

# Cité internationale de la tapisserie Aubusson

10 July 2016  
Opening

press kit





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*Photos :*

1.(previous page) The Cité internationale de la tapisserie by TERRENEUVE architecture studio. © TERRENEUVE  
 3. *La famille dans la joyeuse verdure* ("Family in joyful verdure", by Leo Chiachio et Daniel Giannone, 2<sup>e</sup> Prize 2013 (model), ongoing weaving at Atelier A2 (Aubusson). © Chiachio&Giannone / 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 future platform for contemporary creation within the Cité de la tapisserie will strengthen 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 will increase the excellency business network around the production of carpets and tapestries, high-warp tapestries, tufted rugs, digital weavings and jacquard carpets. In this context, we just hired an outreach manager to develop business relations with the United Arab Emirates, in cooperation with Aubusson manufacturers. The Cité will also take 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

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*Photos :*

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



## A RENEWED SCIENTIFIC AND CULTURAL PROJECT

The Cité internationale de la tapisserie opens its doors 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 XV<sup>th</sup> century to the present day.

**BRUNO YTHIER**

Curator, Cité internationale de la tapisserie

Photo :

1. *L'Oiseau* ("The Bird", detail), after Georges Braque. Woven by the National School of Decorative Art, 1962.

© Éric Roger / Cité internationale de la tapisserie.

## OPENING OF THE CITÉ INTERNATIONALE DE LA TAPISSERIE - SUMMER 2016

The Cité internationale de la tapisserie opens this summer in Aubusson (Creuse, France), promising to be a highlight of the cultural season.

The building of the former National School of Decorative Art in Aubusson has been entirely rehabilitated by Terreneuve architecture studio (Paris). The main objective of this new institution is to make visitors discover an age-old craftsmanship: Aubusson tapestry.

The heritage collections will be presented in a brand-new and 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 still remains complete and preserved within the territory of Aubusson and South Creuse after six centuries of existence.

The UNESCO inscribed Aubusson tapestry on the Representative List of the Intangible Cultural Heritage of Humanity in 2009.

### A most precious setting for Aubusson tapestry

The rehabilitation of the National School of Decorative Art ends with the hand-over of the building in March 2016 by the Cité internationale de la tapisserie.

The interior layout may then begin.

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 Departmental Museum, whose management belongs to the Cité de la tapisserie since 2011.



Set designers Frédérique Paoletti and Catherine Rouland imagined the visitors' itinerary. Inspired by stage settings techniques, it offers unprecedented immersion in Aubusson tapestry, through four exhibition areas:

- **"Tapestries of the World"**, dedicated to the textile expressions from various geographical areas to highlight the universal dimension of weaving techniques, as counterpoint of the Intangible Cultural Heritage labelling by the UNESCO;
- **"The Hands of Aubusson"**, allowing the visitor to discover and understand all craftsmanships involved in the process of making an Aubusson tapestry, from drafting to weaving, including dyeing;
- **"The Tapestry Nave"**, the central area of the museography, offering 700 m<sup>2</sup> of total immersion into the world of tapestry;
- **"The Platform for contemporary creation"** completes the Museum itinerary. This space is designed to receive artists in residence and highlights the revival of contemporary tapestry with the exhibition of the latest projects woven.

The Cité de la tapisserie includes development functions such as a European-scale Resources Centre on a, gathering the collections of the current Departmental Documentation Centre and the collections of the former School of Decorative Art Library; a Training Department; Artists in residence Program; Visitors and Educational Department; weavers' workshops.

### A promoted heritage, many ambitious contemporary creations

The Cité internationale de la tapisserie preserves, increases and highlights the great craftsmanship of tapestry in Aubusson.

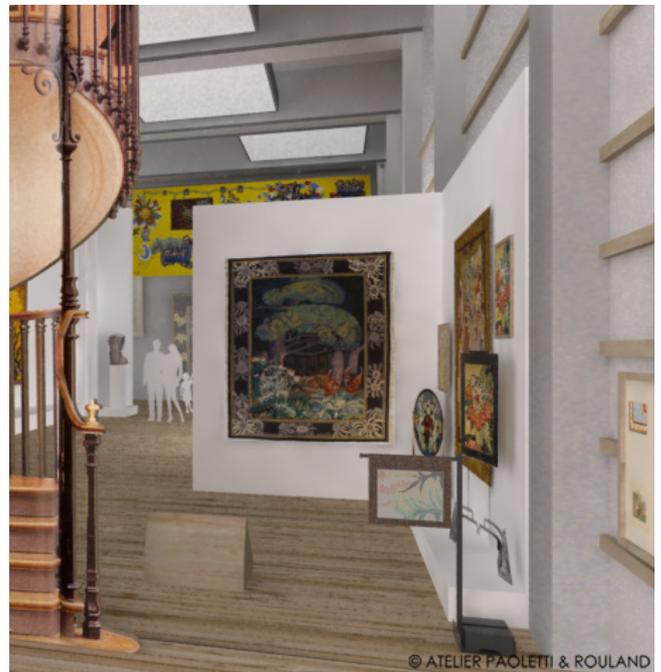
With a new scientific and cultural project, it creates a reference collection tracing the history of six centuries of tapestry production in Aubusson. The collections currently feature 330 wall tapestries, 15,000 graphic artworks, 4,000 handicraft implements showing the craft skills, etc.

The Cité de la tapisserie builds on the past while looking forward to the future with the Regional Fund for Contemporary Tapestries Creation. It thus represents a key component in the relaunch of artistic creation in Aubusson, especially through an annual call for artistic projects since 2010.

### A lively artistic craftsmanship

Ensuring the transmission of the Aubusson skills in weaving and textile interpretation is another great task of the Cité de la tapisserie. For the first time in nearly 20 years a training program for new weavers was set up. This led to the opening of new workshops in 2013-2014 and contributed to maintaining employment.

The Cité de la tapisserie promotes and accompanies a preserved economic sector (spinning mills, dyeing plants, weavers, textile conservators, etc.). This new cultural installation brings stakeholders together and reaffirms a strong identity built around an internationally recognized expertise. It also represents a tool for economic development in the Massif Central territory with a strategy focused on a network of high quality enterprises, specialised in textile and woven art, and also on the establishment of innovative companies.



Photos :

1. Colourful pattern of the frontwalls. © TERRENEUVE
2. *Verdure fine aux armes du Comte de Brühl*, tapestry, XVIII<sup>th</sup> century. © Éric Roger / Cité internationale de la tapisserie.
3. The Tapestry Nave. © Atelier PAOLETTI&ROULAND
4. *La Rivière au bord de l'eau*, after Olivier Nottellet, 3<sup>rd</sup> Prize 2010. Woven by Bernard Battu (Aubusson) © Éric Roger / Cité internationale de la tapisserie.
5. The weaver Nadia Petkovic in her workshop. © Cité internationale de la tapisserie.

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 know-how 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.



Photo courtesy :

1. Restorers and weavers. © Sophie Zénon, 2011.



## A MOST PRECIOUS SETTING FOR AUBUSSON TAPESTRY

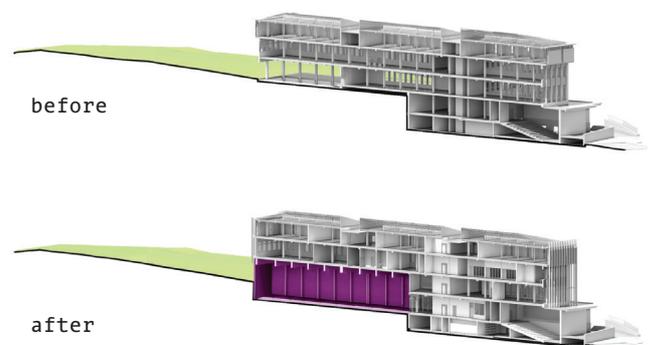
**The National School of Decorative Art in Aubusson is one of the first three schools of Decorative Art, with Paris and Limoges, that opened in France by the end of the XIX<sup>th</sup> century. Thanks to a rehabilitation carried out by Terreneuve architecture studio, the building has been given a new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

During the architecture competition, Terreneuve was the only studio to propose to capitalise on the existing structure of the building. In particular, they chose to underspin the building in order to create an exhibition area with monumental dimensions, with a museography proposal by Frédérique Paoletti and Catherine Rouland. This proposition was unanimously chosen by the jury.

Terreneuve made the choice to keep a maximum of existing elements, relying on the logic and flexibility of the building module sizes. The original 4x4 pole and beam structure has been kept. The whole rehabilitation plan layed on the idea of keeping alive as many elements as it was possible to. Many of the partition walls were demolished but they are materialised on the floor with mosaic tiles, the original tiling being kept in its current state. The furniture has been restored to be reused.



The National School of Decorative Art before rehabilitation (outdoor).



Underspinning the Tapestry Nave : optimizing the buiding structure to create an exhibition space with monumental dimensions.

### TERRENEUVE

The architecture studio TERRENEUVE was created in 2000 in Paris by Nelly Breton and Olivier Fraisse. Winners of the architecture competition for the Cité de la tapisserie project in 2012, they won the same year the First Prize AFEX of French architecture in the world for their work in building the Lycée français Jean Mermoz in Dakar (Sénégal).



National School of Decorative Art (indoor) : the building module sizes.



### Out of standards

The rehabilitation project of the National School of Decorative Art for the opening of the Cité internationale de la tapisserie gives the lie to the ratios generally acknowledged to build a new museum: only **3 years and 10 months** of works, **1,200 €** per square metre, only **1,000 €** excluding tax per sq. metre of exhibition (museography).  
**BUDGET OF THE OPERATION : 8.5 MILLION EUROS EXCL. TAXES.**

### 340 workers

*Surface area*  
 Parcel : 7,500 sq. m.  
 Outdoor spaces : 5,400 sq. m.  
 Building : 4,942 sq. m.  
 680 sq. m. new and 575 sq. m. kept  
 Exhibition area : 1,200 sq. m.  
 + 400 sq. m. at Cultural Centre Jean-Lurçat (former Departmental Museum)



### A textile fabric to give the frontage a new identity

A second skin of 1.215 sq metres operates as a clever reminder of the textile collections of the Cité de la tapisserie.

Created by graphic designer Margaret Gray, this colourful textile was obtained by stretching images of tapestries to get graphic material, then manipulated into collages.

The coated polyester grid tarpaulin from FERRARI firm (Grenoble) has been printed and placed by ACS in partnership with Printable (Archiinks). Some tests for sunlight resistance were made in Clermont-Ferrand (National Centre for the evaluation of photo resistance), equivalent to 8 years of sunlight.



### A building designed as a cross ?

For architect Robert Danis, who imagined and built the School of Decorative Art, studied at École Chaillot, specialized in heritage architecture. The shape of a cross was a reference to the history of this land parcel, where the Récollets Convent, founded by the family of the Lords of Aubusson, used to be.

### Photos :

1. The Cité internationale de la tapisserie by TERRENEUVE architecture studio. © TERRENEUVE
2. The building before rehabilitation. © Daniel Rousselot.
- 3&4. The Tapestry Nave, longitudinal section. © TERRENEUVE
5. The original post-and-beam structure. © TERRENEUVE
6. The Tapestry Nave. © TERRENEUVE
7. Colourful pattern of the frontwalls. © TERRENEUVE
8. The building seen from above © TERRENEUVE



## 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.

### 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.

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.

### 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...).

The pieces are gathered into various geographic



### The Paoletti & Rouland Studio

Frédérique Paoletti and Catherine Rouland first graduated as architects before continuing their studies at Paris School of Fine Art. They founded their Studio in 1986, specialised in scenography and the creation of museum layouts. Because of their background in both architecture and arts, they worked with many museums, among them the Maison d'Izieu (Memorial of Jew children exterminated during World War II) in 1994, or the Musée de la Chasse et de la Nature (Museum of hunting and nature, Paris) in 2007. In most of their projects, they try to give life to small theatres, dreamt spaces, in functional layouts.

areas.

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.

### Tapestry in representation : The Tapestry Nave

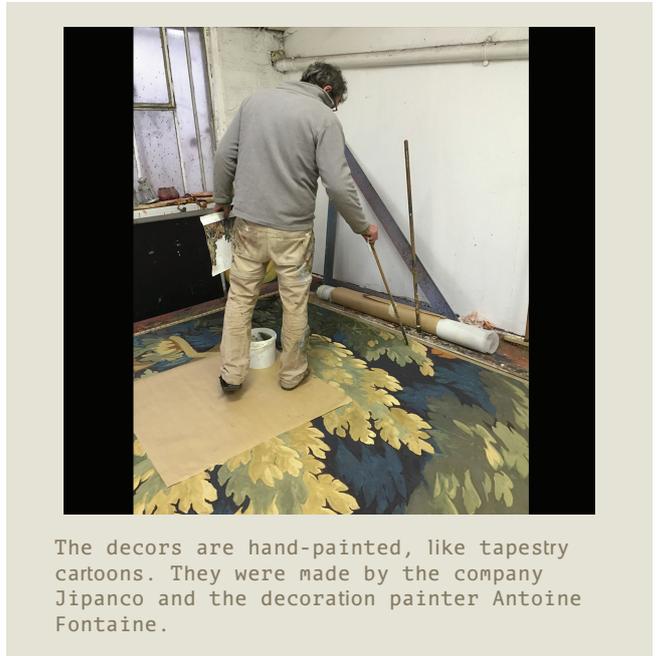
Designed as a real show, it is the flagship space of the exhibition. The Tapestry Nave is an invitation to travel through five centuries and a half of productions in Aubusson.

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

Photos :

1. Section Hands of Aubusson © Atelier PAOLETTI&ROULAND
2. Tapestries of the World © Atelier PAOLETTI&ROULAND
3. The Tapestry Nave © Atelier PAOLETTI&ROULAND
4. In the Jipanco's workshop : prepares the decors. © Atelier PAOLETTI&ROULAND

## 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 very particular for Aubusson because it is the oldest tapestry made in the region as far as we know. Moreover, it represents a very symbolical animal in tapestry : the unicorn.



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

A "tenture" is a series of tapestries on the same theme or story. This one in five pieces is one of the collections of the Cité internationale de la tapisserie : the series tells the story of Renaud and Armide. The artist is still unknown.



### 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.



### 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 XXth century, like a tapestry of Édouard Degaïne (loan from the Decorative Art Museum, Paris).

The section allocated to the XX<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 after artists (architects, painters, sculptors, etc.).



## The cartoon painters

During the the XX<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 after 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 these 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.



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### Photos :

1. *Millefleurs à la licorne* ("Millefleurs with the unicorn"), tapestry, XV<sup>th</sup> century. © Éric Roger / Cité internationale de la tapisserie.
2. *Armide emporte Renaud endormi sur son char* ("Armide takes Renaud away sleeping on her chariot", detail), tapestry, XVII<sup>th</sup> century. © Éric Roger / Cité internationale de la tapisserie.
3. *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.
4. *Aurore ou les trois Écoles* ("Dawn, or the three National Schools of Decorative Art"), tapestry, after 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.
5. *Thésée et le Minotaure* ("Theseus and the Minotaur"), after Marc Saint-Saëns, 1943. © Manzara - Claire Tabbagh / Cité internationale de la tapisserie.
6. *Les Mains* ("The Hands"), after Le Corbusier. © Claire Tabbagh / Cité internationale de la tapisserie.



## PLATFORM FOR CONTEMPORARY CREATION

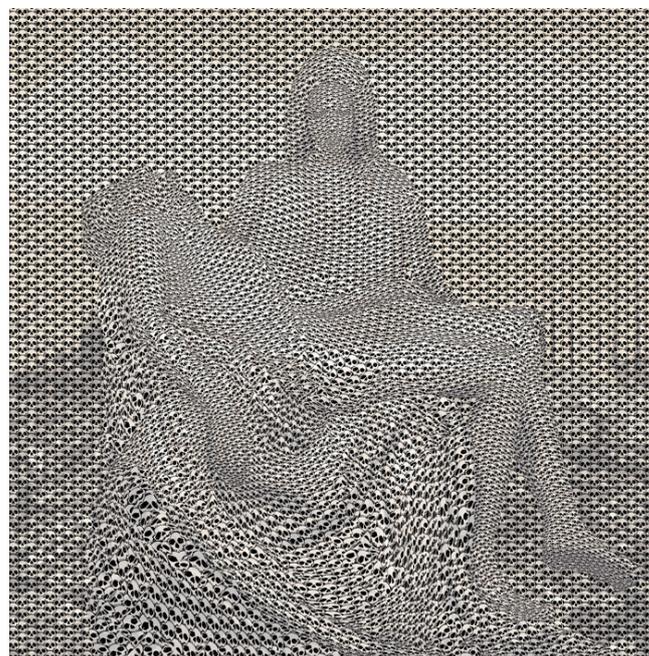
### A place for contemporary creation in Aubusson tapestry

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

These 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 will be 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 Vaultot & Goliath Dyèvre, Leo Chiachio & Daniel Giannone, Diane de Bournazel, Jane Harris.

**2014** : Pascal Haudressy

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

## 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 will also host workshops. The first one will start at fall, in partnership with the Hermès Foundation and the Conny-Maeva Foundation on the theme « The tapestry, the wall, the architect ».  
It will include students from the National School of Architecture and Landscape of Bordeaux, the National School of Art of Limoges, and students from the Arts and Crafts training for weavers of the Cité internationale de la tapisserie.  
A delegation of students and teachers from China Academy of Arts in Hangzhou will also participate to the workshop. The result of the work of the students will then be on display in the platform.



## A place for artists' residency

The opening of the Cité internationale de la tapisserie in the former National School of Decorative Art will enable artists to be received in residency. The platform for contemporary creation will be used as the artist's workshop, open to the public.  
At the end of the residency, the artist's work will be on display just where it was designed.

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### Photos :

1. *Peau de licorne* ("Unicorn Hide", model), by Nicolas Buffe, First Prize 2010. © Nicolas Buffe / Cité internationale de la tapisserie.
2. *La famille dans la joyeuse verdure* ("Family in joyful verdure"), by Leo Chiachio et Daniel Giannone, 2<sup>d</sup> Prize 2013 (model). This piece is being woven at Atelier A2 (Aubusson). © Chiachio&Giannone / Cité internationale de la tapisserie.
3. *Pieta for World War I* (model), by Thomas Bayrle, tapestry of the centenary. © Thomas Bayrle / Cité internationale de la tapisserie.
4. *Panoramique polyphonique* ("Polyphonic Panoramic"), after Cécile Le Talec, First Prize 2011. Woven by Atelier A2 (Aubusson). © Éric Roger / Cité internationale de la tapisserie.
5. Untitled, after Mathieu Mercier, 3<sup>rd</sup> Prize 2011. Woven by Atelier Legoueix (Aubusson). © Éric Roger / 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 in Creuse (institution for adults training).

The vocational training for weavers will evolve into a National Arts and Crafts Degree in September 2016. This training will be hosted in a dedicated room in the Cité de la tapisserie.

Test and interviews will take place in May and June. The training will start in August.

### 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 good 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 know-how
- **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

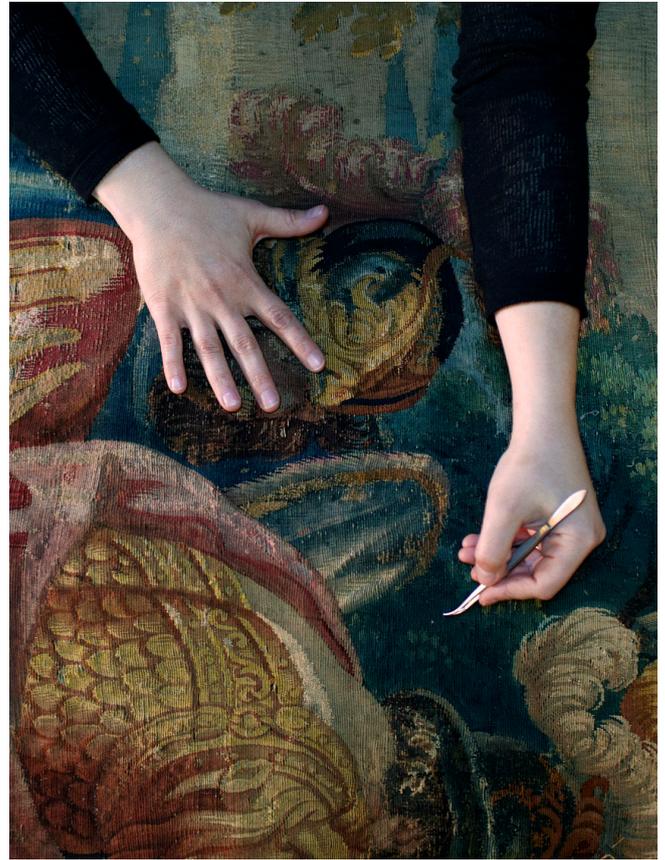


## The Cité's Workshops

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) will allow any weaver to fulfil special orders.

### **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 his 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 exceptionnal 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.



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*Photos :*

1. © Romain Évrard / Communauté de communes Creuse Grand Sud
3. Weaving trainee © Cité internationale de la tapisserie.
4. Ancient tapestry being restored.  
© Sophie Zénon, 2011.



## 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 documentaion of the museum and the library of the National School of Decorative Art, each counting around 6,000 books (with only 400 duplicates).

*Making a corpus of Intangible Cultural Heritage.*  
To make the know-how 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.

## 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.

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 will be the first trial for a project of **experimental reweavings**. Digitalisation has been made by Italian firm by Haltadefinizione.

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



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Crédits :  
1&4. *La Fée des Bois* ("The Fairy Wood"), 1909, woven by Croc-Jorrand Manufacture. © Haltadefinizione / Cité internationale de la tapisserie.  
2. Ancient postcard : painters' workshop at Danton Manufacture (Aubusson). © Coll. Centre de documentation / Cité internationale de la tapisserie.  
3. Outdoor tapestry *Inter spinas floret* (prototype). Woven by Patrick Guillot (Aubusson). © Éric Roger / Cité internationale de la tapisserie.



## SUPPORTING THE TAPESTRY INDUSTRY

### Installing a dialogue between 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 around 6,000 € 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.

### 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 his 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.



Aubusson tapestry is not only wall tapestries, it is also used to manufacture carpets, furniture, shoes, clothes or accessories. The technique is an instrument for a universe, making various objects cohabit : artworks, decorative items, fashion items...

## 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 leads 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.

The point is also to make them realise that **re-weavings of exceptional ancient tapestries are possible**. For example, the ultra-high definition digitizing of *The Fairy Wood* (1909) was meant to start a technical research on request of a collector who wanted a re-weaving of this particular tapestry.

### *Developing 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 Spinus Floret*. This project was designed during a students workshop on the subject « Aubusson tapestry in parks and gardens ».

### *Developing 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 Gallery (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.



### *Photos :*

1. *Confluentia*, by Bina Baitel, First Prize 2012 (project of the artist). © Bina Baitel studio.
2. Adjustment of the cartoon for the tapestry *L'Oiseau* by Georges Braque under the supervision of Pierre Baudouin (in the middle), at the National School of Decorative Art of Aubusson, around 1962.
3. *Le Bain* ("The Bath"), after Christophe Marchalot & Félicia Fortuna, Special Mention of the jury in 2012. Woven by Atelier Catherine Bernet (Felletin), 2014. © Éric Roger / Cité internationale de la tapisserie.
4. *Inter spinas floret*, by Cédric Delehelle, project for a prototype of outdoor tapestry. © Cédric Delehelle.

# 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 verdurees d'Aubusson* by Quentin Vulot and Goliath Dyèvre, First Prize of the Cité's call for creation in 2013. She is currently weaving the fourth piece of this series of 5 tapestries.



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Photos :  
1. Nadia Petkovic in her workshop (Aubusson) © Cité internationale de la tapisserie.  
2. *Nouvelles verdurees d'Aubusson*, Quentin Vulot & Goliath Dyèvre, First Prize 2013 (model), weaving ongoing at Atelier de la Lune (Aubusson). © Vulot&Dyèvre

## Benchmarks

# COLLECTIONS

### A young, developing collection

The Departmental Museum of tapestry in Aubusson was created in 1981. Its collection 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 XV<sup>th</sup> 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



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#### Crédits :

1. *L'Été* ("Summertime", detail), by Dom Robert, woven by Manufacture Tabard, 1941. © Manzara - Claire Tabbagh / Cité internationale de la tapisserie.

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

## benchmarks

# ALMOST SIX CENTURIES OF TAPESTRY IN AUBUSSON

### Unclear origins

The origins of "Marche" (the region of Aubusson and Felletin) tapestries remain unclear. For a long time, the birth of tapestry in this region was attributed to an old legend evoking the settlement of a lost Saracen troupe after the battle of 732, when Charles Martel blocked the arabic extension towards the North. Other authors, like George Sand, spread the following scenario: in the end of the XV<sup>th</sup> century, the Ottoman prince Zizim was exiled in Bourgneuf (about 40 km from Aubusson) and this contributed to the settlement of Turkish weavers workshops. For others, the development of tapestry was due to alliances between Flemish families and Lords of Marche: weavers from Arras and Hainaut would have settled near Aubusson and Felletin during the XIV<sup>th</sup> or the XV<sup>th</sup> centuries. From 1457, written mentions allow to think that woolen cloths and blankets manufacturing would have led to tapestry specialisation.

### **1665**

Colbert grants the Royal Manufacture status to Aubusson workshops.

### **1685**

Revocation of the Edict of Nantes.  
200 weavers leave Aubusson with wives and children. They would found the German Princes Manufactures, active until the 1750's. The Royal Manufacture faces a crisis period.

### **1730 : reform**

A King's painter is assigned to Aubusson (Jean-Joseph Dumons) to bring the latest artistic creation to the Royal Manufacture. This is the beginning of a new artistic and economic upswing.

*Aubusson becomes an independant creation centre and exports all over Europe.*

### XV<sup>th</sup> century



*Millefleurs à la licorne ("Millefleurs with the Unicorn")*  
© Éric Roger / Cité internationale de la tapisserie.

### **Millefleurs**

"Millefleurs" tapestries, typical productions of the XV<sup>th</sup> century, are characterised by clumps of blossoms and leaves on a plain background. Usually, these tapestries present the main scene on the background, with no perspective.

### XVI<sup>th</sup> century



*Verdure à feuilles de chou ("Verdure with cabbage leaves")*  
© Éric Roger / Cité internationale de la tapisserie.

### **Verdures**

Green scenery tapestries, usually featuring animals or human figures: the "verdures" are iconic for tapestry production in Aubusson since Renaissance. They are now considered as an archetype of Aubusson tapestry.

### XVIII<sup>th</sup> century



*Verdure fine aux armes du Comte de Brühl ("Verdure with the coat of arms of Eral Brühl")* © Éric Roger / Cité internationale de la tapisserie.

The revolutionary period caused a deep crisis. Nevertheless, at the beginning of the XIX<sup>th</sup> century, the upswing is spectacular. Great manufactures grow and gather for the first time all craftsmanships involved in the process of making a tapestry. Rising since the middle of the XVIII<sup>th</sup> century, knotted rugs production increases to overtake wall tapestries. Woven furniture develop significantly as well. Paradoxically, little is yet known about the history of carpets and tapestries productions in the XIX<sup>th</sup> century.

## XIX<sup>th</sup> century



Carpet, XIX<sup>th</sup> century. Donation of Mrs Boussuges.  
© Manzara - Claire Tabbagh / Cité internationale de la tapisserie.

### 1884

Founded during the XVIII<sup>th</sup> century, the municipal drawing school becomes National School of Decorative Art, along with the Paris and Limoges Schools, with the same director: Auguste Louvrier de Lajolais (1829-1908).

### 1925

The National School of Decorative Art of Aubusson participates in the International Exhibition of Decorative Art at Grand Palais (Paris). Antoine-Marius Martin, its director, presents his researches for a renewal of tapestry.

### 1939

Guillaume Janneau orders to Jean Lurçat a set of woven furniture (woven in the Gobelins Manufacture) and assigns him a mission in Aubusson: finding a new kind of decor.

### 1981

Opening of the Departmental Museum of Tapestry in Aubusson, within Jean-Lurçat Artistic and Cultural Centre.

### 1990's

The National School of Decorative Art stops training weavers, the activity declines. The tapestry sector falls back on the craftsmanship.

### September 2009

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



*Aurore ou les trois ENAD* ("Dawn or the three National Schools of Decorative Art").  
© Éric Roger / Cité internationale de la tapisserie.

## XX<sup>th</sup> century



Making of the cartoon for the tapestry *L'Oiseau* ("The Bird") after Georges Braque. National School of Decorative Art, Aubusson, around 1962.  
© Cité internationale de la tapisserie

### Two main trends

The "cartoon painters", thinking tapestry when they create, and the tapestries after artists, made by via a cartoon maker, a "wool director" who can translate the artwork into tapestry.



## benchmarks

# 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"),  
after Olivier Nottellet. Woven by Bernard Baitu (Aubusson)  
© Eric Roger / Cité internationale de la tapisserie.



### New weaving training program (promotion François Tabard).

Weaving trainee. © Cité internationale de la tapisserie.



## 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>rd</sup> Prize : *Untitled*, Mathieu Mercier.

*Panoramique polyphonique* ("Polyphonic panoramic"), after Cécile Le Talec.  
Woven by Atelier A2 (Aubusson)  
© Éric Roger / Cité internationale de la tapisserie.



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.



## 2012

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

Theme : "Design furniture in Aubusson"

First Prize : *Confluentia*, Bina Baitel

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

3<sup>rd</sup> Prize : *Tapis-porte*, Vincent Bécheau & Marie-Laure Bourgeois.

*Confluentia*, after Bina Baitel. Woven by Françoise Vernaudon (Nouzerines).  
© Eric Roger / Cité internationale de la tapisserie.



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 2015, the exhibition. © Romain Évrard / Communauté de communes Creuse Grand Sud.



## 2013

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

Theme : "The new verdures of Aubusson"

First Prize : *Nouvelles verdures d'Aubusson*, Quentin Vaulot & 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 verdures d'Aubusson*, by Quentin Vaulot & Goliath Dyèvre  
© Vaulot&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), XVIII<sup>th</sup> century.  
© Eric Roger / Cité internationale de la tapisserie.



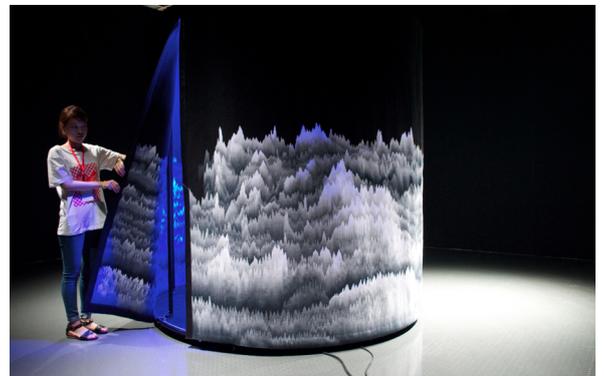
The tapestry specialists from all over the world gather in Aubusson for the research program Arachne, around the project initiator Pascal Bertrand, professor at University of Bordeaux.

A piece from the "tenture" of Renaud and Armide (detail).  
© Manzara - Claire Tabbagh / Cité internationale de la tapisserie.



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)



## 2014

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

*If*, by Pascal Haudressy. Woven by Patrick Guillot and CC Brindelaine (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, summer 2014.  
© Cité internationale de la tapisserie.



## 2014

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 (*alias*

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 Bonneterre.

*Teddy jacket*, by Christine Phung. © Christine Phung / Cité internationale de la tapisserie.



### A few figures

Operating budget

1.62 million euros

Project budget

8.5 million euros

Staff

15 agents

## benchmarks

# THE REHABILITATION WORKS A FEW FIGURES

### A project out of standards

The rehabilitation project of the National School of Decorative Art for the opening of the Cité internationale de la tapisserie gives the lie to the ratios generally acknowledged for the construction of a museum.

### 3 years and 10 months

... when this type of rehabilitation works usually takes 5 years.

### 1,200 € excl. taxes per sq. m.

A figure really below the usual 2,000 to 2,500 € excl. taxes.

### 1,000 € excl. taxes per sq. m.

Cost of the sq. m. of the exhibition areas.



### 8.5 million €

Budget of the operation.  
Including 6.5 million € for the building and museography.

### 18 firms awarded the lots

A total of 37 firms with the subcontractors. A majority of firms from the region Limousin and neighbouring departments.

### 340

Workers who took part in the works.

### 7,500 sq. m.

Parcel's surface.

### 5,400 sq. m.

Outdoor spaces.

### 4,942 sq. m.

Building surface  
680 sq. m. new, 575 sq. m. kept in the state it was.

### 1,600 sq. m.

Exhibition areas  
(collection and temporary exhibitions).

### A few dates

#### April 2011

Choice of the construction site

#### September 2012

Architecture competition : the project of the architecture studio Terreneuve and the museographers of the Atelier Paoletti & Rouland is unanimously chosen.

#### Summer 2014

Demolition of the boarding house of the School

#### October 2014

Beginning of the rehabilitation works

#### 2014-2015

Rehabilitation and restructuration works

#### 14 March 2016

Delivery of the building

#### 18 March 2016

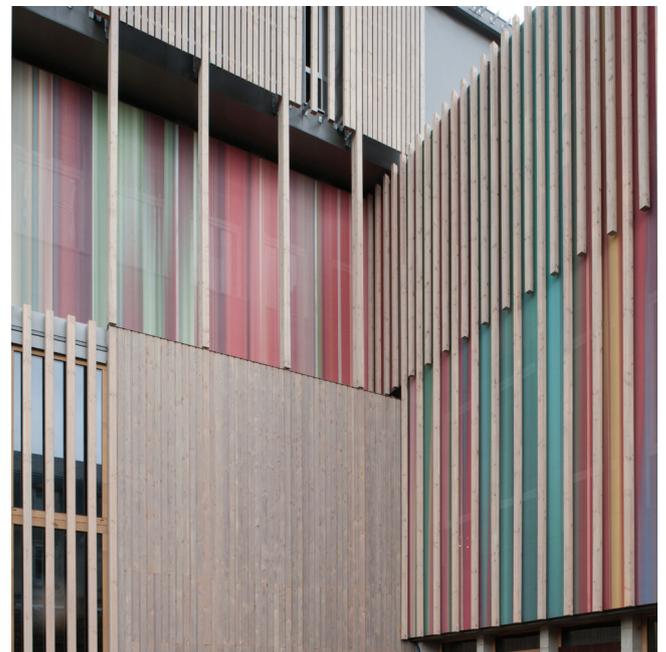
Installation of the administration

#### Spring 2016

Building and exhibition areas layout.

#### June 2016

End of the exhibition layout and the transfer of the pieces of the collections to the reserves.



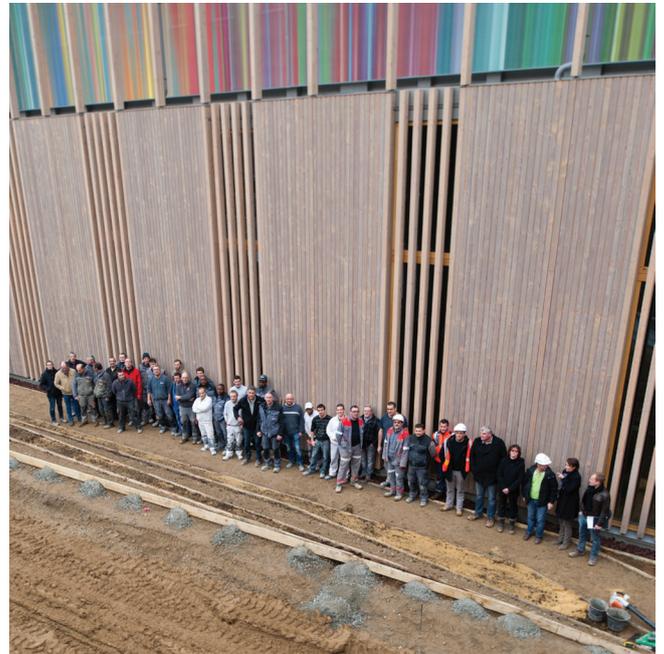
## Rehabilitation of the National School of Decorative Art : firms

### **Project management**

Société d'équipement du Limousin (SELI)  
Agence TERRENEUVE  
Atelier PAOLETTI&ROULAND  
Armelle Claude Paysagisme  
AXIO  
Cap Ingélec  
KHEPHREN  
ALTIA  
ACL  
Margaret Gray  
Art Rescue & Anaïs Ortiz  
BEG-ESOP SARL  
DEKRA industrial SAS  
VERITAS

### **Firms**

Eiffage construction Limousin  
Forézienne d'entreprises  
SSA Thibault  
SARL Tradibat Centre  
SAS AMPEN  
SAS SGB - BRAND France  
GECAPÉ Sud  
SARL Couvréa  
SAS GUYOT & associés  
SARL JFC Ravalement  
Besse échafaudages  
ACS Production  
SAS Naudon Mathé Frères  
SARL F.C. Menuiserie  
SARL Viallant Loge  
SARL DENIOT entreprises Infralbois  
Entreprise Berthon Éric  
Cadillon SARL  
BRL SUCLA  
Didier Paroton SAS  
SNEE Entreprise  
Hervé Thermique Limoges  
SARL BATITHERM  
SAS Tôlerie industrielle  
SYNERGIS (Jacques Roux services)  
SEIE  
CALO 87  
SAS ASTREM  
SARL AMCE  
SAS EUROVIA Poitou-Charentes Limousin  
Creuse Paysage SARL - LesBojardins  
Bruynzeel rangement SAS  
JIPANCO / Antoine Fontaine  
Entreprise Reymond  
Cadmos  
Œil de Lynx



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*Crédits :*

1. Beginning of the museography, section The Hands of Aubusson, March 2016. © TERRENEUVE.
2. The colourful frontwalls. © TERRENEUVE.
3. End of works photo with the workers. © TERRENEUVE.

## STAKEHOLDERS & PARTNERS

### Cité internationale de la tapisserie

#### Co-Presidents

Jean-Jacques Lozach, Valérie Simonet

#### Vice-Presidents

Michel Moine, Éric Correia

#### Director

Emmanuel Gérard

#### Curator

Bruno Ythier

#### Administration

Christophe Jamot, Viviane Jullien, Rémi Requet

#### Scenography, museography

Dominique Sallanon

#### Documentation

Catherine Giraud

#### Communications

Cécile Durant

#### Webmaster

Séverine David

#### Public division

Dorothee Toty

#### Collections management

Anne-Lise Chenesseau, Karine Ringuélet

#### Staff of the museum

Christine Lacour, Édith Peyronneau,

Marie-France Pinguet, Fabrice Santinon

### 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-Cha-

rentes

Departmental Council of Creuse

Community of Communes Creuse Grand Sud

GRETA - Creuse

### 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 Asso-

ciation 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'Arrondis-

sement in Aubusson (MEFAA)

Arachné network

Mobilier national

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

Crédit Agricole - Pays de France Foundation

Fondation Bettencourt-Schueller Foundation

Atelier de Tôlerie du Limousin

### Sponsors for cultural and scientific programming

Groupe La Poste - Fondation d'entreprise La Poste

Fondation SNCF - Direction Régionale SNCF

Hermès Foundation

Conny-Maeva Foundation

Heritage Foundation

Caisse d'Épargne et de Prévoyance d'Auvergne

et du Limousin

Mrs Francine Ortiz

Atelier de Tôlerie du Limousin

Codéchamp

NETTO - Intermarché Aubusson et Felletin

Carrefour Market Aubusson

Eurovia (Aubusson)

Club des entrepreneurs du pays sud-creusois

Société des Amis de la Cité de la tapisserie et de

son musée

### 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)

annexes

VISUALS FOR THE PRESS

Non-exhaustive list.

The other visuals presented in this folder are available on demand.

Contact :

cecile.durant@cite-tapisserie.fr.



Millefleurs à la licorne ("Millefleurs with the unicorn"), tapestry, XV<sup>th</sup> century.  
© Éric Roger / Cité internationale de la tapisserie.



Verdure à feuilles de chou ("Verdure with cabbage leaves"), tapestry, XVI<sup>th</sup> century.  
© Éric Roger / Cité internationale de la tapisserie.



Verdure fine aux armes du Comte de Brühl ("Verdure with Earl of Brühl's coat of arms"), tapestry, XVIII<sup>th</sup> century.  
© Éric Roger / Cité internationale de la tapisserie.



Les mains ("The Hands"), after Le Corbusier.  
© Manzara - Claire Tabbagh / Cité internationale de la tapisserie.



L'Oiseau ("The Bird"), after Georges Braque.  
© Éric Roger / Cité internationale de la tapisserie.



Rythmes I, after Robert Delaunay. Deposit of the Musée National d'Art Moderne - Centre Pompidou (Paris).  
© Manzara - Claire Tabbagh / Cité internationale de la tapisserie.



Méandres ("Meanderings"), after Victor Vasarely.  
© Manzara - Claire Tabbagh / Cité internationale de la tapisserie.



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



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



Panoramique polyphonique ("Polyphonic Panoramic"), after Cécile Le Talec. Woven by Atelier A2 (Aubusson) © Éric Roger / Cité internationale de la tapisserie.



Melancholia I, after Marc Bauer. Woven by Patrick Guillot (Aubusson) © Éric Roger / Cité internationale de la tapisserie.



Untitled, after Mathieu Mercier. Woven by Atelier Legoueix (Aubusson) © Éric Roger / Cité internationale de la tapisserie.



Confluentia, after Bina Baitel. Woven by Françoise Vernaudeau (Nouzerines). © Éric Roger / Cité internationale de la tapisserie.



La famille dans la joyeuse verdure ("The family in joyful verdure"), by Leo Chiachio & Daniel Giannone.  
© Chiachio&Giannone / Cité internationale de la tapisserie.



The Cité by TERRENEUVE architecture studio.  
© TERRENEUVE.



The Tapestry Nave.  
© TERRENEUVE.



The colourful canvas on the frontwalls.  
© TERRENEUVE.



The Tapestry Nave (exhibition project)  
© ATELIER PAOLETTI&ROULAND.

## PRACTICAL INFORMATION & CONTACTS

### Opening hours

**From february to June and September to December**

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 7 €**

**Reduced rate 5 € :**

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**

25 € groups from 10 to 15 persons

35 € groups from 16 to 50 persons

### Getting 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.

### Contact information

**General information**

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*Public entrance*

Rue Williams-Dumazet

23200 AUBUSSON (France)

### The Cité internationale de la tapisserie on the web

[www.cite-tapisserie.fr](http://www.cite-tapisserie.fr)

Facebook : Cité internationale de la tapisserie  
Aubusson

Twitter : @CiteTapisserie

Youtube : [youtube.com/CitArtAubusson](https://www.youtube.com/CitArtAubusson)

Pinterest : [pinterest.com/citetapisserie](https://www.pinterest.com/citetapisserie)

