

Contemporary creation : Calls for projects

In 2010, a regional fund for the creation of contemporary tapestries was established in Aubusson. A call for projects is emitted each year. The winning works by contemporary artists are woven using techniques of the Aubusson Manufacture which are recognized as a cultural heritage by UNESCO. The tapestries and their cartoons enter the collection of the Tapestry Museum.



Marie Sirgue, Atelier A2,
Bleue (L. 300 cm x H. 200 cm). 2019.
Eva Nielsen, Atelier Patrick Guillot, *Lucite* (L. 221 cm x H. 316 cm). 2019.
Marc Bauer, Patrick Guillot, *Melancolia I* (L. 300 cm x H. 360 cm). 2011.



Nicolas Buffe, Patrick Guillot,
CRAFT (Centre de Recherche sur les Arts du Feu et de la Terre), Limoges,
Peau de Licorne. Tapestry and porcelain.
Grand Prix Appel à création contemporaine 2010.

Bina Baitel, Françoise Vernaudon, La Fabrique,
Confluentia. Tapestry and furniture, 2012, in partnership with The Cité du Design
of Saint-Etienne.

Antoine Carbonne

For this exhibition, the Cité internationale de la tapisserie of Aubusson and the Miroir of Poitiers joined forces to commission an original work by the painter Antoine Carbonne. This tapestry, which demonstrates that the Aubusson tradition is fully engaged with modern techniques, was woven using an innovative digital process developed by the Néolice company.



Antoine Carbonne, Néolice, Felletin,
Sans titre, (La Vague) (L. 270 cm x H. 420 cm). Tapisserie, 2019.



Weaving on a low warp loom

Weaving on a low warp loom

Lissier is the French term for a craftsman who weaves a tapestry on a loom. The term comes from the word "lisse" (heddle in English), which designates a loop of cotton twine fixed to a warp thread to link it to a "treadle" (pedal) activated by foot to separate the even and odd-numbered threads of the warp, which allows the passage of the weft thread (a tapestry is made through the full covering of the warp by the weft) with the help of a "flute" (low warp bobbin), usually made of wood.

On a horizontal low warp loom, the lissier weaves the future tapestry from the underside and can check the work only partially (the tapestry is rolled up as the work progresses) by placing a mirror between the warp threads and the cartoon guiding the weaving. An Aubusson tapestry thus retains all of its mystery throughout the weaving process. The weaver, as well as the artist, only discovers the work in its entirety when the warp threads are cut to "free" the tapestry at the stage called the "tombée de métier" ("fall from the loom"). Following this there is a finishing stage involving the sewing of the edges and the intermediaries, which are interruptions in the weaving caused by color changes.

In addition to mastering the gestures of the weaving process, the weaver must be capable of communicating closely with the creator of the design, in order to propose the most appropriate techniques and better interpret the design during the stage when the cartoon of the future woven work is created. Although wool and silk remain the preferred materials for tapestry weaving, today experiments are made with all types of materials, such as fiber optics for example. Aubusson is thus a place of living tapestry, weaving together traditional techniques with the most current innovations.

Aubusson, une histoire de tapisserie, *Savoir-faire et modernité, 1650 - 2019*

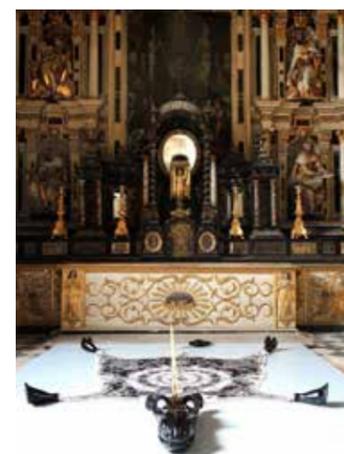
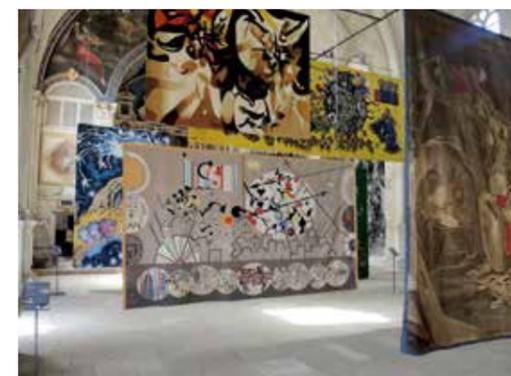
An exhibition presented by the Miroir of Poitiers
in partnership with the Cité internationale de la tapisserie of Aubusson
Poitiers, from 27 June to 22 September 2019

Tapestries from la Cité internationale de la tapisserie of Aubusson

Artists : Jean Arp, Bina Baitel, Marc Bauer, Nicolas Buffe, Antoine Carbonne, François Chauveau, Edouard Degaine, Emile Gilioli, Louis-Jean-François Lagrenée, Jean Lurçat, André Mare, Eva Nielsen, Jean Picart Le Doux, Mario Prassinis, Marie Sirgue, Richard Texier, Simon Vouet, Henry de Waroquier, Antoine Watteau

Workshops : Atelier A2, Atelier Andraud, Atelier M. Berthaut, Atelier Gisèle Claudin-Brivet, Atelier Goubely-Gatien, Atelier Patrick Guillot, Manufacture Hamot, Atelier François Mattéron, Atelier Picaud, Atelier Picqueaux ?), Atelier Picon, Atelier Pinton, Atelier Tabard.

Ainsi que le CRAFT (Centre de Recherche sur les Arts du Feu et de la Terre), Françoise Vernaudon et la Fabrique



Imagined and conceived by Jean-Luc Dorchies,
with the support of Emmanuel Gérard
and Bruno Ythier, Cité internationale de la tapisserie, Aubusson.

This exhibition tells the story of Aubusson tapestry.

Encompassing a period from the 17th century to contemporary creation, the exhibition reveals the remarkable savoir-faire and the passionate relationship between artists and craftspeople in Aubusson and Felletin in the Limousin region of France.

This exhibition takes the form of a striking confrontation between these large-format tapestries and the space of the Baroque chapel in which they are suspended.

For this exhibition, the Cité internationale de la tapisserie and the Miroir of Poitiers have jointly commissioned a work by the painter Antoine Carbonne, which was woven using an innovative digital process.

The 17th century : Epic poetry, mythology scenes, history

Although this exhibition begins with the 17th century, the origins of Aubusson tapestry are much older. Legends aside, the most widely accepted hypothesis for these origins is that of a domestic skill which was applied in the 15th century to the weaving of wall-hangings by private workshops. These workshops remained privately owned even after they received the title of Royal Manufacture in 1665. This royal patronage did not however prevent the disastrous effects of the banning of the Protestant faith by Louis XIV in 1685, which caused many Protestant weavers to leave France, to the detriment of production in the Aubusson workshops. Here we find three themes which were common in art in the Classical age: epic poetry, mythological scenes and historical subjects.



Simon Vouet, Atelier François Mattéron, *Renaud dans les bras d'Armide*, (L.490 cm x H. 295 cm); Atelier marchois, *Narcisse se contemplant dans l'eau ou Histoire de Narcisse* (L. 450 cm x H. 293,7 cm); François Chauveau, Atelier marchois, *La Clémence de Clovis* (L. 483 cm x H. 288 cm). 17th century.

Verdures of Aubusson

The 16th century saw the apparition of Verdures tapestries, which were composed of foliage motifs without human figures, but featuring animals or architecture. This production continued until the 18th century. An imaginary landscape, the Verdures obeys strictly defined compositional rules which tend to open the motif onto distant perspectives. Two or three groups of trees frame a more or less inhabited natural scene, with in the foreground a stream or pond before which real or legendary animals confront each other.

Felletin, *Verdure aux échassiers ou Verdure exotique* (L. 474,7 cm x H. 294,3 cm); Atelier Picon, Aubusson. *Verdure à armoiries* (L. 344 cm x H. 278 cm). 18th century



The 18th century, between efficiency and virtuosity

In the 18th century the Aubusson Manufacture contributed fully to an abundant and varied production. The quality of the weaving was not as high as that of the Royal Manufactures of the Gobelins or Beauvais. Faced with the virtuosity which characterized these royal manufactures financed directly by the Crown, the privately-owned workshops of Aubusson were required to emphasize efficiency. The nomination of cartoon painters from Paris led to an increase in quality. The range of colors also expanded during this period. Tapestries also took inspiration from great painters, as seen in the series presented here, from the work of Antoine Watteau, a celebrated 18th century painter.



Atelier marchois. *Couple en conversation* (L. 99,5 cm x H. 236 cm), *L'Enchanteur ou Deux jeunes filles écoutant un musicien* (L. 109,7 cm x H. 238 cm). *Un Couple* (L. 97,7 cm x H. 230,5 cm). *Musicien et son chien ou Jeune paysan faisant danser un chien savant* (L. 99,5 cm x H. 230,8 cm). 18th century.

Academic painting at the end of the Ancien Régime

The French artistic system was based on a hierarchy of genres, itself inherited from the Italian Renaissance. The major genre was history painting, featuring subjects from the Old and New Testaments, mythological scenes, and historical episodes borrowed from Antiquity. Louis-Jean-François Lagrenée (1625-1805) perfectly incarnates this system here with an Aubusson tapestry of large size and high quality. However, this style associated with the end of the Ancien Régime lived out its final years in the 1770's, dethroned by the emergence of Neo-classicism, a vehicle for the ideas of the Revolution.



Louis-Jean-François Lagrenée, Atelier d'Aubusson. *Vénus aux forges de Lemnos* (L. 590 cm x H. 300 cm), circa 1760-1770

Modern art

André Mare (1885-1932) was a figure of the modern movement of the early 20th century, close to the cubists, who took an interest in tapestry. Mare was also one of the founders of the Art Deco style. In 1912, at the Salon d'automne in Paris, he presented a cubist house in collaboration with the sculptor Raymond Duchamp-Villon (brother of Marcel Duchamp) and the painters Marie Laurencin and Roger de la Fresnaye. It created a scandal which made André Mare's name as a decorator. André Mare thus participated in the beginnings of the renewal of tapestry creation at the start of the 20th century.

André Mare, Manufacture Hamot, Aubusson, *Paysage italien avec violoncelle et jarre* (H. 210 cm x 151 cm). *Vue du château de Falaise depuis le Val d'Ante* H. 210 cm x 153 cm). circa 1930-32.



Jean Lurçat, the renewal of French tapestry



Jean Lurçat, Atelier Picard, Aubusson, *Claire* (L. 668,7 cm x 255 cm). 1965.

Jean Lurçat, Atelier Gisèle Glaudin Brivet, Aubusson, *L'Homme aux étoiles* (L. 266 cm x 311,7 cm). 1964.



Jean Lurçat (1892-1966) embodied modern tapestry. Initially a painter, he became interested early on in textile art and turned toward Aubusson where a return to a simplicity inspired by the Renaissance was promoted right from the beginning of the 20th century. Lurçat spent two years in residence at Aubusson. He learned the craft, which allowed him to create his own style. His method enabled artists to intervene at all stages in the creation and manufacture of a tapestry, whereas traditionally, weavers would interpret existing works by artists, as did Pierre Beaudoin, a major cartoon interpreter, for works by famous modern artists such as Le Corbusier, Braque, Picasso, and Calder.

Jean Lurçat gathered around him other artists who sought to master tapestry technique from A to Z. This was the case, for example, of Jean Picart Le Doux (1902-1982). He was a master of Aubusson tapestry, creating over 400 works, some of which decorated the salons of the ocean liner "France". Artists from a later generation such as Jacques Lagrange, Mario Prassinis and Emile Gilioli followed Jean Lurçat's example, each in their own style.

Lurçat's production was considerable. A notable example is the Chant du Monde (Song of the World) series, on display in Angers and inspired by that city's Apocalypse Tapestry, which dates from the 14th century.



Jean Picart Le Doux, M. Berthaut, Aubusson, *L'Astrolabe* (L. 260,3 cm x H. 199 cm). 1955



Jacques Lagrange, Atelier Picard, Aubusson, *Histoire de l'histoire n° 2 : Comètes et compagnie* (L. 223,5 cm x H. 264,3 cm). 1986.



Mario Prassinis, Atelier Goubely-Gatien, Aubusson, *La Pivoine et la rose* (L. 272 cm x H. 214,2 cm) 1967.



Emile Gilioli, Atelier Picard, Aubusson, *Franchise nocturne* (L. 295,5 cm x H. 147 cm). 1971.



Jean Arp, Atelier Tabard, Aubusson, *Ombre de fruits* (L. 132,2 cm x H. 161,5 cm). 1953.