

# ORIGINS

## 15<sup>th</sup> CENTURY

The origin of La Marche tapestries (region of Aubusson and Felletin) remains obscure. Written records from 1457 onwards in Felletin suggest that an ancient local activity of manufacturing woollen fabric and blankets could have given rise to specialisation in tapestry.

The origins of tapestry in the region has long been attributed to the Arab world, some linking it to an old legend evoking a troop of Saracens lost after the battle of 732, where Charles Martel managed to prevent Islamic expansion into Europe.

Other writers, such as George Sand, date their hypotheses back to the end of the 15<sup>th</sup> century; to the exile of the Ottoman Sultan Cem to Bourganeuf (40 km from Aubusson), who brought Turkish weaving workshops with him.

Others suggest that these origins could be found by looking into the alliances formed between Flemish families and the lords of La Marche, as they were influential in weavers from Arras and Hainaut moving to Aubusson and Felletin during the 14<sup>th</sup> and 15<sup>th</sup> centuries.

1

1480-1510

**MILLEFLEURS À LA LICORNE  
(“MILLEFLEURS WITH THE  
UNICORN”)**

**Unicorn presenting the Chabannes family coat of arms**

**Weaver: Atelier de la Marche (Aubusson region)**

**Low-warp tapestry, wool**

**4 warp threads/cm**

Cité internationale de la tapisserie. Inv. No. 2016.1.1

(Acquired with the aid of the Heritage Fund of the Ministry of Culture and the sponsorship of the company Codéchamp)

This work is the oldest tapestry made in La Marche (Aubusson region) known to date. A unicorn is depicted in its heraldic form (standing profile), carrying the red Chabannes family coat of arms (sejant-rampant crowned lion) in its left hoof and a knight's helm topped with a little lion in its right hoof. The millefleur ("thousand flowers") background is typical of this period, however the extreme geometric placing of the flowers and foliage is unique to this tapestry. These front-facing patterns organised in staggered vertical bands visually create an almost honeycomb effect. The weaving is both rustic and highly precise. The interruption of the decoration at the edge of the tapestry indicates that the general composition was originally intended to be larger.

If the name of Antoine de Chabannes, born in 1408 and Joan of Arc's comrade in arms, has been hinted as a patron, the coat of arms instead indicates Jean de Chabannes, born in 1464, who fought in Italy with François I. The knight's helmet is surmounted by a small upright animal, a heraldic lion corresponding to the knight Jean who was known as "The Little Lion".

2

circa 1510-1520

**LES MUSICIENNES**  
(*"THE MUSICIANS"*)

**Weaver: Atelier de la Marche (Aubusson region)**  
**Low-warp tapestry, wool and linen**  
**4 warp threads/cm**

Cité internationale de la tapisserie. Inv. No. 2020.11.1.  
(Acquired with the aid of FRAM Nouvelle-Aquitaine)

At the beginning of the 16th century, the Marchois cartonniers enlarged their designs from engravings and placed them against backdrops, which they reused from one tapestry to the next.

Four musicians stand here against a backdrop of hills and a bed of millefleurs. Great attention was paid by the weavers to the representation of the fabrics that make up the characters' clothing. For example, silk and even linen threads were used to create the transparency and shine of the light fabrics that adorn the collars and cuffs of the dresses. The cartonniers also sought to render certain anatomical details realistically, such as the swollen cheek of one of the musicians as she blows into her instrument.

# VERDURES OF CABBAGE LEAVES 16<sup>th</sup> CENTURY

Around 1530, a new genre of tapestries appeared, first in Flanders, and then in the Aubusson region: *verdures* “of cabbage leaves”, “of large leaves”, “of upside down leaves” or “of *Aristolochia*”.

The main focus of these tapestries is wild nature, with its mysterious and inhospitable character, populated by real or fantasy animals.

Civilisation is always depicted in the distance by the presence of dwellings, whilst the centre of the image is overrun by imposing foliage, fighting scenes and the appearance of wild animals.

In the foreground, the foliage generally illustrates a more hospitable verge, often with the presence of pruned trees, fruit trees and little flowers.

These tapestries do not feature human figures, but remain the illustration of an impenetrable nature where the plant and animal kingdom is on the border of that of men.

Other works in this style can also be found in the region, notably at the Château de La Trémolière in Anglards-de-Salers in Cantal.

3

16<sup>th</sup> century

**VERDURE AUX ANIMAUX  
FANTASTIQUES**  
(“*VERDURE WITH FANTASTIC  
ANIMALS*”)

**Weaver: Atelier de la Marche (Aubusson region)**

**Low-warp tapestry, wool**

On loan from Hugues Helfer

Cabbage-leaf greeneries readily mix real and imaginary fauna. Here, a dragon mingles with what appears to be a lioness attacking a stag and a hind. The large birthwort leaves provide a green setting that partly conceals the scene from our eyes.

The tapestry’s border is also typical of 16th-century Marchois workshops: garlands of flowers and fruits encircling rabbits and sometimes birds. The lower corners are decorated with miniature vases.

# TAPESTRIES WITH HUNTING SCENES

## 17<sup>th</sup> CENTURY

Tapestries with hunting scenes started to develop in Aubusson at the very beginning of the 17th century. The cartonniers were inspired by the numerous engravings that were available on the subject, in particular those of the Flemish painter Johannes Stradanus (1523-1605). This short-lived fashion seems unlikely to have lasted beyond the first quarter of the 17th century.

4

**First quarter of the 17<sup>th</sup> century**

**CHASSE AU RENARD ET AU  
LIÈVRE  
("HARE AND FOX HUNTING")**

**Artist : Johannes Stradanus (1523-1605)**

**Weaver: Atelier de la Marche (Aubusson region)**

**Low-warp tapestry, wool**

Cité internationale de la tapisserie. Inv. No. 2021.18.1

Here, a hare and fox hunt has been adapted from a composition by Johannes Stradanus. The hare, running away from the dogs in the lower right-hand corner, was lost when the tapestry was reduced in size, possibly because its borders were damaged or to make it fit a specific location.

5

**First quarter of the 17<sup>th</sup> century**

**CHASSE À L'ÉLÉPHANT  
("ELEPHANT HUNTING")**

**Artist : Johannes Stradanus (1523-1605)**

**Weaver: Atelier de la Marche (Aubusson region)**

**Low-warp tapestry, wool and silk**

Cité internationale de la tapisserie. Inv. No. 2021.18.2

We find the Flemish painter Johannes Stradanus in this elephant hunt. Although the hunters are dressed in a European style, the palm trees suggest a more exotic vegetation. Two elephants are shot in the foreground while a third one runs away in the background. This third animal, which is particularly expressive, is an addition by the cartonniers to Stradanus' original composition, which normally depicts several elephants heading towards the undergrowth.

# HANGINGS

## 17<sup>th</sup> CENTURY

A *tenture* (hanging) is a series of tapestries on the same theme or story. These weavings, often made up of 3 to 8 pieces, can comprise more than 12 to 14 assorted tapestries.

A woollen hanging not only serves as a lavish decoration for a home, but it also helps keep the inside of a room warm and protects it against the cooling properties of stone. The style of representations presents similarities from one piece to another and in particular with regard to the borders. The set can easily be moved to another location. The scale of the woven surfaces allows a whole story to be told (biblical, mythological or literary stories). Since the 16<sup>th</sup> century, etchings and paintings have served as models for tapestries produced in the Aubusson region.



6

1655

## L'EMPOISONNEMENT DE CAMMA ET DE SYNORIX AU TEMPLE DE DIANA

(*"THE POISONING OF CAMMA AND SYNORIX AT THE TEMPLE OF DIANA"*)

**Artist: Isaac Moillon (1641-1673), Painter of the King**  
Oil on canvas

On loan from the Centre des Monuments Nationaux, Château de Villeneuve-Lembron. Inv. No. VIL1987200055

The subject of Camma and Synorix is taken from the literary collection of Plutarch (46-125) *Moral and Mixed Works, On the Bravery of Women*, translated from Greek to French by Jacques Amyot in 1572.

Camma is a princess of Galatia (ancient Greek province, present-day centre of Turkey), priestess of Diana, whose husband Sinatus was killed by the tetrarch (governor) Synorix, who claimed her for marriage. Camma feigns acceptance, but on her wedding day, in Diana's temple, she makes Synorix drink a cup of poisoned mead after drinking it herself.

In this painting, Synorix, crowned with flowers, has just drunk from the cup, he collapses like a disjointed puppet in the arms of a servant. Camma looks at him, as his body distorts. Camma's poisoning happens shortly after that of Synorix. In the centre, the statue of Diana sits above the lit altar. A black sheep adorned with a garland of flowers had been prepared for sacrifice for the wedding. *The work is dated and signed at the foot of the altar "Moillon, In, et, Fécit, Anno, Doñ, 1655"*.

7

1653-1655

## THÉAGÈNE ET CHARICLÉE EN PRISON (*"THEAGENES AND CHARICLEA IN PRISON"*)

**Artist: Isaac Moillon (1641-1673), Painter of the King**  
Oil on canvas

Cité internationale de la tapisserie. Inv. No. 2009.13.1  
(Acquired with the aid of FRAM Limousin)

In *Aethiopica*, a Greek novel by Heliodorus of Emesa written in the 3rd or 4th century, Theagenes, a young Thessalian, and Chariclea, an Ethiopian princess, are two lovers who meet Athens. Their adventures will take them from Egypt to Ethiopia and even through a Persian prison. The novel was relatively successful in France following its translation by Jacques Amyot in 1547.

This painting could have been a tapestry model, however no weaving has been identified to date.



8

17<sup>th</sup> century

## LES AMOURS DE PÂRIS ET HÉ- LÈNE

(“THE LOVES OF PARIS AND  
HELEN”)

**Artist:** Isaac Moillon (1641-1673), Painter of the King  
**Weaver:** Aubusson workshop (unidentified) Low-warp  
tapestry, wool

6 warp threads/cm

Dépôt du Musée du Louvre. N° inv. OAR 78

This hanging of Paris and Helen, taken from the Iliad by the Greek poet Homer, tells the story of the Trojan War, the triggering episode of which is the abduction of Helen, wife of Menelaus, king of Sparta, by Paris, a Trojan prince. This scene takes place after a fight between Menelaus and Paris in which the Trojan prince was protected by the goddess Venus.

The work was recovered at the end of the Second World War and stored at the Office for Private Property and Interests (OBIP) pending its return to its rightful owners. You can access the Rose Valland ministerial database dedicated to the National Museums Recovery (MNR) on the [pop.culture.gouv.fr](http://pop.culture.gouv.fr) website.

9

17<sup>th</sup> century

**MÉNÉLAS RETROUVANT  
HÉLÈNE LORS DE L'INCENDIE  
DE TROIE**

**(“MENE LAUS FINDING HELEN AT THE  
BURNING OF TROY”)**

**Hanging: Tapestry of the story of Paris and Helen**

**Artist: Isaac Moillon (1641-1673), Painter of the King**

**Weaver: Aubusson workshop (unidentified)**

**Low-warp tapestry, wool and silk**

**7 warp threads/cm**

**Cité internationale de la tapisserie. Inv. No. 2004.5.1**

This scene from the writings of Quintus of Smyrna (The Sequel to Homer, TIII Book XIV), illustrates the reunion of Menelaus and Helen during the capture of Troy by the Greeks. The famous Trojan horse that allowed the Greeks to enter the city is visible in the background. This ruse was Odysseus' idea, who is shown here on the right protecting Helen. Two of Helen's followers, standing slightly back, watch the scene.

The king's painter, Isaac Moillon, has chosen a seldom represented episode from the history of the Trojan War.

10

17<sup>th</sup> century

**LE CHRISME APPARAÎT À  
L'EMPEREUR CONSTANTIN LE  
GRAND  
(THE CHRISMON APPEARS TO  
EMPEROR CONSTANTINE  
THE GREAT)**

**Artist: Unknown.**

**Weaver: Atelier de la Marche (Aubusson region)**

**Low-warp tapestry, wool**

**5 warp threads/cm**

**Cité internationale de la tapisserie. N° inv 2000.3.1**

Christianity was a major source of inspiration in the 17th century and numerous wall hangings depicted the lives of saints or important episodes in Christian history. Such is the case with this tapestry, which portrays the Roman emperor Constantine I receiving the vision of Christ's monogram, the "Chrismon", which appears to him in the sky.

The story of Constantine I, emperor from 272 to 337 AD, was the subject of several hangings woven by the Aubusson workshops. These works usually highlight the policy of religious tolerance implemented by Constantine regarding Christianity, which was still subject to persecution in the Roman Empire, as well as his own conversion. The legend of the Chrismon's appearance to the emperor was presented as a founding episode of his policy.

11

17<sup>th</sup> century

## RENAUD AND ARMIDE

**Hanging:** Tapestry of the story of Renaud and Armide

**Artist:** Simon Vouet (1590-1649)

**Weaver:** F. Matheyron workshop ?

**Low-warp tapestry, wool and silk**

Cité internationale de la tapisserie. Inv. No. 2011.6.1

In the 17th century, literary works were a major source of inspiration for wall hangings. This tapestry represents a scene from *Jerusalem Delivered*, a poem written in the 16th century by Torquato Tasso (1544-1595). This work recounts invented episodes from the first Crusade led in the 11th century by Godfrey of Bouillon. Among them is the story of the magician Armide who holds the knight Renaud prisoner in her garden after administering a love filter. It is this scene that is represented here.

# THE ROYAL MANUFACTURE OF AUBUSSON

## 17<sup>th</sup> CENTURY

In 1664, the royal administration (on orders from superintendent Colbert) called upon the Aubusson merchant-manufacturers to make improvements to the tapestry manufacturing process.

Meetings followed, which resulted in *Ordinances and statutes for the tapestry merchants, masters and workers of the town of Aubusson* being drafted on 19 May 1665, established by Louis XIV in July of that year.

### RULES WERE ESTABLISHED:

- A minimum apprenticeship of 3 years, followed by 4 years of *compagnonnage* (mentoring) prior to mastery;
- *Jurés gardes* ("sworn supervisors") were assigned to control the quality of raw materials and finished products, as well as managing models;
- The king promised to provide Aubusson with a painter and dyer (which took a long time to materialise);
- A trademark was woven into the borders, "MRDA" for Royal Manufacture of Aubusson;
- Henceforth, all tapestries were to be set in a blue border.

Rather than gathering all producers to form one large manufacture, Colbert authorised every workshop in Aubusson to inscribe *MANUFACTURE ROYALE DE TAPISSERIES* ("ROYAL TAPESTRY MANUFACTURER" ) in large letters above their door.

12

18<sup>th</sup> century

## LES FEMMES SAVANTES

**Artist: Charles Coypel**

**Weaver: Woven in Berlin (Germany) by Charles Vigne  
Aubusson workshop**

**Low-warp tapestry, wool and silk**

Cité internationale de la tapisserie. Inv. No. 2020.9.1

(Acquired with the help of the Heritage Fund and the FRAM Nouvelle-Aquitaine)

After the revocation of the Edict of Nantes, the Aubusson weaver Charles Vigne settled in Berlin and wove a series of tapestries based on Charles Coypel's drawings of Molière's comedies. Here, it is the Femmes Savantes (the Learned Ladies). Philaminte, her sister-in-law Bélise and her eldest daughter Armante are portrayed as being subjugated by Trissotin, the false scholar who reads to them whilst trying to take over their fortune. Henriette, Philaminte's youngest daughter, who has been forced to listen, does not hide her boredom on the right of the composition.

In Charles Coypel's original drawing, the scene takes place in a closed interior, but the cartonnier chose to open the composition onto a garden, thus adding depth to the weave and adapting the drawing to the more monumental format of the tapestry.

# EMIGRATION DURING THE REVOCATION OF THE EDICT OF NANTES 17<sup>th</sup> CENTURY

During the 17th century, in the space of a few decades, Aubusson and Felletin began to distinguish themselves: Felletin stayed loyal to Catholicism, whilst many people in Aubusson adopted the Protestant religion.

The Edict of Nantes, signed by Henry IV in 1598, allowed free practice of Protestantism, but its revocation by Louis XIV on 22 October 1685 meant that those who refused to renounce their faith were forced into exile.

Such was the fate of more than 200 Aubusson weavers and their families, who fled to Switzerland (especially to the region of Bern), and to Germany. In Berlin, the Barraband family wove cartoons from Beauvais based on designs by Louis XIV's ornamentalists.

Also in Berlin, Charles Vigne wove a series of Molière's comedies based on engravings by Charles Coypel, among other things. Near Nuremberg, the Deschazeaux family settled in Erlangen, the Claravaux and Peux weaves settled in Schwabach, and the Mercier weavers settled in Dresden.

Aubusson also lost networks of exchanges with the Protestants settled in Paris who favoured trade as well as the circulation of works by contemporary artists from the capital to Creuse.

This shock weakened the quality and quantity of production in Aubusson over the course of around forty years, until the royal manufacture reform was initiated by public authorities in 1726.



13

1750

**GRANDE VERDURE AUX ARMES  
DE BRÜHL**  
(“*LARGE VERDURE WITH THE  
COAT OF ARMS OF THE COUNT OF BRÜHL*”)

**Artist: Jean-Joseph Dumons (1687-1779)**

**Weaver: P. Montezzer workshop, Aubusson**

**Low-warp tapestry, wool and silk**

**6 warp threads/cm**

**Cité internationale de la tapisserie. Inv. No. 2017.6.1**

**(Acquired with the aid of FRAM Nouvelle-Aquitaine)**

The cartoon for this tapestry was created by Jean-Joseph Dumons, from Tulle, who was the first “Painter of the King” assigned to Aubusson from 1731 to 1755. Dumons was directly inspired here by the works of Jean-Baptiste Oudry (1686-1755).

This work, with remarkably well-conserved colour, illustrates Aubusson production’s spectacular effort in pursuit of quality post 1731.

This tapestry was commissioned by Count Heinrich von Brühl (1700-1763), the rich and powerful Prime Minister of King Augustus III of Poland. Count von Brühl was an aesthete and a great art collector. His coat of arms can be seen at the top of the tapestry.

This order shows the interest of the great European aristocracy in the pieces produced by the Aubusson workshops and goes against the idea that the most prestigious clients preferred to buy from Beauvais or Brussels.

# FINE TAPESTRIES FOR INTERNATIONAL TRADE 18<sup>th</sup> CENTURY

## REFORM OF THE ROYAL MANUFACTURE

Subsequent to the revocation of the Edict of Nantes, manufacturing was in very bad shape: weaving and dye quality was poor and cartoons were of a low artistic level.

During the 1720s, the royal administration worked together with the profession to implement a radical reform of the royal manufacture which resulted in new statutes in 1731. This led to a real rise in the technical, artistic and commercial aspects of manufacturing which radiated through the whole of Europe.

A “Painter of the King” was finally assigned to Aubusson to bring the region new cartoons every year inspired by current artistic trends in Paris.

The revived prosperity quickly encouraged manufacturers to produce their own templates, thus broadening the artistic spectrum.

# TAPESTRY IN THE 18<sup>th</sup> CENTURY

In the 18th century, high quality tapestries were produced for a European clientèle. This commercial dimension stemmed from the intensification of international trade which characterised the Age of Enlightenment and responded to a precise demand for luxury furnishings: landscape tapestries (verdures) enlivened by animals and figures, rugs and seat upholstery.

Fashion had changed, interior decoration favoured woodwork and draped mirrors. Yet Aubusson's upholsterers (known as "weavers" today) were facing increasing demand because tapestry was a luxury item that adapted and responded perfectly to current tastes.

Tapestry was an art form whose evolutions were linked to those of drawing and painting. It could also be manufactured and duplicated. Aubusson's upholsterers were in competition with those in Paris but they were supported by merchants; they sold their products at fairs, peddling and depositing their wares in major cities in France and abroad.

**14****18<sup>th</sup> century****MONTEZUMA ET CORTÉS  
("MONTEZUMA AND CORTÉS")****Artist: unknown.****Weaver: Aubusson workshop  
(unidentified: Picon or Jeaucour?)****Low-warp tapestry, wool and silk****6-8 warp threads/cm****Cité internationale de la tapisserie. Inv. No. 99.4.1**

This tapestry is an example of the fine weavings made in Aubusson in the 18th century (perhaps here by the Picon or Jeaucour manufacturers).

The figures are Hernán Cortés on the right, the Spaniard who conquered present-day Mexico in 1519 (land of the powerful Aztec civilization), and Montezuma (or Moctezuma) on the left, the Aztec leader who will be defeated. Their names are woven at the bottom of the tapestry.

The men, holding hands, are depicted at a peaceful meeting. They are depicted at actual size with a certain realism and wearing the costumes of important men. However, make no mistake, Cortés wears a feathered of nobility but Montezuma's fur coat does not reflect Mexico's warm climate, any more than the foliage in the background, which is typically the same as that of tapestries illustrating stylised European landscapes from the 17<sup>th</sup> and 18<sup>th</sup> centuries.

A meeting of the old and the new worlds, this subject responds to the craze that manifests itself in distant countries from the end of the 17th century and which developed in the 18th century, with exotic foliage or chinoiserie.

**15****second half of the 18<sup>th</sup> century****CANAPÉ****Louis XVI style canapé (antique settee), stamped by  
Lelarge, family of Parisian cabinetmakers in the 18<sup>th</sup>  
century****Weaver: Aubusson workshop****Low-warp tapestry, wool and silk****7 warp threads/cm****On loan from the collection of the Musée des Tissus et des Arts  
décoratifs, Lyon. Inv. No. MAD 151**

This canapé is a variation for *alentours* wall tapestry furnishings (see No. 18).

It presents a scene of pastoral amusements on the backrest and hunting scene on the seat.

16

circa 1760-1770

## LEAD FROM THE ROYAL MANUFACTURE OF AUBUSSON

**Material: lead**

Cité internationale de la tapisserie. Inv. No. 2019.8.8  
(Acquired with the aid of FRAM Nouvelle Aquitaine)

This lead is the only one in French public collections. It was affixed by the *jurés gardes* of the Royal Manufacture of Aubusson in order to guarantee the quality and authenticity of tapestries produced.

17

1735

## ADAM ET ÈVE ("ADAM AND EVE")

**Artist: Jean-Joseph Dumons (1687-1779)**

**Oil on canvas, 1735**

Musée du Louvre, on loan to the École nationale supérieure des  
Beaux-Arts in Paris

Louvre Inv. No.: 4282 ; ENSBA Inv. No.: MRA 116

Jean-Joseph Dumons was the "Painter of the King" of the Aubusson tapestry manufacture.

This painting is the artist's reception piece, which allowed him to officially enter into l'Académie Royale de Peinture et de Sculpture.

18

second half of the 18<sup>th</sup> century

**LA FONTAINE DE L'AMOUR  
OU LES CHARMES DE LA VIE  
CHAMPÊTRE**

**(“THE FOUNTAIN OF LOVE OR THE CHARMS  
OF COUNTRY LIFE”)**

**Cartoon for tapestry**

**Cartoonist and upholsterer: Léonard Roby, Aubusson.**

**Based on a work by François Boucher (1703-1770)**

**Grisaille cartoon composed of thirteen bands**

**Cité internationale de la tapisserie. Inv. No. 91.1.1.1**

This cartoon for tapestry is taken from the engraving *Les charmes de la vie champêtre*, based the painting by François Boucher in the Louvre. The moulded frame of the painting seems to be suspended by a ribbon on a damask fabric, decorated with scrolls, garlands of flowers, trophies and vases.

*The name of the cartoonist, Roby, is written in reverse capital letters on the cartoon.* A tapestry made from this cartoon is in Bantry House in Cork, Ireland. It belongs to a series of three pieces and a narrow panel that would have been offered to Marie-Antoinette for her wedding, then installed in the Petit Trianon.

19

second half of the 18<sup>th</sup> century

**TAPISSERIE « À ALENTOURS »  
AVEC TROIS MÉDAILLONS À  
SCÈNES GALANTES**

**(“ALENTOURS TAPESTRY WITH THREE ME-  
DALLIONS DEPICTING GALLANT SCENES”)**

**Artist: unknown.**

**Weaver: Aubusson workshop (unidentified)**

**Low-warp tapestry, wool and silk**

**9 warp threads/cm**

**Cité internationale de la tapisserie. Inv. No. 98.7.1**

**(Acquired with the aid of FRAM Limousin)**

This tapestry, originally intended to be bordered by a wooden frame, is a remarkable piece of finesse and delicacy. In the 18th century, in order to improve the supply and quality of production, three qualities of Aubusson tapestries were made, according to the fineness of the threads used. The most ordinary are single thread (about 3.5 warp threads/cm) and double thread (4 to 4.5 warp threads/cm), while the most meticulous is called *étaim* (6 to 6.5 warp threads/cm). Towards the middle of the century, a higher quality was added to satisfy the most demanding clientèle: *étaim fin*, sometimes also called silk background (between 7.5 and 9 warp threads/cm). The tapestry exhibited here is of this finest quality: *étaim fin*. The word *étaim* comes from *étamine* which describes is a thin and soft woollen fabric.

20

18<sup>th</sup> century

**UN COUPLE  
("A COUPLE")**

**Hanging:** 4<sup>th</sup> tapestry in a 5-piece series

**Artist:** Antoine Watteau (1684-1721)

**Weaver:** Atelier de la Marche (Aubusson region)

**Low-warp tapestry, wool and silk**

**7 warp threads/cm**

**Cité internationale de la tapisserie. Inv. No. 90.1.3**

This five-piece tapestry is based on the work of Jean-Antoine Watteau, a French painter known for his depictions of fêtes galantes. Watteau's work was reproduced by engravers after his death on the suggestion of his friend and collector Jean de Jullienne in collections. These engravings were then used as a model for the carton painters for this hanging.

The light-hearted subjects highlighted by 18th century tapestries can be found in this hanging: pastoral and gallant scenes set in idyllic and dreamy landscapes

21

18<sup>th</sup> century

**L'ENCHANTEUR OU DEUX  
JEUNES FILLES ÉCOUTANT UN  
MUSICIEN**

**("THE ENCHANTER OR TWO YOUNG GIRLS  
LISTENING TO A MUSICIAN")**

**Hanging:** 2<sup>nd</sup> tapestry in a 5-piece series

**Artist:** Antoine Watteau (1684-1721)

**Weaver:** Atelier de la Marche (Aubusson region)

**Low-warp tapestry, wool and silk**

**7 warp threads/cm**

**Cité internationale de la tapisserie. Inv. No. 90.1.2**

For this painting, entitled L'Enchanteur (The Enchanter), the painter of the card simplified the decoration present in the engraving to better highlight the characters.



22

18<sup>th</sup> century

**JEUNESSE**  
**(“YOUTH”)**

**Artist: Nicolas de Lancret (1690-1743)**

**Weaver: Atelier Picon, Aubusson**

**Low-warp tapestry, wool and silk**

**Cité internationale de la tapisserie. N° inv. 2022.6.1**

**(Acquired with the aid of FRAM Nouvelle-Aquitaine)**

Following the reform of the Royal Manufactory, the Aubusson workshops were regularly supplied with cartoons by one of the King's painters. There were six such works to be woven every year but this was not enough to fully occupy the workshops, which were constantly seeking to acquire new models, as is evidenced by this tapestry. It was created by the Picon workshop, based on a series of four paintings by Nicolas de Lancret depicting the four ages of Man: childhood, adolescence, youth and old age. These works circulated in the form of engravings, enabling their adaptation as tapestries by the Aubusson and Felletin workshops.

The young people, depicted in a pastoral setting, are indulging in love play and the game of popinjay, which consists of shooting arrows at a wooden or cardboard bird set at the top of a pole.

# RUGS, TAPESTRIES AND FURNITURE, IN LARGE AND NEW MANUFACTURES 19<sup>th</sup> CENTURY

The revolutionary period provoked a strong economic crisis, but the recovery from the beginning of the 19th century was spectacular. Large manufactures were developing, bringing together for the first time all the know-how necessary for making rugs and tapestries, from painting cartoons/models and dyeing to weaving.

The Sallandrouze family was responsible for this industrialisation, owning the first large company. The century was thus characterised by large establishments, which would henceforth dominate the smaller workshops and leave an architectural footprint in the city.

With constant growth since the middle of the 18<sup>th</sup> century, the production of rugs using a knotted stitch and of low-pile rugs exceeded that of wall tapestries. The production of furniture weavings (trimmings for armchairs, canapés, curtains, fireplace screens, etc.) also saw a sharp increase.

Paradoxically, the history of rugs and of tapestries in the 19<sup>th</sup> century remained to be written, with a still largely unknown eclectic production.

23

19<sup>th</sup> century

**PORTIÈRE AU VASE ET AUX  
OISEAUX  
(ORNAMENTAL DOOR HANGING  
WITH VASE AND BIRDS)**

**Artist : Jean-Baptiste Amédée Couder (1797-1864)**

**Weaver : Michel-Médard Bellat Manufacture**

**Low-warp tapestry, metal thread**

**Cité internationale de la tapisserie. No inv. 2018.11.1**

In the 1830s, the Sallandrouze de Lamornaix Manufactory sought to bring wall tapestries back into fashion through a format adapted to the pockets of a middle-class clientele: portieres or door hangings. These tapestries, taller than they are wide, met with great success and most of Aubusson's manufactories set themselves to producing them.

This door hanging was woven by the Michel-Médard Bellat Manufactory in Aubusson, based on a drawing by Amédée Couder. The quality of the weaving, which includes a great many metal threads, shows that great care was taken over its creation. It is certainly a work with which Bellat hoped to obtain a medal at one of the many exhibitions held in the 19th century, in this case, possibly the 1844 Industrial Products Exhibition.

**Jean-Louis-Théodore Rogier Manufacture****Artists : Georges Zipélius (1808-1890) and Jacques-Louis de La Hamayde de Saint-Ange (1780-1860)****Watercolour on paper**

Cité Internationale de la Tapisserie Collection. Inv. no. 98.2.1

Acquired with the support of the Heritage Fund

This album contains drawings by Georges Zipélius and Jacques-Louis de La Hamayde de Saint-Ange intended to serve as models for carpets and rugs. They were provided with a lavish binding by Jean-Louis-Théodore Rogier, evidence of the value that manufactories placed upon such models.

Jean-Louis-Théodore Rogier certainly inherited these drawings from his father Guillaume Rogier, who teamed up with Jean Sallandrouze de Lamornaix at the very beginning of the 19th century to found one of the first Aubusson manufactories. Jean Sallandrouze attached particular importance to the search for new models, possibly spotting Georges Zipélius, a young artist specialising in wallpapers, at the 1823 Industrial Products Exhibition. Jacques-Louis de la Hamayde de Saint-Ange was an old friend of Jean Sallandrouze, whose funerary monument he was eventually to design. He worked for the Jean Sallandrouze manufactory's founder as well as for his son and successor Charles Sallandrouze.

25

1844

## TAPIS À L'ÉLÉPHANT OU L'ASIE ("ASIAN ELEPHANT RUG")

**Artist:** Jean-Baptiste Amédée Couder (1797-1864)

**Tapestry:** Sallandrouze Manufacture, Aubusson, 1844

**Low-warp tapestry, wool, metallic thread**

**6 warp threads/cm**

On loan from the Musée du Louvre, Paris. Inv. No. OA 11775

Donation from the Simone and Cino del Duca Foundation, 1995

The Elephant Carpet is an unusual work presented at the 1844 Exhibition of Industrial Products by Alexis Sallandrouze, first cousin of Charles Sallandrouze de Lamornaix, head of the Sallandrouze de Lamornaix factory in Aubusson: Alexis Sallandrouze's small workshop probably did not have the capacity to produce such a work and was certainly used as a front. Charles Sallandrouze probably refused to assume authorship of the work because of its "shocking" nature: to depict a figurative scene with a reading direction on a carpet was tantamount to questioning classical art theory.

Because of the presence of an Asian elephant, the work has sometimes been called *L'Asie* (Asia), but the Orient it depicts is a kind of exotic reverie for which the artist draws on many sources. The architectural setting is reminiscent of Islamic architecture. The capitals are copied from the Alhambra Palace in Granada, Spain.

**26****1850****GRANDE PORTIÈRE AUX ARMES  
DU ROYAUME-UN  
(“LARGE DOOR WITH THE  
UNITED KINGDOM’S COAT OF ARMS”)****Cartoon for tapestry****Artist: Jean-Baptiste Amédée Couder (1797-1864)****Painting, Gouache****Depository of the Conservatoire national des arts et métiers  
(CNAM). Inv. No.2021.4**

This painting by Amédée Couder was made for the Universal Exhibition in London in 1851 where it was most certainly exhibited by the Sallandrouze factory. The purpose of this type of work is to attract the eye and attention of visitors.

This design was also likely used as a model for a tapestry with the arms of England woven in the same period by the Sallandrouze factory.

**27****circa 1880****PORTRAIT OF JEAN-CHARLES  
DE CORDES****Artist: based on a 17th century portrait attributed to  
Pierre-Paul Rubens or Antoon Van Dyck****Weaver: Atelier Braquenié, Aubusson****Low-warp tapestry, wool****10 warp threads/cm****Cité internationale de la tapisserie. Inv. No. 2017.13.1****(Acquired with the aid of FRAM Nouvelle Aquitaine)**

This piece is a fine tapestry woven from an oil on wood in the Royal Museums of Fine Arts of Belgium: Portrait of Jean-Charles de Cordes painted by either Pierre-Paul Rubens or Antoon Van Dyck.

The composition on the tapestry is reversed from left right compared to the painting. The work illustrates the great know-how of the upholsterer *faiseur de chair* (flesh maker), skilled in modelling facial details with subtle gradients and great precision. In the 19th century, wall tapestries were made with fine threads and are very similar to copies of paintings. The illusion here is perfect. The arrival of chemical dyes, despite their low resistance to light, made it possible to intensify the hues and ensure the best care for this art directly related to the painting, but also made the conservation of the tapestries of this century particularly delicate.

The Braquenié Manufacture in Aubusson also wove the portrait of Jean-Charles de Cordes' wife, Jacqueline de Caestre (weaving location currently unknown).

# THE ÉCOLE NATIONALE DES ARTS DÉCORATIFS IN AUBUSSON 20<sup>th</sup> CENTURY

In 1884, the *École Municipale de Dessin d'Aubusson* (Aubusson Municipal School of Art), founded in the 18<sup>th</sup> century (during the movement of the royal tapestry manufacture reform), became the *École Nationale d'Art Décoratif* (National School of Decorative Art), to join those in Paris and Limoges, sharing the same director, Auguste Louvrièr de Lajolais (1829-1908). The Aubusson School relied on the professors in Paris for models for the two schools of the province. The School, also known as ENAD, played an important role in the renewal of the art and technique of tapestry making in the 20<sup>th</sup> century.

## LEARNING EXERCISES AT THE ÉCOLE NATIONALE D'ART DÉCORATIF IN AUBUSSON

**Weaver: Students of the École Nationale d'Art Décoratif in Aubusson**

**Low-warp tapestry, wool and silk**

Collection of the École Nationale d'Art Décoratif in Aubusson, state loan to the Cité internationale de la tapisserie

At the end of the 19th century, the *École Nationale d'Art Décoratif* in Aubusson taught fine weaving copying painting: the samples representing garlands of flowers on the lower part of the panel are examples here.

Above, the samples representing the feet as well as the profiles of women illustrate an evolution: at the beginning of the 20th century, Antoine-Marius Martin, director of the School was a key figure of the tapestry renewal with a simple style. The drapes and the volumes are rendered by a few shallow hatches, the colours are bright and few, the stitch is large (6 warp threads/cm and then 4 threads). These characteristics were revived with the techniques of the Marchoises tapestries (former region in Aubusson) from the 15th to the 17th century. They are completely opposed to the principles of woven paintings that developed in the 18th century and reached their peak in the 19th century.

The samples located at the top were made a little later and in this vain.



29

1914

VERDURE

**Artist: Édouard Degaine (1887 - 1967)**

**Weaver: Andraud workshop ?, Aubusson**

**Low-warp tapestry, wool**

**4 warp threads/cm**

On loan from the Musée des Arts Décoratifs, inv. PE 613 No Dep. D 2015.1.

A native of Creuse, Edouard Degaine was an eclectic artist. A restorer of antique furniture, painter and lacquerer, he was also a talented draughtsman. His works evidence his taste for African and Asian arts as well as his close relationship with cubism.

He designed his first tapestry cartoons at the Andraud workshop in Aubusson around 1913-1914. Degaine's compositions bear witness to his attention to the debates then ongoing in the world of tapestry as regards its relationship with painting. With Andraud, Degaine chose to distance himself resolutely from mimicking painting, delivering instead a series of experiments that long remained under wraps.

The abundant greenery that takes over the entire composition is reminiscent of Japanese prints as well as of the millefleurs and cabbage-leaf greeneries popular in the 16th century. An examination of the cartoon reveals clean shapes and weft beat-ups enabling reduction in numbers of colours. The triangular crosshatchings embed two colours, one inside the other, and create the illusion of a colour gradient as the beholder steps back from the tapestry.

30

**Circa 1930**

**IL PLEUT BERGÈRE  
(IT'S RAINING, SHEPHERDESS)**

**Artist: Antoine-Marius Martin (1869-1955)**

**Tapestry cartoon**

**Cité internationale de la tapisserie. N° inv. 2019.17.1**

**Donation from Jean-Mathieu Marsouin**

This cartoon was created by Antoine Marius-Martin, artist and director of Aubusson's National School of Decorative Art (ENAD) from 1917 to 1930. After taking up his position, he sought to make changes in the weaving techniques in use at the time: finesse of weave grain, weavers' imitation of painters' techniques, and multiplicity of colours. This cartoon is a perfect illustration of the approach he took in order to update weaving methods. He establishes areas of bold colours and indicates colour change areas with vertical lines in order to identify the parts to be crosshatched by the weaver. Martin entrusted the weaving of *Il pleut bergère* to the workshop run by François Faureau, one of his former pupils at ENAD. Two examples based on this cartoon were woven.

# INTERNATIONAL EXHIBITION PARIS 1925

## THE STALL OF THE ÉCOLE NATIONALE DES ARTS DÉCORATIFS IN AUBUSSON

In 1925, Antoine-Marius Martin, director of the Aubusson School, presented his research for the tapestry renewal at a stall at Le Grand Palais during the prestigious International Exhibition of Decorative Arts. There, the public discovered the students' completely innovative work. They were astonished by the large size of the threads that the students were using and could see the modernity of these young creations.

**31****1925****BERGÈRE  
(BERGÈRE ARMCHAIR)****Artist: Pierre Lahalle (1877-1956)****Weaver: Baudonnet, René (student), Ducroizet, Georges (student), Fougerol Maxime (student), Legatte Emilien (student), Rataat Marie (student), Aubusson****Low-warp tapestry, wool****Wood: Levard, Georges****Cité internationale de la tapisserie. N° inv. D 2012.2.11**

For the 1925 Exhibition, Antoine-Marius Martin had a drawing-room suite woven comprising a sofa, a pair of armchairs, a screen and this Bergère armchair, all based on drawings by Pierre Lahalle. The suite was the highlight of the presentation he had decided on for ENAD's stand at the 1925 Exhibition. He made use of the entire stand's layout in the preliminary architectural design.

The design is composed of a network of red cords and skittles in which sea-green foliage, red and cream roses and mauve and white dahlias flourish.

**32****1924****CHAT ET OISEAUX  
(CAT AND BIRDS)  
FIREPLACE SCREEN****Artist: Pierre Lahalle (1877-1956)****Weaver: École Nationale d'Art Décoratif d'Aubusson****Low-warp tapestry, wool****7.5 warp threads/cm****Gilded wood decorated with lacquer, the work of an unknown cabinetmaker based on LAHALLE & LEVARD****Collection of the École Nationale d'Art Décoratif in Aubusson, state loan to the Cité internationale de la tapisserie. N° inv. D 2012.2.24**

This model drawn by the architect Pierre Lahalle is a cartoon "à tons comptés". In the early 20th century, the National School of Decorative Art no longer used paintings directly as models, as had previously been the case. Paintings now served to create so-called "à tons comptés" tapestry cartoons, marking out the various coloured areas corresponding to the threads to be used.

33

Circa 1921

**MAQUETTE POUR LE TAPIS DU  
SALON LES LIBELLULES  
(MODEL FOR THE LES  
LIBELLULES SUITE CARPET)**

**Artist: Edmond Tapissier (1861-1943)**

**Gouache on paper**

Cité internationale de la tapisserie. N° inv. 2006.10.307

This carpet design, created circa 1921 by the painter Edmond Tapissier, served as a model for a knotted-pile carpet. It was custom-designed to match the contours of the bow window in the room it was intended for, which explains its cutaway shape.

The carpet woven from this design went with the Les Libellules (Dragonflies) drawing-room suite, a joint creation by the Beauvais National Manufactory and the Hamot Manufactory in Aubusson. An initial suite of furniture on the theme of dragonflies, composed of a screen, a sofa, two armchairs and two chairs, was woven by Beauvais between 1921 and 1923. Weaving of two armchairs and four more chairs was then carried out in Aubusson circa 1930 in order to complete the set.

The carpet, which was probably designed before the rest of the furniture, does not make use of the dragonfly motif, but integrates perfectly with the suite nonetheless, due to its tones and central motif, evocative of a pond.

# THE REWEAVING OF OLD WORKS 20<sup>th</sup> CENTURY

In the 19th century, the Sallandrouze de Lamornaix factory developed "style tapestry" in Aubusson, which consisted of having tapestries made by copying 18th century panels or referring to works from that period. This phenomenon is not new, as the reweaving of older hangings already existed in the 17th and 18th centuries, but it tended to become widespread until it became an important part of Aubusson production at the end of the 19th century. The production of tapestries was mainly based on the reproduction of models from previous centuries (mythological, romantic, rural scenes, etc.) with little artistic renewal.

This old-style production continued throughout the 20th century, in parallel with the innovations inspired by the école Nationale des Arts Décoratifs (National School of Decorative Art) in Aubusson and by contemporary artists.

34

20<sup>th</sup> century

DAPHNIS ET CHLOÉ

**Weaver: Hamot Manufacture, Aubusson**

**Low-warp tapestry, wool**

Cité internationale de la tapisserie. N° inv. 91.3.8

This panel is an example of a model used for an 18th-century style reweaving carried out in Aubusson in the late 19th century.

Painted by one of the Hamot Manufactory's cartoonists, this cartoon is actually an oil painting on canvas that the weavers had to reproduce exactly despite the countless shades of colour and subtle gradients requiring constant blending and changing of hues.

This type of production continued throughout almost all the 20th century, in parallel with the changes fostered by ENAD and contemporary artists.

35

First quarter of the 20<sup>th</sup> century

ARMCHAIR

**Artist: Anonymous**

**Weaver: Fougerol Manufacture, Aubusson**

**Low-warp tapestry, wool**

Cité internationale de la tapisserie. N° inv. 2017.5.3

Copying old works was not limited to wall tapestries. This armchair's wood and its woven upholstery borrow from forms typical of the 18th century. The motifs created by weavers at Aubusson's Fougerol Manufactory are reminiscent of the "alentours" (surroundings), the decorative ornamentation that bordered narrative scenes in tapestries of that period.

# ARTIST / CARTOON DESIGNERS 20<sup>th</sup> CENTURY

## CREATORS OF THEIR OWN WEAVING CARTOONS

New research conducted by the École Nationale d'Art Décoratif in Aubusson in the 1920s lead to the discovery of a movement of painters trained in the art of tapestry making, who designed their own cartoons for weaving. Textile interpretation, the basis of tapestry making, was thus well-controlled by the artist.

Claude Bleynie  
André Borderie  
Simon Chaye  
Lucien Coutaud  
Pierre Dubreuil  
René Fumeron  
Marcel Gromaire  
Louis-Marie Jullien  
Jacques Lagrange  
Jean Lurçat  
Mathieu Mategot  
Yves Millecamps  
René Perrot  
Marc Petit  
Jean Picart Le Doux  
Mario Prassinis  
Daniel Riberzani  
Dom Robert  
Marc Saint-Saëns  
Michel Tourliere  
Robert Wogensky  
etc.



36

20<sup>th</sup> century

**BACQUESERRE II**  
TAPESTRY CARTOON

**Artist / cartoon designer: Jacqueline Duhême**

Donation from Jacqueline Duhême to Cité internationale de la tapisserie. No inv. 2021.1.26

Nicknamed "the poets' imagineer" by Paul Eluard, Jacqueline Duhême was Henri Matisse's studio assistant, one of the great figures of French illustration in the second half of the 20th century, a reporter for *Elle* magazine and an author of autobiographical stories. It was her meeting with the Benedictine monk and cartonnier Dom Robert that led her to tapestry in the 1960s. Between 1967 and 1981, she trained at the ENAD in Aubusson and produced numerous tapestry sketches for private clients, such as the La Hénin bank. Like Dom Robert and Jean Lurçat, she uses the numbered cardboard technique, which she sometimes enriches with painted areas. Her exuberant style brings to life an abundant and often very colourful nature.

# JEAN LURÇAT'S BEGINNINGS IN AUBUSSON

At the beginning of the 20th century, Jean Lurçat was a Surrealist artist.

His paintings were very successful, and his mother and his first wife (Marthe Hennebert) made huge needlework tapestries for him.

He designed rugs for Marie Cuttoli, a collector and patron of modern tapestry, and his first tapestry cartoon was woven in Aubusson in 1931. In 1937, he discovered the innovative work of the National School of Decorative Art in Aubusson, as well as 16th century hangings, in particular those of Anglards-de-Salers, and was impressed. The following year, he was deeply moved by the tapestry of the Apocalypse in Angers. In 1939, the director of Manufactures Nationales, Guillaume Janneau, entrusted him with the commission for a woven series and a mission in Aubusson: to find a new kind of decor. The strength of expression and the few, vivid colours can be noticed on these models. From 1937 to the summer of 1939, Lurçat worked in perfect harmony with the National School of Decorative Art, allowing the artist to progressively develop his textile style. The director of the School, Élie Maingonnat, provided the means of the establishment so that Lurçat could learn the methodology and the technical style developed by Antoine-Marius Martin, the former director, from 1917 to 1930.

**37****1937-1938****AFGHAN****Artist / cartoon designer: Jean Lurçat (1892 - 1966)****Cartoon for tapestry****Cité internationale de la tapisserie. N° inv. D 2012.8.5**

In 1937, Jean Lurçat discovered ENAD's work and was made welcome by its director, Élie Maingonnat. So began the artist's own research in the medium of tapestry. At the time, he was yet to create his tapestry cartoons directly. He painted models for tapestries in the same vein as the technical style developed by the School: reduction of number of colours, increase in the grain of the weave, etc. His designs were then turned into cartoons by ENAD pupils, who reversed the image from left to right.

**38****Circa 1955****AFGHAN****Artist / cartoon designer: Jean Lurçat (1892 - 1966)****Weaver : École Nationale d'Art Décoratif d'Aubusson****Low-warp tapestry, wool****5 warp threads/cm****Collection of the École Nationale d'Art Décoratif in Aubusson, state loan to the Cité internationale de la tapisserie. N° inv. D 2012.1.21**

In this tapestry, Lurçat explored the tapestry's technical points for their ornamental character: stippling, weft beat-ups and shadow-stripping, traditionally used for subtle transitions of colour, are used here to serve the motif.

The Afghan hound motif, which recurs frequently in his work, refers to the artist's own dog

# JEAN LURÇAT RELAUNCHES WORKSHOP PRODUCTION 20<sup>th</sup> CENTURY

Jean Lurçat (1892-1966) was a major influence in the tapestry renewal of the 20<sup>th</sup> century. He played a particularly important economic role through the number of commissions he made, which contributed to a relaunch of workshops and created many jobs. Furthermore, he increased media coverage of Aubusson and brought many artists into the tapestry industry (Dom Robert, Marc Saint-Saëns, Mario Prassinos, Robert Wogensky, Michel Tourlière, Mathieu Matégot, etc.), increasing competition in Aubusson.

His tapestries in very bright colours most often have a monumental character, intended to adorn modern architecture. His symbolic universe focused on the four elements, the plant and animal kingdom, and the place of human beings in the universe. The artist depicts poetic writings (by Desnos, Éluard, Aragon, Tzara, etc.) and emphasises the role of the French resistance during the Second World War in his weavings. His graphic design is distinctive and some motifs such as suns and roosters are always included.

39

1956-1961

**CHRYSALIDE  
("CHRYSALIS")**

**Artist: Alicia Penalba (1913-1982)**

**Bronze, lost-wax casting**

Collection of the Centre Pompidou, Paris. On loan from the National Museum of Modern Art / Centre for Industrial Design

Inv. No. AM 1358 - S

(From 6 December 2019 to 10 June 2020, this work is on loan to the Pierre Soulages Museum in Rodez as part of an exhibition entitled *Femmes années 50 ; l'autre moitié de l'avant-garde* (Women in the 1950s; the other half of the avant-garde.)

40

1951-1966

**CERAMICS**

**Artist / cartoon designer: Jean Lurçat**

**(1892-1966)**

**Atelier Sant-Vicens, Perpignan**

Cité internationale de la tapisserie . Inv. No. 84.4.1, 84.4.2, 84.4.3, 84.4.4, 84.4.7, 2006.0.3, 2007.2.1.1

*As far as I'm concerned, when I'm a little weary of tapestry, slightly stunned at having worked for so long on large pieces, I go to Perpignan where I do ceramics for eight or ten days.*

Jean Lurçat 1962.

Alongside tapestry, the artist created numerous other works including engravings and lithographs, oils, some glasswork and jewellery, wallpapers and upholstery. It was in 1951 that he became passionate about ceramics and began creating a multitude of items including dishes, plates, vases and decorative panels incorporating his favourite themes (flora, fauna, stars, etc.).

**PORTRAIT OF GUY SALLAN-  
DROUZE**

**Artist: Rossane Lurçat (1884-1954)**

**Drawing, pencil on paper**

Cité internationale de la tapisserie. Inv. No. X.63.1

Donation from the Friends of the Cité internationale de la tapisserie

Rossane Lurçat was a French artist, originally from Russia. The second wife of Jean Lurçat, she was at the same time a painter and sculptor (student of Bourdelle), practised engraving and lithography and was a poet, writer and musician. She is known in Aubusson for the fine and very delicate portraits she made of the residents from 1939-1941 when she lived there before the couple left for Lot. Today, the talent of this artist is still overshadowed by the charisma and notoriety of her husband.

Living in Saint Céré, at Tours Saint-Laurent with Jean Lurçat, she set up her workshop in one of the medieval towers at the bottom of the garden, away from the hustle and bustle of her husband's workshop. Her most notable creations include large-scale sculptures.

Several of her portraits of Aubusson residents are currently in the collections of the Cité internationale de la tapisserie.

Guy Sallandrouze (1934-2019) is portrayed here as a child. He is a descendant of the Sallandrouze family at the origin of the largest Aubusson manufacture in the early 19th century.

Guy Sallandrouze directed the Manufacture Royale du Parc, specialising in rugs and machine-woven rugs. The factory has now been taken over, leaving the historic site of the Saint Jean district for the Beauze valley in Aubusson.

42

1955-1956

**LES INDIFFÉRENTS  
(THE UNCONCERNED)**

**Artist: Marc Petit (born in 1932)**

**Weaver: Manufacture Pinton, Aubusson**

**Low-warp tapestry, wool**

**5 warp threads/cm**

Cité internationale de la tapisserie. N° inv. 2006.7.1

(Acquired with the aid of FRAM Nouvelle Aquitaine)

Winner of the 1954 Young Painters Award, Marc Petit was introduced to tapestry by the painter and cartoonist Jean Lurçat. His first works feature dreamlike worlds peopled with hybrid creatures, half insect half bird. The creatures depicted here and their green setting are references to the birds in 18th-century Aubusson verdure.

43

1942

**L'ÉTÉ  
(SUMMER)**

**Artist: Dom Robert (1907 - 1997)**

**Weaver: Atelier Tabard, Aubusson**

**Low-warp tapestry, wool**

**5 warp threads/cm**

Cité internationale de la tapisserie. N° inv. 2006.7.1

*L'Été* is the first tapestry by Dom Robert, whose works (drawings and, above all, watercolours) had been noticed a few months earlier by Jean Lurçat. The latter strongly encouraged him to start creating cartoons for tapestries. Dom Robert started out by sending the Tabard workshop a small model entirely in gouache. He went on to compose in accordance with the method recommended by Lurçat: cartoons drawn in pencil, numbered and left uncoloured.

From his earlier work as an illuminator, Dom Robert retained a taste for colour and concern for detail and ornamentation; he did not divide up space into large blocks of composition, but progressed in delicate touches, one motif after another, adding a flower or a butterfly here and there, accommodating chance and fantasy in his drawings, along with the luxuriance he observed all around him in the countless forms taken by creation.

44

1951

**OISEAU ET OISEAUX**  
(“BIRD AND BIRDS”)

**Artist: André Beaudin (1895-1979)**

**Bronze**

Collection of the Centre Pompidou, Paris. On loan from the National Museum of modern art / Industrial design centre

Donation from Mme Ethel. Inv. No. AM 1015 - S

45

1960

**LE CIEL ET LA TERRE**  
(*THE SKY AND THE EARTH*)

**Artist: Jean Picart Le Doux (1902-1982)**

**Weaver: Michel Verrier, Aubusson**

**Low-warp tapestry, wool**

**5 warp threads/cm**

On loan from the Mobilier national to the Cité internationale de la tapisserie. No inv. GMTT 1080

Jean Picart-le-Doux's tapestries often have themes in common with Jean Lurçat's works, although their design is a good deal less uniform. This piece, which is almost 5 metres long, is a rigorously executed composition accentuated by a choice of raw, strongly contrasting hues. The central part is circular while the areas to the left and right are treated vertically; the division of the circle itself into other, smaller spheres and the reversal of colours from one sphere to the next evokes the movement of the stars, and above all the alternating transition of day to night and night to day. Several areas delineated by a play of light and dark counter each other: the moon and stars in midnight blue and the sun and its rays in light azure. Along the sides, shell and tree motifs, symbols of earthy life, seem rather more static.



# THE ESSENTIAL GALLERIES OF THE TAPESTRY TRADE

## La Demeure

In 1945, the architect André Lurçat introduced his brother Jean to the art lover Denise Majorel (1917-2014). She quickly brought together the cartoon artists of Jean Lurçat's circle in major travelling exhibitions. At the end of 1946, the *Groupe Denise Majorel* (Denise Majorel Group) gave birth to the *Association des Peintres Cartonniers de Tapisserie* (Association of Tapestry Cartoon Painters). In 1949, Denise Majorel created *La Demeure*, a gallery at rue Cambacérès, which became a staple of Parisian artistic life. Exhibitions with brochures followed one another in quick succession and a second location was created: *La Demeure Rive gauche*. In 1968, the gallery moved to Place Saint-Sulpice and closed its doors ten years later in 1978.

## La Verrière

Several other galleries organise exhibitions highlighting tapestry artists. *La Verrière*, although largely unknown, is one of the most important. From 1962 to 1982, it was directed by Jacques Verrière who developed an international network of galleries (Lyon, Paris, United States, Australia, etc.) showcasing the artists Marc Petit, Émile Gilioli, Maurice Ferréol, etc. He created his brand EMI (Esthétique Murale Internationale). The accidental disappearance of Jacques Verrière put an abrupt end to this adventure.

**46****1962****HOMMAGE À COUPERIN  
TRIBUTE TO COUPERIN****Artist: Claude Bleynie (1923-2016)****Tissage : Andraud-Dethève workshop, Aubusson****Low-warp tapestry, wool****Cité internationale de la tapisserie. N° inv. 2022.3.1**

With a style close to Jean Picart Le Doux's, Claude Bleynie often explored the themes of music and the theatre in his tapestries. Hardly surprising when you know that the artist was also a theatre set designer. In this piece, he chose to pay tribute to the early 18th-century composer François Couperin, through these three figures whose costumes and postures evoke the ballet and the opera.

**47****1925****L'ENTRÉE D'UN CAVALIER  
(ENTRY OF A HORSEMAN)****Artist: Jean Lurçat (1892 - 1966)****Execution : Marthe Hennebert - Lurçat****Technique : points lancés réguliers (Point Gobelins et demi point de croix)****Cité internationale de la tapisserie, donation from Simone Lurçat.  
N°Inv. 2010.7.1**

Jean Lurçat's textile work began with the technique known as "needlepoint tapestry", which is actually more of a technique used in embroidery rather than weaving per se. It was originally his mother and then his first wife, Marthe Hennebert, who recreated the artist's compositions in wool, often bringing major contributions to the textile interpretations of his works.

L'Entrée d'un Cavalier, with its abundant detail and elaborate technique, succeeds in combining different types of stitches, so avoiding monotony. This composition is already evocative of the artist's future tapestries; for example, it includes the motif of tree trunks stripped of their leaves, prefiguring his Les Quatres Saisons (The Four Seasons) tapestry woven fifteen years later.

**48****1965-1970****TAPESTRY MODELS****Artist: Thomas Gleb (1912-1991)****[a.k.a Thomas Kalman]****Paper****On loan from Jean Kalman to the Cité internationale de la tapisserie**

The rag paper models with torn edges evoke textiles and invite the onlooker to imagine large tapestries. The transposition of papier collé to weaving was a source of inspiration and experimentation for Thomas Gleb but also for the weaver, in terms of material, size and shape of the stitches. The artist's models present few colours and a minimalist character.

**49****1978****LE BERGER  
("THE SHEPHERD")****Artist: Thomas Gleb (1912-1991)****[a.k.a Thomas Kalman]****Weaver: Atelier Legoueix, Aubusson****Low-warp tapestry, wool****Size of stitches: 1 cm (covers 3 warp threads), 1.5 cm (covers 4 warp threads)****Cité internationale de la tapisserie. Inv. No. 89.1.3****(Acquired with the aid of FRAM Limousin)**

Thomas Gleb's tapestries invite the onlooker to see and feel the material, the nature of the thread, the texture. These perceptions lead to a personal symbolic reading from a few signs, traces and coloured lines. Minimalist art. Thomas Gleb takes tapestry into the three dimensional field. In Aubusson, workshops and artists in this vain were few in number at the time, while from 1962, the Lausanne International Tapestry Biennials in Switzerland exhibited artists, notably Polish artists such as Magdalena Abakanowicz, completely focused on material and volume.

*It is the mystery of the creation of the world that I wish to illustrate. Every sign is inhabited, these signs are beyond me and it is in this beyond that the work is created. Do you not see how these signs are reaching out to us like hopes, like flowers that sing of the birth of all matter, do you not see that these signs reveal the sacred fire, the dreams that you carry within you, beacons raised in these inaccessible depths?*

**Thomas Gleb.**

50

1977

## CHENONCEAU

**Artist: Thomas Gleb (1912-1991)**

**[a.k.a Thomas Kalman]**

**Weaver: Atelier Legoueix, Aubusson**

**Low-warp tapestry, wool (weft) and cotton (warp)**

**1 warp thread = 0.5 cm**

**Size of stitches: 1 cm (cover 2 warp threads), 2 cm (covers 4 warp threads), 3 cm (covers 5 warp threads) and 3.5 cm (covers 6 warp threads)**

**Cité internationale de la tapisserie. Inv. No. 89.1.2**

**(Acquired with the aid of FRAM Limousin)**

Born into a family of Jewish Polish weavers, Thomas Gelb's work invites the onlooker to sink into the material, to enter the weaving, into the wool and the almost-white colour with an inner sight towards spirituality. According to him, the silent purity and simplicity of the shapes have a transcendent nature. However, the textile and texture of the stitches - which are so obvious through the use of very thick threads, and the visible cotton warps at the top and bottom of the work - make for an over-presence of material.

The artist tried to guide the weaver to his way of thinking so that together they had the same approach when working with the threads, with nuances of colour through shading and different sized woven stitches. His templates, which were often made from cut or torn rag paper, required real attention to be paid to the transferral of ideas in terms of material and meaning onto the tapestry. Thomas Gleb worked in Aubusson in Camille Legoueix's workshop and particularly with the weaver Christian Blanchon.

# THE WORK OF GREAT ARTISTS IS WOVEN IN AUBUSSON

The 20th century was marked by a second trend of artists who occasionally made tapestries but did not make their cartoons. If necessary, they would work with a cartoon designer entrusted with adapting their original work into Aubusson tapestry.

Henri-Georges Adam

Josef Albers

Jean Arp

André Beaudin

André Bloc

Georges Braque

Alexander Calder

Jean Cocteau

Le Corbusier

Robert Delaunay

Sonia Delaunay

Jean Edelmann

Max Ernst

Maurice Estève

Emile Gilioli

Léon Gischia

Etienne Hajdu

Auguste Herbin

Wassily Kandinsky

Charles Lapicque

Fernand Léger

Richard Mortensen

Alicia Penalba

Pablo Picasso

Sophie Taeuber-Arp

Théo Van Doesburg

Vitor Vasarely (designer of his own cartoons and creative interpreter for other artists) etc.

51

1937

**RHYTHME 1**  
(*"RHYTHM 1"*)

**Artist: Robert Delaunay (1885-1941)**

**Weaver: Atelier Pinton, Felletin**

**Low-warp tapestry, wool**

**5 warp threads/cm**

On loan to the Cité internationale de la tapisserie from the National Museum of modern art, Centre Pompidou. Inv. No. D 2003.2.23

"Robert Delaunay's aesthetic evolution sums up the adventure of modern painting, his meeting Sonia perhaps remaining the crucial stage of a long journey which led him from the Impressionist style to monumental abstraction. (...) Delaunay uses a checkerboard pattern on the nuances that build the surface, all references to reality being almost abolished, and the construction of the work comes down to the chromatic arrangement alone. For this, attached to creating movement by dynamic colours, the circular form ends up establishing itself as the ideal support: "Colour is used in a gyratory direction: the form develops in the dynamic circular rhythm of the colour". This is how he creates moving spiral effects eliminating, partially or completely, any figurative illusion. Confident in his discoveries, the artist completely detached himself from nature and creates, by the use of coloured areas, a real intoxication of the spectator's gaze".

Gérard Denizéau - Art historian.

52

1955

**L'OEUF NOIR ET BLANC**  
(“*BLACK AND WHITE EGG*”)

**Artist: André Bloc (1896-1966)**

**White and black marble sculpture in two nested pieces**

Collection of the Centre Pompidou, Paris. On loan from the National Museum of modern art / Industrial design centre.

Inv. No. 1980.482

53

1956

**STRUCTURE**

**Artist: André Bloc (1896-1966)**

**Weaver: Atelier Tabard, Aubusson**

**Low-warp tapestry, wool**

**4 warp threads/cm**

Cité internationale de la tapisserie. Inv. No. 2016.2.1

(Acquired with the aid of FRAM Limousin)

André Bloc was an engineer, architect, sculptor and publisher. He spent his whole life working to reconcile plastic art and architecture. He started the magazine *AA*, *L'Architecture d'aujourd'hui* (Architecture today) and of the magazine *Art aujourd'hui* (Art today) created in 1930. In 1951, he founded *Le Groupe Espace* with painter *Félix del Marle*, with the goal of achieving a collaboration of the arts by combining painting, sculpture and architecture. In the 1950s, his work developed into a sculptural approach to architecture. In line with his research, he created 6 tapestry cartoons for the Denise René gallery. Only one copy of each design was made.

# PIERRE BAUDOIN, CREATIVE INTERPRETER FOR ARTISTS

Pierre Baudouin (1921-1970) was an artist and teacher in Aubusson and at the Lycée de Sèvres in Paris. In 1946, he discovered the art of tapestry making and became passionate about solving the problem of the transcribing artwork not originally intended for textile into a tapestry. He became a specialist in this field by creating tapestry cartoons from original artwork (often from etchings or small paintings). He chose the texture of the weaving (size of the stitches) and managed the dyeing of the wools. He worked first with Henri-Georges Adam and then for Le Corbusier, for whom he became an assistant in producing woven artworks. He created cartoons for Georges Braque, Alexander Calder, Jean Arp, Pablo Picasso, André Beaudin, Max Ernst, Maurice Estève, Charles Lapicque, etc. The weavings are subtle and clear transpositions. Thanks to the intelligence and accuracy of Pierre Baudouin's work in adaptation, the artists always remained the sole author of their woven piece.



**54****1947****DANAÉ****Artist: Henri-Georges Adam (1904-1967)****Etching, strong acid.**

Cité internationale de la tapisserie, library - resources centre

**55****1947****DANAE****Artist: Henri-Georges Adam (1904-1967)****Cartoon created by Pierre Baudouin  
in collaboration with the artist****Weaver: Atelier Picaud, Aubusson****5 warp threads/cm****Low-warp tapestry, wool****On loan from Mobilier National, Paris. Inv. No. 2016.4.521**

Created in 1947, *Danae* was the first tapestry by Henri-Georges Adam. The *Danae* tapestry is a work in itself, just like the engraving (n°55). The transition from engraving to weaving is less a transposition and more a new creation, taking the elements of composition from the engraved work but completely modifying the treatment of surfaces and their visual impact. Where the engraving is constructed exclusively by a succession of black lines, the tapestry alternates with flat piqué lines (mixing strands of dark shades with light shades to form the frame). Note that the change of scale also considerably changes the depth and perception of the work.

The juxtaposition of the two works shows how creating a tapestry from a model, whether painted or engraved, is creating a new work of a different nature, which involves thinking about tapestry, thinking about format, threads and textures, perception of space and contrasts and thinking about light on a textured surface, etc.

56

1959-1960

**LA LAME**  
(“THE BLADE”)

**Artist: Henri-Georges Adam (1904 -1967)**

**Gilded bronze.**

Collection of the Centre Pompidou, Paris. On loan from the National Museum of modern art / Industrial design centre Inv. No. AM 1165 - S

57

1960-1961

**LA FORÊT**  
(“THE FOREST”)

**Artist: Max Ernst (1891-1976)**

**Cartoon created by Pierre Baudouin  
in collaboration with the artist**

**Weaver: Atelier Denis Dumontet, Aubusson**

**Low-warp tapestry, wool**

**5 warp threads/cm**

**On loan from Mobilier National. Inv. No. FADT 21068**

Max Ernst, originally from Germany but who became a naturalised French citizen, was a leading figure in the Dada movement and is one of the most important Surrealists. He created landscapes very freely, irrespective of established styles and movements. In his representations of nature, he created a dreamlike universe.

This tapestry evokes another of his creations, *La forêt pataphysique, la dernière forêt*, a work dating from 1970; however, the forest is a subject which he had already used between 1927 and 1928 and which regularly reappears in his work as a force of life, strong and mysterious. Max Ernst was one of those rare artists who was completely innovative at the time and completely modern today. His background education in philosophy and psychology most certainly contributed to him becoming this non-conformist artist, who was able to build bridges between our modern world and the poetic mysteries of the spirit and dreams.

58

1953

**LES MAINS**  
**(“THE HANDS”)**

**Artist: Le Corbusier (1887-1965)**

**Cartoon created by Victor Vasarely  
in collaboration with the architect**

**Weaver: Atelier Picaud, Aubusson, circa 1990**

**Low-warp tapestry, wool**

**4 warp threads/cm**

**On loan from Mobilier National, Paris. Inv. No. 2016.4.1186**

Le Corbusier discovered tapestry in the 1930s through the collector and patron Marie Cuttoli. From 1949 in Aubusson, he collaborated with Pierre Baudouin (teacher and cartoon designer), who helped him transcribe his projects into tapestries. The architect had around 30 cartoons woven in Aubusson. From 1952, at the initiative of Galerie Denise René, Victor Vasarely developed several tapestry cartoons based on works by Le Corbusier. Through the art of tapestry making, Le Corbusier found a new field in which he could apply his research on murals:

"It is not a painting, large or small ... A tapestry can and may have to touch the floor".

His textile works are of a cubist nature.

In his works, Le Corbusier favours the purity of the line, with its full and slender form. It stands out particularly well here, against a very simplified background enhanced only by two solid colours. We find the piqué technique, which allows us to give the equivalent of a strip of newspaper initially placed in the project and crossing the composition of the tapestry in its median part. As an instrument of grasp and knowledge, the hand is an essential theme for Le Corbusier.

# THE DENISE RENÉ GALLERY, INVESTED IN THE ABSTRACT

In 1951, Denise René, a gallery owner in Paris specialising in abstract and optical art, began to commission tapestries with the intention of creating original and experimental pieces.

To create these new works, she formed a relationship with François Tabard, manager of one of the most prolific tapestry workshops in Aubusson. The backbone of this venture was Victor Vasarely, an optical art painter. He created cartoons from original templates for himself and others by using a photographic enlargement technique.

The artists usually selected by Denise René for the gallery included Dewasne, Deyrolle, Herbin, Magnelli, Mortensen, Pillet, and Vasarely. In order to ensure the success of the venture, several big names in *modern art* were associated: Arp, Taeuber-Arp, Kandinsky, Léger, Le Corbusier. Following the first exhibition in June 1952, they held several more in Paris and New York, this time including more new artists such as Josef Albers, Agam, Sonia Delaunay, Van Doesburg, Bloc, etc. By this point, abstract tapestry was in full swing.

**59****1938****AUTOMNE  
("AUTUMN")****Artist: Sonia Delaunay (1885-1979)****Weaver: Pinton Manufacture, Atelier Henri Bacaud,  
Felletin, circa 1970****Based on a 1938 model called *Composition N°85*****Low-warp tapestry, wool****5 warp threads/cm****Private collection. Loan No. D 2017.2.2**

Sonia Delaunay has worked extensively on abstraction, colour and perception (Chevreul's theory of simultaneous contrasts), accompanied by her husband Robert Delaunay. Sonia Delaunay is known for her paintings but also for her fashion textile creations and her artist's books. She produced many rugs and tapestries.

**60****1970****PYLLA****Artist: Victor Vasarely (1908-1997)****Weaver: Pinton Manufacture, Felletin****Low-warp tapestry, wool****Cité internationale de la tapisserie. Inv. No. 2011.5.2**

In 1951, Vasarely exhibited his artwork at the Denise René gallery in Paris, which primarily featured geometric abstraction paintings. In doing so, he had the initiative to start creating models for tapestries, hence marking the beginning of a profitable production line which lasted until 1982: 51 tapestry and 5 rug cartoons.

He used and perfected the photographic cartoon technique and created cartoons for other abstract artists such as Arp, Kandinsky, Agam, Le Corbusier, etc.

In this tapestry, Vasarely plays with combinations of hexagonal shapes in strongly contrasting colours to obtain optical illusions and perspective.

61

1962

**LES CLOWNS**  
**(“THE CLOWNS”)**

**Artist: Pablo Picasso (1888-1973)**

**Weaver: Pinton Manufacture, Felletin**

**Cartoon created by Pierre Baudouin  
in collaboration with the artist**

**Low-warp tapestry, wool**

**5 warp threads/cm**

**Cité internationale de la tapisserie. Inv. No. 2017.11.1**

**(Acquired with the aid of the Heritage Fund)**

In the 1930s, Pablo Picasso created several tapestries with the collector and patron Marie Cuttoli. At the beginning of the 1950s, at the invitation of cartoon designer and interpreter Pierre Baudouin, he immersed himself in tapestry interpreted from his works. Soon afterwards, he produced tapestries with the independent studio of Jacqueline de La Baume Dürrbach.

In 1955, Pierre Baudouin and Picasso had the idea of weaving a tapestry based on a lithograph of Les Clowns produced by the master printer and lithographer Fernand Mourlot. The cartoon was created by Pierre Baudouin in collaboration with Picasso. The work was finally woven in 1962, under the direction of Henri Bacaud, head of the workshop at the Pinton Manufacture in Felletin.

The piece exhibited here is the first weaving in a series of six copies and was the personal property of the artist.

62

1970

**LES TRIANGLES BLANC**  
**(WHITE TRIANGLES)**

**Artist: Alexander Calder (1898-1976)**

**Cartoon created by Pierre Baudouin in collaboration with the artist**

**Weaver: Atelier Picaud, Aubusson**

**Low-warp tapestry, wool**

**Simple or double warp, 6 and 3 threads/cm**

**Cité internationale de la tapisserie. No inv. 96.4.1**

**(Acquired with the aid of FRAM Limousin.)**

The American artist Alexander Calder is famous for his sculptures, his mobiles in particular. It was the painter Léon Gischia who led him to tapestry by introducing him to Pierre Baudouin. The latter went on to assist him in the creation of cartoons and then overseeing the weaving of his tapestries. Together, they created 7 mini-tapestries and 4 large-format works.

White Triangles uses simple geometric shapes from various of his stables, along with primary colours. Here, in order to materialise them in relation to each other, the white triangles were woven alternately in single and double warp.

63

20<sup>th</sup> century

**PERSÉPHONE**  
(“*PERSEPHONE*”)

**Artist: George Braque (1882-1963)**

**Cartoon created by Pierre Baudouin  
in collaboration with the artist.**

**Weaver: Pinton Manufacture, Felletin**

**Low-warp tapestry, wool.**

**On loan from Eric et Laurence BAUDOUIN to the Cité internationale  
de la tapisserie. Inv. No. D 1991.2.2**

Georges Braque was a French painter, sculptor and printmaker. Initially influenced by Impressionism, he began research into the simplification and geometrization of forms as well as the flattening of perspective, and produced his first Cubist works.

The Persephone tapestry originates from a woodcut of 1948. This is the first work to emerge from the artist's meeting with the cartonnier Pierre Baudouin. On the left, Persephone, wearing a curious weathervane, can be seen in the rapid outline of a head of hair, in the roundness of a neckline, above the female forms. At his feet is Cerberus, the dog that guards the gate of the Underworld where Hades holds Persephone prisoner.



# MINATURE TAPESTRIES

In 1960, Pierre Baudouin (cartoon designer) and Jacques Lagrange (artist) organised an exhibition of Coptic tapestries, borrowed from the Louvre, at the Galerie d'Aubusson (rue de Grenelle in Paris) with André de Persine, owner of the gallery.

Amazed by the visual strength of these small formats, they convinced several artists to create small-sized projects:

Arp, Braque, Calder, Edelman, Gischia, Lagrange, Picasso ...

The weaving of these small formats began in 1960. They were technically difficult, as on such a small scale the smallest imperfection could be visible.

64

1961

**LE HIBOU**  
(*"THE OWL"*)

**Artist: Pablo Picasso (1888-1973)**  
**Cartoon created by Pierre Baudouin**  
**in collaboration with the artist**  
**Weaver: Atelier Denis Dumontet, Aubusson**  
**Low-warp tapestry, wool**  
**7 warp threads/cm. 30 cm ht x 70 cm l**  
**Baudouin collection**

This piece, preserved in its raw state straight from the loom, consists of the test strip on the left and of the two copies woven subsequently, all still linked by their warp threads.

65

1961

**TÊTE NOIRE**  
(*"BLACK HEAD"*)

**Artist: Georges Braque (1882-1963)**  
**Weaver: Atelier Denis Dumontet, Aubusson**  
**Low-warp tapestry, wool**  
**8 warp threads/cm. 26 cm ht x 35 cm l**  
**Baudouin collection**

66

1961

**NOMBRIL**  
(*"NAVEL"*)

**Artist: Jean Arp (1886-1966)**  
**Cartoon created by Pierre Baudouin**  
**in collaboration with the artist**  
**Weaver: Atelier Denis Dumontet, Aubusson**  
**Low-warp tapestry, wool**  
**8 warp threads/cm. 12.8 cm ht x 12.8 cm l**  
**Baudouin collection**

This challenging miniature miniature tapestry was rewoven 8 times before reaching a satisfactory level.

67

1960

ALLEGRETTO

**Artist: Jean Edelman (1916-2008)**

**Cartoon created by Pierre Baudouin  
in collaboration with the artist**

**Weaver: Atelier Picaud, Aubusson**

**Low-warp tapestry, wool**

**7 warp threads/cm. 31.5 cm ht x 47 cm l**

**Cité internationale de la tapisserie. Inv. No. 2009.8.1**

**(Acquired with the aid of FRAM Limousin)**

68

vers 1961

COMPOSITION 2

**Artiste: Léon Gischia (1903-1991)**

**Carton mis au point par Pierre Baudouin  
en collaboration avec l'artiste**

**Tissage: Ateliers Pinton, Felletin, par la lissière Gisèle  
Brivet**

**Tapissiererie de basse-lisse, laine**

**7 fils de chaîne au cm. 25 cm ht x 31 cm l**

**Collection Baudouin**

**69****1936****FEMME ÉTENDUE  
(RECLINING WOMAN)****Based on Henri Laurens (1885-1954)****Weaver : Unidentified workshop, Aubusson****Patron : Marie Cutolli (1879-1973)****Low-warp tapestry, wool****8 warp threads/cm****Cité internationale de la tapisserie. No inv.93.2.1****(Acquired with the help of FRAM Limousin.)**

This tapestry, intended as a seat cover, was the result of a commission by Marie Cuttoli to the sculptor and engraver Henri Laurens. The purpose of her bold adventure, undertaken in the 1930s by a woman who was a pioneer in the field, was to create tapestries by calling upon the great masters of her day (Braque, Picasso, Matisse, Rouault, Léger, Lurçat, Le Corbusier and, a little later, Miro and Coutaud). The purity of line is a reminder that Laurens was also a remarkable draughtsman. The design is an interplay of lines, while the coloured area highlights the composition as a whole.

**70****1936****RUBAN (RIBBON)****Based on Henri Laurens (1885-1954)****Weaver : Unidentified workshop, Aubusson****Patron : Marie Cutolli (1879-1973)****Low-warp tapestry, wool****8 warp threads/cm****Cité internationale de la tapisserie. No inv. 93.2.2****(Acquired with the help of FRAM Limousin.)**

This little tapestry was an attempt for a commission from Marie Cuttoli for chairs to be created for James de Rothschild. On the basis of current knowledge, it is not possible to confirm whether the artist validated this project and whether the chairs were ever created.

71

1938

## SHADOWS MAN RAY

**Artist :** Man Ray (1890 - 1976), photographer.

**Weaver:** Atelier Legouei, Aubusson.

**Patron:** Marie Cuttoli.

**Low-warp tapestry, wool**

**5 warp threads/cm.**

Cité internationale de la tapisserie. No inv. 2016.3.1

(Acquired with the support of Heritage Fund of the French Ministry of Culture and Communication)

This is the one and only tapestry by the famous photographer Man Ray. The work was based on a 1937 rayograph taken from the erotic suite “Mr and Mrs Woodman”. The technique consists of placing objects directly on photosensitive paper, so obtaining shadowy, distorted images that Man Ray referred to as “residues” of objects.

The work was born of a 1938 commission from the textile editor and collector Marie Cuttoli to the Legoueix workshop in Aubusson. It formed part of Marie Cuttoli’s project to have tapestries created by French avant-garde artists and spread the word on the resulting altogether unprecedented textile products, in particular in the United States. Marie Cuttoli’s collection made its way through a dozen North American museums between 1939 and 1945.

# MARIE CUTTOLI, PATRON OF MODERN TAPESTRY

Marie Cuttoli (1879-1973) was a woman of strong character, an avant-garde collector at the beginning of the 20<sup>th</sup> century, a tapestry lover and an art dealer. When her husband, Paul Cuttoli, was appointed as Prefect in Algeria, she made the most of the opportunity and set up a rug workshop, *Myrbor*, for which she hired contemporary artists such as Fernand Léger and Jean Lurçat to create models. From 1928, she produced Aubusson tapestries, commissioning many artists: Lucien Coulaud, Jean Lurçat, Georges Rouault, Pablo Picasso, Georges Braque, Henri Matisse, Joan Miró, Le Corbusier, Raoul Dufy, Man Ray, etc. In particular, she worked with Atelier Marcelle Delarbe in Aubusson. The weavings left immediately for her Parisian collection, and to the United States where she organised a major travelling exhibition in 1939 with the help of collector Albert Barnes and the curator of the San Francisco museum. This exhibition and the accompanying brochures helped to develop an American clientèle attuned to the tapestries of avant-garde French artists.

In 2020, the prestigious Barnes Foundation in Philadelphia is organising an exhibition dedicated to Marie Cuttoli's tapestries. The Cité internationale de la tapisserie is participating in this event by lending several pieces from its collection, notably the tapestry *Shadows* by Man Ray.

72

Entre 1960 et 1970

**LE SIÈGE DE L'AIR**  
**(THE SEAT OF THE AIR)**

**Artiste : Jean Arp (1886-1966)**

**Carton mis au point par Pierre Baudouin en collaboration avec l'artiste**

**Tissage : Atelier Picaud, Aubusson**

**Tapiserie de basse-lisse, laine**

**5 fils de chaîne au cm**

**Collection Baudouin. N°inv. D1991.2.3**

Jean Arp based the composition of this tapestry on a larger woodblock print featured in his book of dada poetry *Le Siège de l'air*. Discussions between Jean Arp and Pierre Baudouin, who was responsible for adapting the model as a tapestry cartoon, focused on economising materials; the wools used were not dyed: the brown comes from wool from brown sheep and the cream colour from naturally white wools.



73

2022

**SANS TITRE  
(UNTITLED)**

**Artist: Alvaro Siza (1933-)**

**Weaver: Atelier A2, Aubusson**

**Low-warp tapestry, wool**

**Cité internationale de la tapisserie. No inv. 2022.10.1**

This tapestry is one of two examples woven by Atelier A2 from a model by the Pritzker Prize-winning Portuguese architect Alvaro Siza.

When he visited the Cité de la Tapisserie's collections, Alvaro Siza was particularly struck by Jean Arp's *Le Siège de l'Air*, taking its treatment as a reference for his own work: a simple off-white line, flat weaving with no relief, and an interplay of subtle but undiminished vibrations in its layout. For his tapestry, Alvaro Siza opted for heavy, "rustic", wool with a slightly coarse texture, similar to that used by Arp. As in *Le Siège de l'Air*, the artist chose unity of colour and texture for the background, and wanted to ensure that the line would not seem to detach itself due to a contrasting material effect. The result is minimalist, paying tribute to the simplicity of the woven cloth and the vibrations in the lines it creates. The staircase effects caused by the weaving were essential and are not too accentuated or minimised here. Finding the perfect grade of wool was therefore of key importance.



# CITÉ INTERNATIONALE DE LA TAPISSERIE

Joint association of the Creuse Departmental Council, the Nouvelle-Aquitaine Region and the Communauté de communes (Joint Local Authority) Creuse Grand Sud.

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## THE TAPESTRY NAVE

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