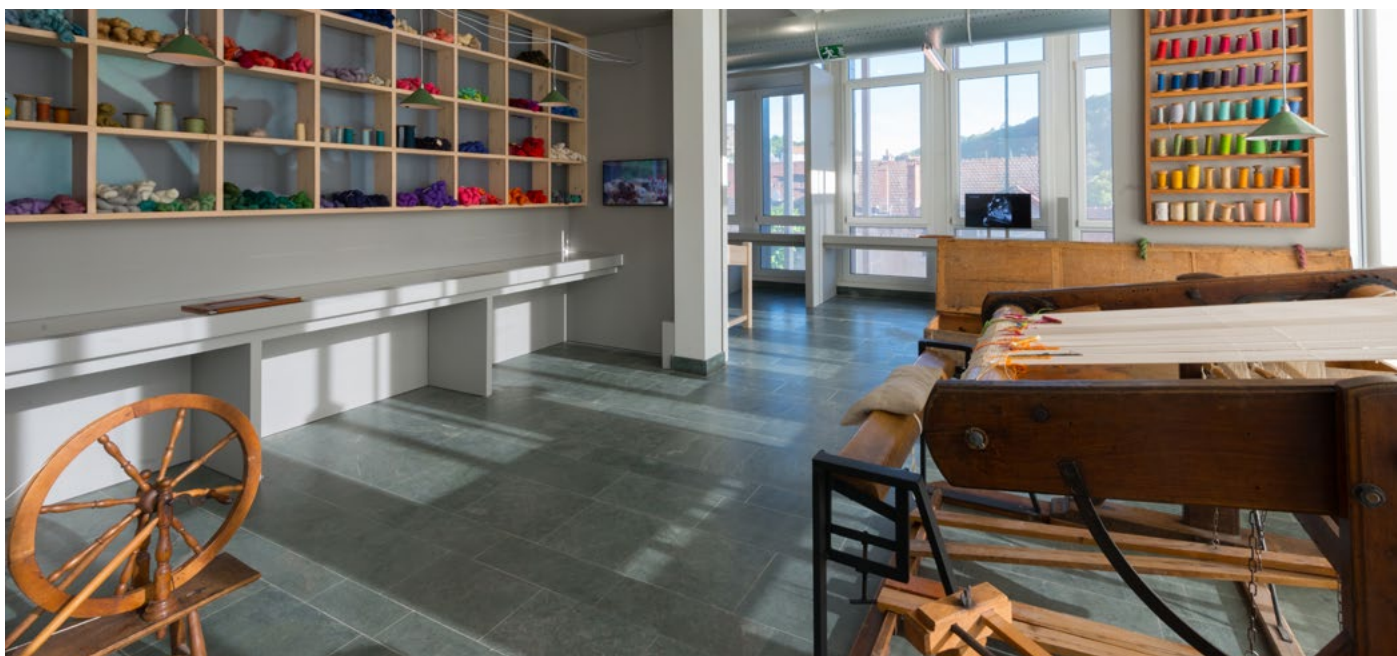
Aubusson tapestry is officially added on the Representative List of the Intangible Cultural Heritage of Humanity.

For public authorities, the Cité internationale de la tapisserie with its various components (professional training, museum, contemporary creation, support of the tapestry sector) is an appropriate response to this UNESCO label.

This label seems to be a very positive factor for the successful outcome of the project. Indeed, it drives strong ethics of working that give greater responsibility to the actors involved in order to build an unifying project.



Restorers and weavers. © Sophie Zénon, 2011.



## AN UNPRECEDENTED EXHIBITION

**Echoing the inscription of Aubusson tapestry craftsmanship on the Representative List of the Intangible Cultural Heritage of Humanity, the new visitor's itinerary puts the human dimension of tapestry back the centre.**

This 1,200 m<sup>2</sup> exhibition is supplemented by a platform for contemporary creation. Frédérique Paoletti and Catherine Rouland were in charge of the scenography layout.

The scenography consists of three areas : discovery, initiation, representation, as the three steps of the visitor's itinerary. Through very different layouts in each area of the exhibition, the scenographic bias is to create a free yet intimate atmosphere, punctuated by surprising elements, to create an immersion in the Aubusson world of weaving.

### A total of 1,600 m<sup>2</sup> for the exhibition areas

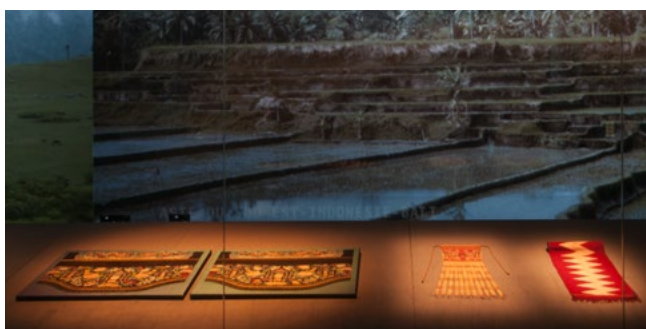
The permanent exhibition occupies 1,200 m<sup>2</sup>. From June to September, it is completed by the 400 m<sup>2</sup> of the Jean-Lurçat Cultural Centre in Aubusson, dedicated to temporary exhibitions.

### Exploring woven material : "Tapestries of the World"

This first area is dedicated to the textile expressions from different areas of the world to highlight the universal dimension of this weaving technique.

The artworks come from the collections of prestigious institutions in France (Quai Branly Museum, National Museum of Asian Arts, Musée de Cluny-National Museum of the Middle Ages in Paris; Museum of Fabrics-Museum of Decorative Art in Lyon, Bargoin Museum in Clermont-Ferrand...).

This exhibition section works as counterpoint of UNESCO Intangible Cultural Heritage of Humanity label : Aubusson tapestry is included in a worldwide textile practice, employed by almost every people at some time in their history.



## Understanding the craftsmanship: the Hands of Aubusson

This area dedicated to the craftsmanship of Aubusson tapestry intends to present UNESCO Intangible Cultural Heritage of Humanity label. In particular, it develops, the "four-handed work": essential dialogue between the artist's project and the technique, in an artist-craftsman approach of the adaptation process.

Tablets with iconographic documents and audio-visual materials present the complete range of technical know-how. The visitor can make his own tapestry on a tablet thanks to a serious game of weaving.

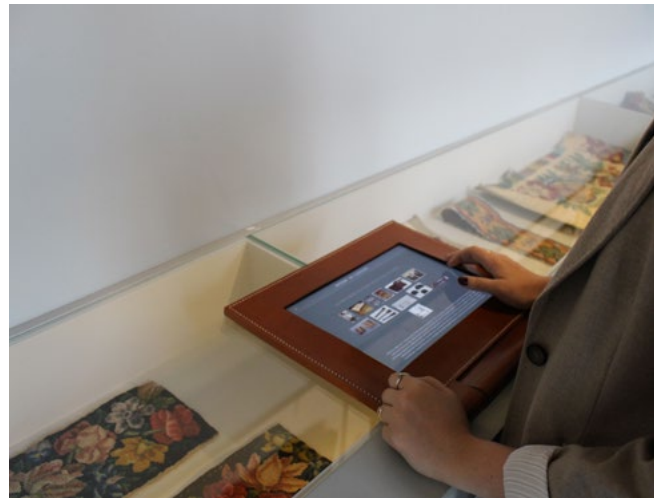
Objects and audio-visual documents explain the daily life of Aubusson tapestry's professional community (from spinners to restorers) that has been kept complete for six centuries.

Every production is represented: wall tapestries, Aubusson rugs (made on a low-warp loom), knotted pile carpets (made on a high-warp loom), "Saracen" embroidery, needlepoint tapestry, mechanical weaving, etc.

The Bettencourt Schueller Foundation supported the realisation of this section of the exhibition.



The Hands of Aubusson. © Cité internationale de la tapisserie.



The Hands of Aubusson. © Cité internationale de la tapisserie.



The Hands of Aubusson. © Cité internationale de la tapisserie.

## Six centuries of history: The Tapestry Nave

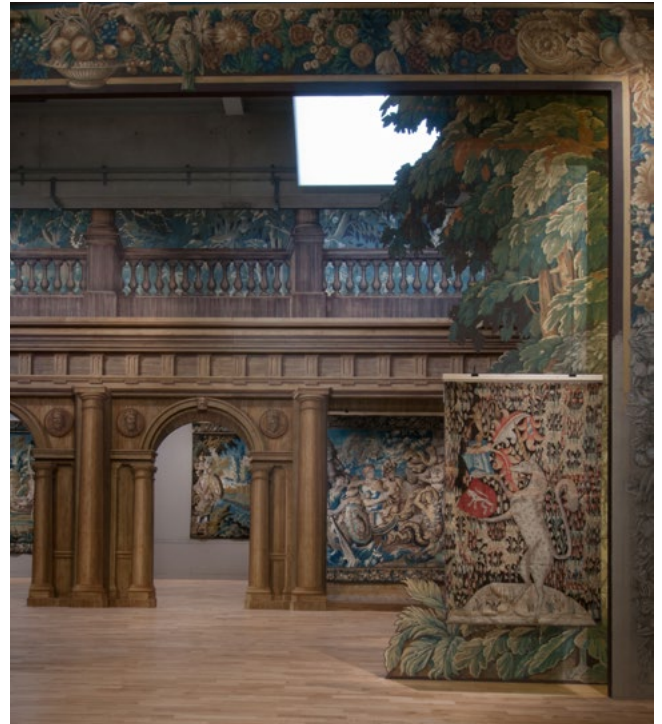
Designed as a real show, it is the flagship space of the exhibition. The Tapestry Nave is an invitation to travel through five centuries and a half of productions in Aubusson.

The tapestries are not displayed as if they were paintings anymore. The scenography design evokes the original interior décor where the tapestries could be found, thanks to a set in "trompe l'œil" inspired from theatre techniques, for real immersion in the woven world of Aubusson.

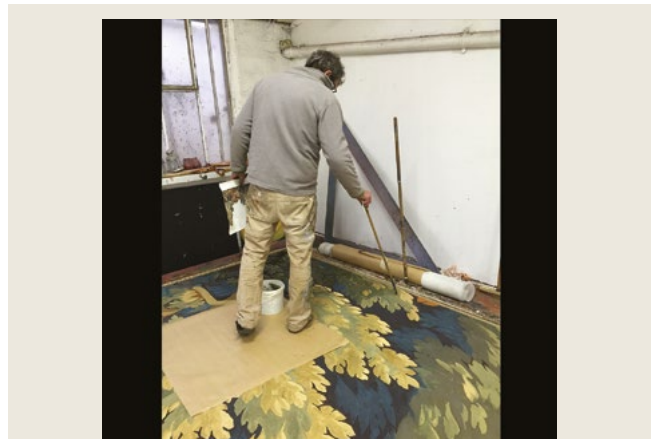
This chronological visitor's itinerary, in an exhibition with fully modular display elements, is a clever way to take into consideration the monumental nature of tapestries and their close link to architecture.

A lot of information is provided about the way the tapestries were made, echoing the previous section dedicated to the crafts.

All along the Nave, tablets are available to zoom in on characteristic areas of some tapestries. This technical aspect is both thorough and pedagogical, in accordance with the inscription on the UNESCO Intangible Cultural Heritage of Humanity Representative List.



The Tapestry Nave. © Béatrice Hatala.



The decors are hand-painted, like tapestry cartoons. They were made by the company Jipanco and the decoration painter Antoine Fontaine.

Creating the decors of the Tapestry Nave. © Atelier Paoletti & Rouland.



The Tapestry Nave. © Béatrice Hatala.



The Tapestry Nave. © Béatrice Hatala.

## THE TAPESTRY NAVE SELECTED PIECES

Artworks of their times, the tapestries on display in the Tapestry Nave show that for six centuries, contemporary art has always been woven in Aubusson.

### ***Millefleurs à la licorne***

The *Millefleurs à la licorne* will open the Tapestry Nave. This tapestry is particular for Aubusson because it is the oldest tapestry made in the region as far as we know (1480). Moreover, it represents a very symbolical animal in tapestry : the unicorn.



*Millefleurs à la licorne* ("Millefleurs with the unicorn"), tapestry, 1480.  
© Éric Roger / Cité internationale de la tapisserie.

### ***The great "tenture" of Renaud & Armide***

A "tenture" (hanging) is a series of tapestries on the same theme or story. This detail is taken from one of the five pieces that are in the collections of the Cité internationale de la tapisserie to constitute the hanging of Rinaldo and Armida (17th century). The artist is still unknown.



*Armide emporte Renaud endormi sur son char* ("Armida takes sleeping Rinaldo away on her chariot", detail), tapestry, XVII<sup>th</sup> century.  
© Éric Roger / Cité internationale de la tapisserie.

### ***Verdure fine aux armes du Comte de Brühl***

This tapestry with remarkable colours shows the spectacular recovery plan of the production in Aubusson after 1731.

The cartoon inspired by Jean-Baptiste Oudry (1686-1755) was created by Jean-Joseph Dumons (1687-1779) originally from Tulle in Corrèze, who was the first "Painter of the King" assigned to Aubusson.

This tapestry was ordered by Heinrich Earl of Brühl (1700-1763), rich and powerful Prime Minister of August III, King of Poland, aesthete and art collector. His coat of arms are represented at the top of the tapestry. This piece was bought thanks to an exceptional help of the Fond du Patrimoine (Heritage Fund, French Ministry of Culture), and an operation of crowdfunding in partnership with the Heritage Foundation.



*Verdure fine aux armes du Comte de Brühl* ("Verdure with the coat of arms of Earl Brühl"), tapestry, XVIII<sup>th</sup> century.

© Éric Roger / Cité internationale de la tapisserie.

### ***Aurore ou les trois Écoles Nationales d'Arts Décoratifs***

This tapestry made after a model of Charles Genuys (1895) belongs to the collections of the National School of Decorative Art of Aubusson. It was deposited to the Cité internationale de la tapisserie. This piece woven by the students of the School was presented at the Universal Exhibition in Paris in 1900. At the top of the tapestry can be seen the coat of arms of the first three National Schools of Decorative Art : Aubusson, Paris and Limoges.

The tapestry is presented in an original way with a window display showing the work of students of the School. The set design evokes the School's stand at International Exhibition of Decorative Art in Paris (1925).

Also on display, the productions of personalities who were pioneers of the Renovation of tapestry in the 20th century, like Édouard Degaine (loan from the Decorative Art Museum, Paris).



*Aurore ou les trois Écoles* [Nationales d'Art Décoratif] ("Dawn, or the three National Schools of Decorative Art"), tapestry, model by Charles Genuys, 1895.

Coll. ENAD Aubusson, deposit to the Cité internationale de la tapisserie.

This piece woven by the students of the ENAD in Aubusson was presented at the Universal Exhibition in Paris in 1900.

© Éric Roger / Cité internationale de la tapisserie.

The section allocated to the 20<sup>th</sup> century in the Tapestry Nave presents the two artistic trends that coexisted in Aubusson at that time : the cartoon painters and the tapestries from artists (architects, painters, sculptors, etc.).



*Thésée et le Minotaure* ("Theseus and the Minotaur"), from Marc Saint-Saëns, 1943. © Béatrice Hatala.

### The cartoon painters

During the the 20<sup>th</sup> century, Jean Lurçat and his followers are called "cartoon-painters": their creations are specifically meant to become tapestries. The full size artworks are designed to be woven with wool, observing all the technical constraints of the low-warp loom weaving.

### Tapestries from artists

At the instigation of Jean Lurçat, renowned artists get interested in tapestry, mostly through great Parisian art galleries such as La Demeure (Denise Majorel gallery) or Denise René Gallery: Jean Arp, Alexander Calder, Georges Braque, Victor Vasarely, Fernand Léger, Le Corbusier, etc. These artists were painters, sculptors, architects: contrary to the cartoon painters, their mock-ups have to get in the hands of an adapter, a technical project manager for the future tapestry, like Pierre Baudouin in the National School of Decorative Art.

Visitors will also discover mini-tapestries. These pieces were made in the 1960's by Pierre Baudouin, teacher in the School of Decorative Art. He was very impressed by the Coptic tapestry fragments he had the chance to see. It seemed to him that theses fragments were a concentrate of high-quality weaving. This series of mini-tapestries were made with a great technical and aesthetic requirement, after models by artists like Jean Arp, Pablo Picasso or Georges Braque.



*L'Oiseau* ("The Bird"), from Georges Braque, 1962. © Béatrice Hatala.



*Les dés sont jetés* ("Dice are rolling"), from Le Corbusier, 1960.  
© Claire Tabbagh / Manzara.



*Tête violette* ("Purple Head"), mini-tapestry from Georges Braque, 1961.  
© Cité internationale de la tapisserie.



The platform for contemporary creation.  
© Béatrice Hatala.

## PLATFORM FOR CONTEMPORARY CREATION

### A place to create and invent contemporary Aubusson tapestries

Completing the Museum itinerary, this space is meant to present tapestry models by artists or contemporary pieces just "fallen from the loom". These weavings are to join the Cité de la tapisserie's collection.

The artworks mostly come from the annual calls for artistic projects launched every year since 2010, within the frame of the Regional Fund for the creation of contemporary tapestries.

The display is constantly renewed, in permanent movement, following the loans to other Museums requesting these artworks for outer exhibitions, and following the realisation of new award-winning projects.

Other weavings produced by the Cité internationale de la tapisserie will also be displayed in this area. These pieces include *Pieta for World War I*, the French-German tapestry realised within the frame of the commemoration of the centenary of the First World War, from a picture by German artist Thomas Bayrle.

#### Who are the award-winning artists in Aubusson ?

**2010** : Nicolas Buffe, Benjamin Hochart, Olivier Nottellet.

**2011** : Cécile Le Talec, Marc Bauer, Mathieu Mercier.

**2012** : Bina Baitel, Alexandre Moronnoz & Julie Costaz, Vincent Bécheau & Marie-Laure Bourgeois.

**2013** : Quentin Vaulot & Goliath Dyèvre, Leo Chiachio & Daniel Giannone, Diane de Bournazel, Jane Harris.

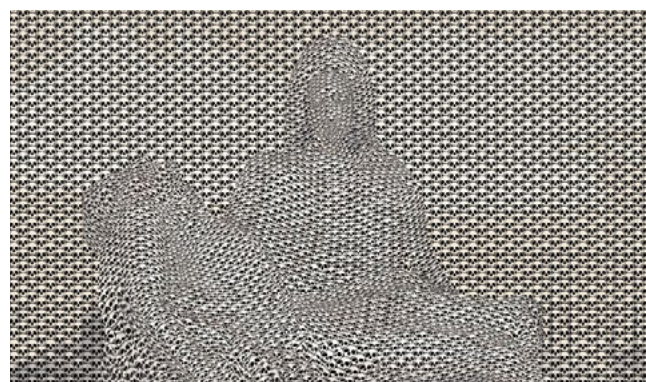
**2014** : Pascal Haudressy

**2015** : Christine Phung, Prisca Vilsbøl & Dagmar Kestner, Maroussia Rebecq (aka Andrea Crews), Alessandro Piangiamore, Vincent Blouin & Julien Legras, Capucine Bonnetterre.

**2016**: Eva Nielsen, Marie Sirgue



*Sans Titre* (Untitled), Mathieu Mercier, 3rd Prize 2011.  
© Cité internationale de la tapisserie.



*Pieta for World War I*, Thomas Bayrle (model). © Thomas Bayrle.

### The annual calls for contemporary creation : how does it work ?

The calls for contemporary creation are organised in two stages.

As a first step, the artists are invited to propose an artistic intent, from which the jury designates the final candidates. These candidates are allowed to rework their project before presenting it to the jury composed equally of experts and elected representatives.

The award-winning artworks are then produced following the skills and techniques of Aubusson tapestry, as recognized Intangible Cultural Heritage of Humanity by UNESCO .

A public invitation to tender for the weaving is launched among the weavers' workshops. This process reflects the question of the adaptation of the artistic project of the creator, by the craftsman and his know-how and expertise.

### A place for exchanges and reflection

The platform for contemporary creation of the Cité internationale de la tapisserie also hosts workshops. The first one in the Cité, in partnership with the Hermès Foundation and the Conny-Maeva Foundation, was on the theme "The tapestry, the wall, the architect".

It included students from the National School of Architecture and Landscape of Bordeaux, the National School of Art of Limoges, students in design in Creuse, students from China Academy of Arts (Hangzhou) and students from the Arts and Crafts training for weavers of the Cité internationale de la tapisserie. It led to the design of innovative projects of contemporary tapestries.



*Panoramique polyphonique* ("Polyphonic Panoramic"), by Cécile Le Talec, First Prize 2011. Woven by Atelier A2 (Aubusson). © E.Roger



*Panoramique polyphonique* ("Polyphonic Panoramic"), by Cécile Le Talec, First Prize 2011. Woven by Atelier A2 (Aubusson). © E.Roger

### A place for artists' residency

The Cité internationale de la tapisserie can receive artists in residency. The platform for contemporary creation would then be used as the artist's workshop, open to the public.

At the end of the residency, the artist's work is on display just where it was designed.



*Alma*, First Prize of the workshop "The Tapestry, the Wall and the Architect", 2016. Project of outdoor tapestry bandages on the walls of Aubusson. © Cité internationale de la tapisserie



Weaving trainees © Cité internationale de la tapisserie.

## VOCATIONAL TRAINING FOR WEAVERS & THE CITÉ'S WORKSHOPS

### Vocational weavers training

The inscription of Aubusson tapestry on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO occurred at a time when this centuries-old craftsmanship was no longer passed on. To preserve it, the Cité de la tapisserie created a weaving training, in partnership with the GRETA of the Limousin Region (institution for adults training). The vocational training for weavers evolved into a National Arts and Crafts Degree in September 2016. This 2 years training takes place in the training centre of the Cité de la tapisserie.

### A training room for budding weavers

The Cité de la tapisserie includes a weaving training area. It is located in the former weaving workshop the students used in the National School of Decorative Art. The architects chose a clever technological solution to provide them with the necessary light to learn weaving: they used the existing metallic structure to create a lighting system that projects a daylight-like illumination at the ceiling, as a way to recreate the natural vertical light of the original workshop, meant for the weaving training (with no drop shadow).

#### Practical classes:

**Weaving** (preparation of the cartoon and weaving techniques), **Applied arts** (drawing and colours), **Art history** (art and tapestry history), **Traineeships with professionals**

#### General classes:

French, history and geography, Foreign language, Mathematics, physics and chemistry, Economy and management

### The Cité's Workshops

The building of the Cité de la tapisserie will also offer a business centre with workshops to accommodate innovative projects developers in the field of textile and woven arts.

Another workshop with an exceptionally large loom (almost 8 metres long) allows any weaver to fulfil special orders. It is currently occupied by Patrick Guillot Workshop for the weaving of the unique Tapestry of the Centenary of World War I.

#### The Mobilier national tapestry restoration workshop

Heir to the "Garde-Meuble de la Couronne", the Mobilier national provides the furnishing of official palaces of the Republic and various presidential residences, Parliament, Ministries, embassies, etc.

One of its two tapestry restoration workshops is installed in Aubusson since december 1992, in the building of the Cité de la tapisserie.

Thanks to an agreement between the two institutions, this exceptional workshop will open its doors to the public, at least once a week (by appointment only). The restored pieces will be presented to the public during one to two weeks before being sent back to the institutions they belong to.





The Library © Cité internationale de la tapisserie.

## DOCUMENTATION, RESEARCH, INNOVATION

### The library - resources centre

The departmental centre of documentation on Aubusson tapestry was created in 1981 along with the Museum of Aubusson tapestry. The ressources centre within the Cité internationale de la tapisserie gathers the funds of the former centre of documentation of the museum and the library of the National School of Decorative Art, for around 16,000 books, plus print documents and artists files.

### Making a corpus of Intangible Cultural Heritage

To make the craftsmanship of Aubusson more visible, an inventory of the documentary ressources was led, especially with audiovisual documents. The documents are being digitalised and will be accessible online on the Cité's website.

### Formalizing the know-how and skills of the craftsmanship

During almost six centuries, the transmission of the know-how of Aubusson tapestry was exclusively oral. After the UNESCO label, it was necessary to start the elaboration of a technical corpus.

#### Publishing activities

The Cité internationale de la tapisserie publishes exhibition catalogues (*Corpus Albuciense*). Soon, a new collection will be launched to publish scientific works.



Painting workshop in a tapestry manufacture, ancient postcard, collection of the Library of the Cité internationale de la tapisserie.

© Cité internationale de la tapisserie.



Ultra High Definition campaigns for the digitisation of tapestries on scale 1.  
© Cité internationale de la tapisserie.

## Innovation

Projects mixing research and innovation are launched, among them *Inter spinas floret*. This project was born during a workshop in 2013 with the theme "Aubusson tapestry in the parks and gardens" for the creation of an outdoor tapestry, now woven after a long process of research on resisting textile fibers.

In 2016, the workshop "The tapestry, the wall and the architect" led to very imaginative projects, some following the work with outdoor tapestries.

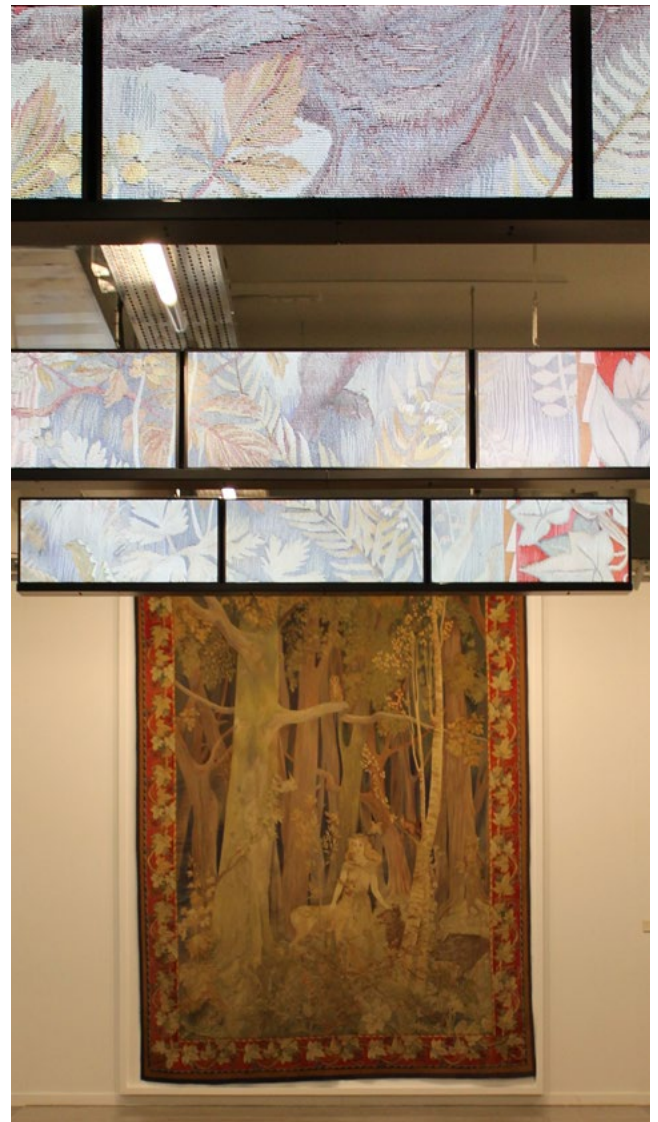


Outdoor tapestry prototype testing, on the roof of the Cité internationale de la tapisserie.

© Cité internationale de la tapisserie.

Another project mixing heritage and innovation : the digitalisation in ultra high definition of the tapestry *La Fée des Bois* ("The Fairy Wood"), woven in 1909 by the Manufacture Croc-Jorrand, is being analysed for an identical reweaving, on demand of a collector. This is the first trial for a project of **experimental reweavings**. Digitisation has been made by Italian firm by Haltadefinizione.

This ultra high resolution images open an original exhibition area, as an introduction to the section "The Hands of Aubusson". The visitor can immerse himself into the images of the weaving to the nearest pixel, to prepare his discovery of the technical aspects of tapestry.



*La Fée des bois* show in the Cité internationale de la tapisserie.  
© Cité internationale de la tapisserie.



## SUPPORTING THE TAPESTRY INDUSTRY

### Connecting Aubusson tapestry and contemporary creation

Aubusson did not invent tapestry but in Aubusson tapestry workers always had the capacity for experimenting, making the craftsmanship evolve, looking for better production performance, in a mainly private sector.

Aubusson production is characterised by a shorter time of production, savings in resources, speed in carrying out pieces. One square metre costs at least around 6,000 euros and requires 20 days to one month to be woven, according to its technical complexity.

The questions of productivity, efficiency, innovation, weaving techniques, were studied at the National School of Decorative Art in Aubusson. Today, it is the Cité de la tapisserie's turn to try to enrich the craftsmanship: this heritage is alive, it keeps evolving and developing. That is why it needs to be confronted with contemporary creation. This is the role of the calls for contemporary creation launched every year since 2010.

**Aubusson tapestry is a technique used for wall tapestries, carpets, furniture, shoes, clothes or accessories. The technique is an instrument for a universe, making various objects cohabit : artworks, decorative items, fashion items...**

### An economic vision of the heritage

An unknown reality is that the economic sector of tapestry is still alive. Today, it counts around 120 jobs. This professional community is still complete: all the crafts and skills required to make a tapestry are present within the territory. It includes two spinning companies out of the four remaining in France, dyers, three manufacturers, eight workshops, cartoons painters, restorers, etc.

All this with a particularity : in a small territory, the craftsmanship is enriched by the exchanges among the professionals who compare and test, accumulating a collective experience.

Weaver and designer discussing the interpretation of a tapestry.  
© Cité internationale de la tapisserie.



## Concrete actions

### Supporting young professionals

Between 2000 and 2012, the number of weaving workshops fell from 16 to 4 in Aubusson. With the new vocational training for weavers, five new workshops were created since 2013.

To accompany the relaunch of contemporary creation in Aubusson and support the installation of new companies, two workshops will be open in the Cité de la tapisserie within a business centre. A call for innovative projects in the field of textile and woven arts has been launched in May 2016.

### Welcoming collectors

By receiving collectors, the Cité internationale de la tapisserie makes them be aware of contemporary creation in Aubusson tapestry, thanks to the discovery of the pieces woven after the calls for creation launched every year since 2010.

The presentation of the artworks or the models can lead to re-weavings. For example, the 2D presentation of *Le Bain* ("The Bath"), a project by Félicia Fortuna and Christophe Marchalot, who earned special mention from the jury in 2012, was a real crush for a collector who had this model woven in 2015.

The point is also to make them realise that re-weavings of exceptional ancient tapestries are possible, like the first trial with *The Fairy Wood* (1909) on request of a collector.

### Developping new uses

The Cité's research and innovation activities are meant to develop new uses for Aubusson tapestry. In particular, with the development of new fibers, such as the one used for the prototype of an outdoor tapestry : *Inter Spinas Floret*. Innovative uses and designs for contemporary tapestry are regularly imagined through the workshops hosted by the Cité.

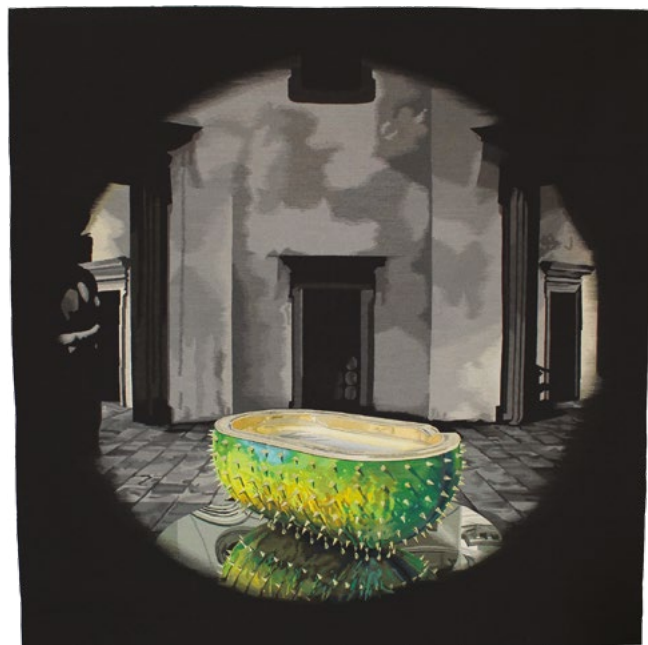
### Developping the international reputation of Aubusson

A United Arab Emirates-based outreach manager was hired to develop business relations in cooperation with Aubusson manufacturers. His mission is also to promote the artistic medium of tapestry to Emirati artists.

### A project of delegated design and production to support the economic sector

A project to delegate the production of 5 to 6 elements of furniture with tapestry is ongoing in the form of a public-private partnership between the Cité internationale de la tapisserie and the Ymer & Malta Studio (Paris).

The prototypes will join the collections of the museum. The gallery assumes the financial risk: funding is provided by the re-weavings of the prototypes (up to 7 copies), thus generating activity for Aubusson workshops.



Le Bain d'Aubusson ("The Bath of Aubusson"), tapestry woven for a collector by Catherine Bernet Workshop. © ERoger.



*Inter Spinas Floret*, outdoor tapestry project. © Cité internationale de la tapisserie.

## PORTRAIT NADIA PETKOVIC, WEAVER IN AUBUSSON

Nadia Petkovic was initially an art teacher, when she chose to move to a craft profession. She attended the first weavers' training developed by the Cité internationale de la tapisserie. After graduation, she improved her skills through practical experience within the workshop Atelier A2 by participating to the weaving of *Panoramique polyphonique* by Cécile Le Talec, First Prize of the Cité in 2011.

Then she created her own weaving workshop : the Atelier de la Lune, in Aubusson.

She won the contract to weave the *Nouvelles légumes d'Aubusson* by Quentin Vaulot and Goliath Dyèvre, First Prize of the Cité's call for creation in 2013.



Nadia Petkovic in her workshop in Aubusson.  
© Cité internationale de la tapisserie.



*Nouvelles légumes d'Aubusson*, Quentin Vaulot & Goliath Dyèvre,  
First Prize 2013 (model), weaving by Atelier de la Lune.  
© Vaulot&Dyèvre

## THE COLLECTIONS

### A young, developing collection

The Departmental Museum of tapestry in Aubusson was created in 1981. Its collection, now managed by the Cité de la tapisserie, is still young, like the museum's history. With its label "Musée de France", it belongs to the Departmental Council of Creuse.

### The progressive development of a reference collection

The Cité de la tapisserie reasserts the original intention of building a reference collection offering a complete view of the production of tapestries in Aubusson from the 15th century to nowadays.

### The collections : a few figures

**440**

Tapestries and carpets, including 330 wall tapestries

**50**

Pieces of woven furniture

**16,000**

Graphic artworks from the collections of the museum and the National School of Decorative Art, and among them about 4,500 models and drawings

**20**

Tools and weaving equipment

**5,000**

Woven pieces, deposits of the National School of Decorative Art.

Mainly samples, a few tapestries of medium size, made by trainees. These pieces draw the history of the institution since it was created in 1884, and show the evolution in weaving training

**600**

Pieces of Saracen embroidery, made by the students of the School for girls in the National School of Decorative Art between 1880 and 1918



*L'Été* ("Summertime", detail), by Dom Robert, woven by Manufacture Tabbard, 1941. © Manzara - Claire Tabbagh.



*Le Palais de Circé* ("Circe's Palace", cartoon), 18th century.  
© J.-M. Péricat / Cité internationale de la tapisserie.

## THE CITÉ INTERNATIONALE DE LA TAPISSERIE DATES AND KEY-NUMBERS

2009

### September

Aubusson tapestry is inscribed on the List of Representatives of the Intangible Cultural Heritage of Humanity by UNESCO.



2010

### Creation of the Cité internationale de la tapisserie

The institution gathers the Regional Council of Limousin, the Departmental Council of Creuse and the Community of Communes Creuse Grand Sud.

*Peau de licorne* ("Unicorn Hide"), by Nicolas Buffe.  
© Nicolas Buffe / Cité internationale de la tapisserie.

Launch of the first call for contemporary creation.

First Prize : *Peau de licorne*, Nicolas Buffe

2<sup>d</sup> Prize : *Blink#0*, Benjamin Hochart

3<sup>d</sup> Prize : *La Rivière au bord de l'eau*, Olivier Nottellet.

*La Rivière au bord de l'eau* ("The river by the waterfront"), by Olivier Nottellet. Woven by Bernard Battu (Aubusson). © Éric Roger / Cité internationale de la tapisserie.

New weaving training program (promotion François Tabard).



2011

2<sup>d</sup> call for contemporary creation.

Theme : "Tapestry in the era of movement"

First Prize : *Panoramique polyphonique*, Cécile Le Talec

2<sup>d</sup> Prize : *Melancholia I*, Marc Bauer

3<sup>d</sup> Prize : *Untitled*, Mathieu Mercier.

*Panoramique polyphonique* ("Polyphonic panoramic"), by Cécile Le Talec.  
Woven by Atelier A2 (Aubusson) © Éric Roger



## 2011

Launch of a program of research and innovation-oriented workshops.



*Inter spinas floret*, by Cédric Delehelle (project), 2013.  
© Cédric Delehelle / Cité internationale de la tapisserie.

Beginning of the inventory and documentation of the collections.



Inventory in the Museum's reserves. © Cité internationale de la tapisserie.

## 2012

TERRENEUVE architecture studio, associated with museographers Paoletti&Rouland, wins the architecture competition for the rehabilitation of the National School of Decorative Art of Aubusson.



The Cité de la tapisserie by TERRENEUVE (architectural project).  
© TERRENEUVE.

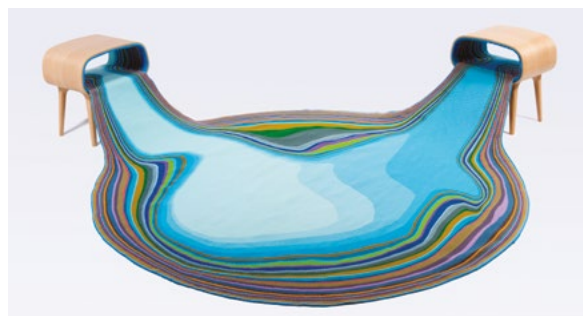
3<sup>rd</sup> call for contemporary creation.

Theme : "Design furniture in Aubusson"

1<sup>st</sup> Prize : Confluentia, Bina Baitel

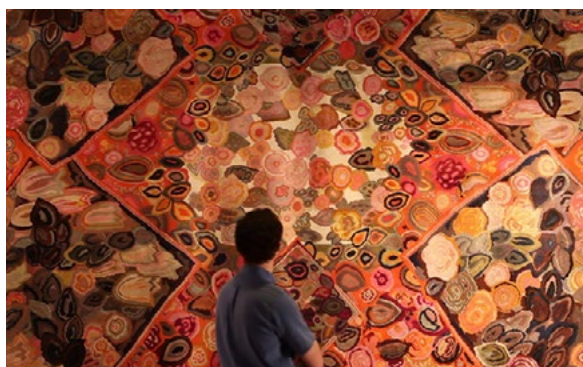
2<sup>d</sup> Prize : Stock Exchange, Alexandre Moronnoz & Julie Costaz

3<sup>rd</sup> Prize : Toute personne 2, Tissage-métissage, Vincent Bécheau & Marie-Laure Bourgeois.



*Confluentia*, by Bina Baitel. Woven by Françoise Vernaude (Nouzerines).  
© Éric Roger

Exhibition "Tapestries 1925", in partnership with the Mobilier national. As a focus on the role of tapestry in the International Exhibition of Decorative Art in 1925 in Paris, this exhibition revealed the different approaches of the Manufactures of Beauvais and the Gobelins, compared to Aubusson workshops, more contemporary creation-driven.



Tapestries 1925, the exhibition.

© Romain Évrard / Creuse Grand Sud Creuse Grand Sud.

4<sup>th</sup> call for contemporary creation.

Theme : "The new verdure of Aubusson"

First Prize : Nouvelles verdure d'Aubusson, Quentin Vaultot & Goliath Dyèvre

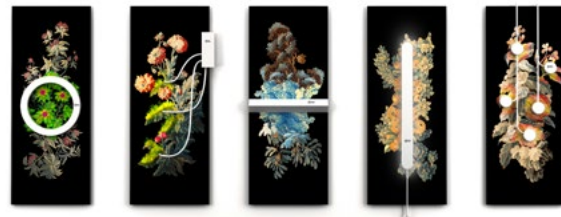
2<sup>d</sup> Prize : La famille dans la joyeuse verdure, Leo Chiachio & Daniel Giannone

3<sup>rd</sup> Prize : Bordure des bois, Diane de Bournazel

4<sup>th</sup> Prize : Deux parterres, un reflet, Jane Harris

*Nouvelles verdure d'Aubusson*, by Quentin Vaultot & Goliath Dyèvre

© Vaultot&Dyèvre / Cité internationale de la tapisserie.



Exhibition "Aubusson Tapisseries des Lumières", declared of National Interest by the French Ministry of Culture. The scientific commission was ensured by Pascal-François Bertrand, professor of Art History at University of Bordeaux.

*Chloé sauvant Daphnis au son de sa flûte* ("Chloe saving Daphnis with her flute", detail), 18th century. © Éric Roger



The tapestry specialists from all over the world gather in Aubusson for the research program Arachne, around the project initiator Pascal Bertrand, professor at University of Bordeaux.

Rinaldo and Armida (detail). © Manzara - Claire Tabbagh



Beginning of the partnership with Hangzhou Academy of Arts (China) at the first International Triennial of Textile Art in Hangzhou. Two pieces of the collection were exposed: *Panoramique polyphonique* by Cécile Le Talec and a tapestry of Jean Lurçat.

*Panoramique polyphonique* ("Polyphonic Panoramic"), Cécile Le Talec. Woven by Atelier A2 (Aubusson). © Bruno Liance



The call for creation is exceptionnally in the form of an art commissioning project for the creation of "matrice-tapisserie" ("matrix-tapestry").

*If ("Yew")*, by Pascal Haudressy. Woven by Patrick Guillot and CC Brinde-laine (Aubusson). © Cité internationale de la tapisserie.



Beginning of the inventory and documentation of the collections of the National School of Decorative Art.

Working on the collection at the National School of Decorative Art.  
© Cité internationale de la tapisserie.



Beginning of the works in the boarding house of the School of Decorative Art.

Demolition of the boarding house of the School.  
© Cité internationale de la tapisserie.



## 2015

6<sup>th</sup> call for contemporary creation

Theme : "Aubusson weaves fashion"

First Prize : Teddy jacket, Christine Phung

2<sup>d</sup> Prize : Libramen forma, Dagmar Kestner & Prisca Vilsbol

3<sup>rd</sup> Prize ex-aequo : Infinite flowers, Maroussia Rebcq (aka Andrea Crews) and The peacock cane, Alessandro Piangiamore

5<sup>th</sup> Prize : Henri Cap, Vincent Blouin & Julien Legras

6<sup>th</sup> Prize : Japanese-style coat, Capucine Bonnetterre

Teddy jacket, by Christine Phung.

© Christine Phung / Cité internationale de la tapisserie.



## 2016

7<sup>th</sup> call for contemporary creation

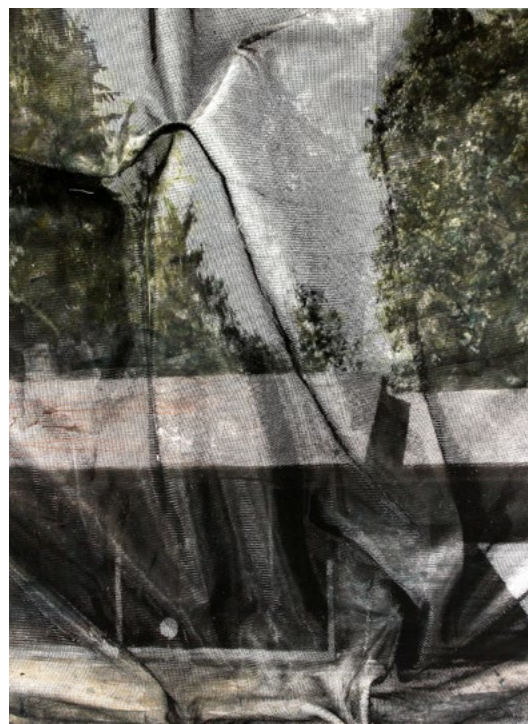
First Prize : Lucite, Eva Nielsen

2<sup>d</sup> Prize : Bleue, Marie Sirgue

Special mention: Salades, Sébastien Gouju

*Lucite*, by Eva Nielsen.

© Eva Nielsen.



**10 July 2016**

Opening of the Cité internationale de la tapisserie inaugurated by the President of the Republic

Inauguration of the Cité internationale de la tapisserie, 10 July 2016.

© David Daroussin.



## 2017

Launch of the "Aubusson weaves Tolkien" project in partnership with the Tolkien Estate for the weaving of 13 tapestries and 1 carpet with original drawings of the famous author J.R.R. Tolkien.

## STAKEHOLDERS & PARTNERS

### Cité internationale de la tapisserie

#### Co-Presidents

Jean-Jacques Lozach, Valérie Simonet

#### Vice-Presidents

Jean-Luc Léger, Éric Correia

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Emmanuel Gérard

#### Curator

Bruno Ythier

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#### Scenography, museography

Dominique Sallanon

#### Documentation

Catherine Giraud

#### Communications

Séverine David

#### Public division

Dorothee Toty

#### Collections management

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#### Staff of the museum

Christine Lacour, Édith Peyronneau,

Marie-France Pinguet, Fabrice Santinon

### Sponsors for the real estate investment (rehabilitation of the ENAD)

Crédit Agricole - Pays de France Foundation

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Mrs Francine Ortiz

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Carrefour Market Aubusson

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Société des Amis de la Cité de la tapisserie et de son musée

### Institutional and financial partners

European Union : Feder & Leader programs

Ministry of Culture and Communication /

Regional Office of Cultural Affairs of Limousin

Creuse prefecture (PER / FNADT)

General Commission for equality of territories Massif Central

Regional Council of Aquitaine Limousin Poitou-Charentes

Departmental Council of Creuse

Community of Communes Creuse Grand Sud

GRETA - Creuse

### Lending museums

Mobilier national

Centre National des Arts Plastiques

Musée des Arts Décoratifs (Paris)

Musée National d'Art Moderne - Centre Pompidou (Paris)

Musée du Quai Branly (Paris)

Musée National des Arts Décoratifs Guimet (Paris)

École Nationale Supérieure des Beaux-Arts (Paris)

Musée de Cluny (Paris)

Musée des Tissus - Musée des Arts Décoratifs (Lyon)

Musée Bargoin (Clermont-Ferrand)

Musée Tessé (Le Mans)

Musée d'Art Moderne (Troyes)

### Tourism and professional partners

Chamber of Commerce and Industry of Creuse

Chamber of Commerce and Industry Region ALPC

Crafts and Artisans Chamber of Creuse

Regional Committee of Tourism

Departmental Agency for the Economic and Tourist Development of Creuse

Tourist Office Creuse Grand Sud

The Weavers Union

Lainamac

Conservation association for "Saracen embroidery"

Association des Commerçants et Artisans of Aubusson (Trade and Crafts Association in Aubusson)

Association des Commerçants of Felletin (Trade Association in Felletin)

Felletin Patrimoine Environnement

Société des Amis de la Cité internationale de la tapisserie et de son musée

Maison de l'Emploi et de la Formation de l'Arrondissement in Aubusson (MEFAA)

Arachné network

Mobilier national

### A few figures

#### Operating budget

1.62 million euros

#### Project budget

8.5 million euros

#### Staff

15 agents

## PRACTICAL INFORMATION & CONTACTS

### Opening hours

#### September to June

Daily 9.30 am-12 am and 2 pm-6 pm.

Closed on Tuesday.

#### July and August

Daily 10 am-6 pm. Except on Tuesday: 2 pm-6 pm only.

Annual closure: January.

### Admission fees

**Full rate** 8 euros

**Reduced rate** 5,50 euros:

students, visitors under 25, visitors over 65, groups from 10 persons

#### Free entrance:

visitors under 18, ICOM members, journalists on presentation of press pass, other persons on presentation of supporting documents.

#### Guided tours

30 euros groups from 2 to 40 persons

### Get to the Cité internationale de la tapisserie

#### By train

From Paris-Austerlitz :

Paris-Toulouse, Paris-Limoges or Paris-Brive line.

Stop at La Souterraine.

Regional transport : TER La Souterraine-Aubusson (bus).

#### By bus

Clermont-Ferrand > Felletin,

Limoges > Felletin

and La Souterraine Gare SNCF > Aubusson lines.

Stop at Aubusson Gare routière.

#### By car

National road Limoges > Clermont-Ferrand.

Close to highways A71, A89 and RN145.

The Cité internationale de la tapisserie is one of the destinations offered by the cultural car-sharing website

[www.covoiture-art.com](http://www.covoiture-art.com)

### Parking areas

Place Maurice Dayras, Esplanade Charles De Gaulle

and Gare routière.

### Address

#### Postal address

Rue des Arts BP 89

23200 AUBUSSON (France)

#### Public entrance

Rue Williams-Dumazet

23200 AUBUSSON (France)

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Catherine Giraud, archivist

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### Follow us on the web

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