

MURAL AND SPATIAL



HOW THE LAUSANNE BIENNALS 1962-1969
TRANSFORMED THE WORLD OF TAPESTRY

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CENTRE CULTUREL ET ARTISTIQUE
JEAN LURCAT · AUBUSSON

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TAPESSERIES | ART TEXTILE



Cité internationale de
la tapisserie Aubusson

The EU and the Region invest on this project



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Arthur Jobin, *Psychedelic cathedral*, 1969. Fondation Toms Pauli collection, Lausanne. Photo: Arthur Jobin

PRESENTATION OF THE EXHIBITION

MURAL AND SPATIAL

HOW THE LAUSANNE BIENNIALS 1962-1969 TRANSFORMED

THE WORLD OF TAPESTRY

The Cité internationale de la tapisserie in Aubusson is joining forces with the Fondation Toms Pauli of Lausanne to present an international exhibition devoted to the beginnings of the Lausanne Biennials in the 1960s, and the “shakeup” they caused in the art of tapestry and its global history. The exhibition will be held from 28 June to 6 October 2019, in a space designed for monumental tapestry at the Centre Jean-Lurçat in Aubusson.

A seismograph becomes an earthquake

The exhibition presents the rapid metamorphoses that occurred on the global tapestry landscape in the space of seven years, from 1962 to 1969. The concepts, rules, practices and techniques that had been in force since the Second World War were radically challenged at the first Lausanne Tapestry Biennials. Designed by Pierre Pauli, his wife Alice and Jean Lurçat, who was then at the height of his fame, these international events aimed to present the state of wall tapestries at the time. Very quickly, however, the biennials became the epicentre of an apparently destructive upheaval in so-called “traditional” tapestry and the crucible of a new, freer approach that would lead to three-dimensional works.

Female creators change everything

The challenge arrived with young artists and creators, primarily from Switzerland and central and eastern Europe, who would bring about fundamental change right from the first edition in 1962 by breaking with the principle of the artist/artisan pair (the project creator with the holder of the know-how). While woven tapestry had previously been the purview of male artists, this new paradigm opened the door to young female visual artists who took on both roles. Female artists became the majority in 1967 at the Lausanne Biennials and have continued to predominate in the Fiber Art movement until the present.

Released from the wall

By accepting weaving and embroidery, the second Biennial of 1965 obliterated the traditional technical monopoly and led to the “quarrel of

Lausanne” between French artists and the Swiss organisation. While wall tapestry focussed on a search for textures, more and more artists were exploring the three-dimensional opportunities offered by the medium. The Biennial of 1967 revealed the first signs of emancipation from the wall, in particular with Swiss artist Elsi Giauque’s Column, the first textile work to be suspended in empty space. The 1969 edition confirmed these changes with numerous pieces moving off the walls to become textile sculptures. The exhibition was presented the same year at the Manufacture des Gobelins in Paris, introducing the French public to these new textile expressions. From 1970 onwards, the different currents cohabited and explored their own individual paths which often crossed but rarely merged.

Works selected for the exhibition

Thanks to a world-wide research, some 35 tapestries have been chosen for the exhibition, the same works that hung on the Biennial’s walls at the time.

The choice of works illustrates classic French wall production through Lurçat and his painter-cartoonist friends (Prassinos, Tourlière), as well as some great painters’ works woven by national manufactories or by Aubusson ateliers (Picasso, Delaunay, Estève). Other woven tapestries show the diversity of European and American production (Somville, Rousseau-Vermette, Yoors, Adams, Scholten).

On the other side are Polish artists who made a big impression (Abakanowicz, Owidzka, Sadley) as well as the first three-dimensional creations (Giauque, Jobin, Abakanowicz, Daquin, Lindgren).

Lenders

The Cité internationale de la tapisserie and Fondation Toms Pauli will present a number of pieces from their collections. The Tate Modern in London has agreed to lend Magdalena Abakanowicz’s 1969 Abakan Red on an exceptional basis. The Mobilier National in Paris and the Central Textiles Museum in Lodz, Poland were also contacted. Lenders also include the Yoors Foundation in New York, UNESCO in Paris for a piece by Le Corbusier, and the Musée national des beaux-arts du Québec.

Curators of the exhibition

Bruno Ythier, curator of Cité internationale de la tapisserie, Aubusson, and Giselle Eberhard Cotton, director of Fondation Toms Pauli, Lausanne.

From tapestry to Fiber Art

From Tapestry to Fiber Art. The Lausanne Biennials 1962-1995 by Giselle Eberhard Cotton and Magali Junet of the Fondation Toms Pauli was published in late 2017, and covers all of the Biennials of Lausanne. It will be available for sale at the exhibition.

The Fondation Toms Pauli

Established in Lausanne in 2000, the Fondation Toms Pauli is active in Switzerland and abroad. Its main missions are to study, preserve and promote its collections of ancient and modern tapestries. This heritage is owned by the canton of Vaud and is composed of the Toms collection, a prestigious collection of 16th-19th century European tapestries and embroideries bequeathed by Mary Toms in 1993, as well as a collection of contemporary textile works given by the Association Pierre Pauli in 2000, supplemented by many new acquisitions since.

Through research and loans, the Fondation participates regularly in major international exhibitions dedicated to tapestry. It has also inherited the scientific archives of the International Centre for Modern and Ancient Tapestry (CiTAM), which organised the Biennials from 1962 to 1995. It preserves the artists' files and the specialised library from the Biennials. Following the establishment of an on-line database in 2012 containing the 911 works presented at the Lausanne Biennials (www.lausanne.ch/citam), the Fondation published *De la tapisserie au Fiber Art. Les Bienniales de Lausanne 1962-1995* in 2017. The book is dedicated to the history of the Biennials that are closely linked to the development of Nouvelle Tapisserie in Europe and around the world.

By 2020, Fondation Toms Pauli will take up residence in the new Musée des Beaux-Arts building in Lausanne, in the heart of a museum district near the train station, allowing it to hold temporary exhibitions and present its collections.

The Cité internationale de la tapisserie

The Cité internationale de la tapisserie was established in response to the inscription of Aubusson tapestry know-how in the UNESCO Intangible Cultural Heritage of Humanity in 2009.

This public institution was established by the Nouvelle-Aquitaine regional council, the Creuse département and the Creuse Grand Sud community of communes with funding from the French government and professionals. The Cité internationale de la tapisserie is based on a museum with collections branded "musée de France". Its new building was inaugurated in 2016 by François Holland following the restoration of the former École Nationale d'Art Décoratif (ENAD) of Aubusson. Its unusual exhibition itinerary is an invitation to explore six centuries of tapestries in Aubusson through an immersive display inspired by theatrical techniques.

The Cité internationale de la tapisserie is a cultural, economic and tourism development project, part of a revitalisation strategy for a vulnerable rural territory. The Cité internationale de la tapisserie aims to preserve and develop Aubusson's tapestry heritage by supporting the industry that has existed for almost six centuries in the Aubusson region (spinning, dyeing, cartooning, weaving, restoration, for a total of approximately 150 jobs). The Cité internationale de la tapisserie aims to share this heritage through a training centre and also has an ambitious contemporary low-warp tapestry creation policy. In addition to the traditional museum, the Cité internationale de la tapisserie is also home to a resource centre, the tapestry restoration workshop of the Mobilier National, and professional workshops for textile creators.



Elsi Giauque, *Virtual Spatial Element*, 1969-1972, 4 x 4 x 4 m.
Collection Mudac, Lausanne. Photo : Arnaud Conne

EXHIBITION ITINERARY

Some 30 works are presented in four rooms at the Centre culturel et artistique Jean-Lurçat in Aubusson. These rooms belonged to the former departmental tapestry museum and were designed to accommodate monumental tapestries. The exhibition looks back on the first four Lausanne Biennials.

NOUVELLE TAPISSERIE: THE BEGINNING

By Giselle Eberhard Cotton

FIRST BIENNIAL - 1962

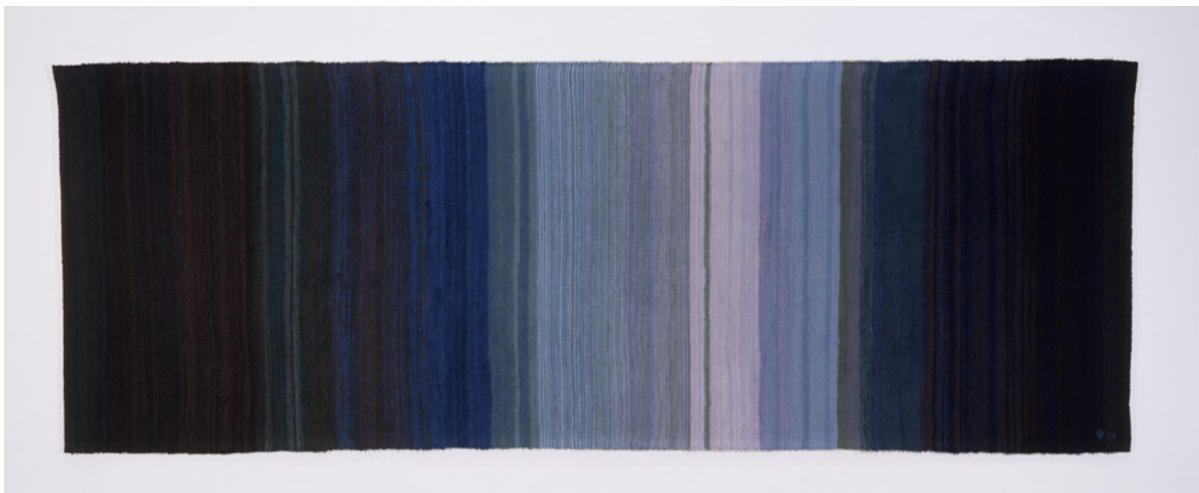
PANORAMA OF GLOBAL TAPESTRY

The city of Lausanne inaugurated the first International Biennial of Tapestry in 1962. This event, created by CITAM (International Centre for Modern and Ancient Tapestry), aimed to present the vitality and creativity of contemporary tapestry to the public. This major project was imagined and carried out by Jean Lurçat and Pierre Pauli, Commissioner General of the Biennial.

It was important to Lurçat that only monumental mural tapestries be accepted, and not so-called “apartment” tapestries, to ensure that “the public is amazed and the Biennial creates an impression of grandeur.” Therefore, preference was given to very large works (12 m²), consistent with the concepts of décor and wall art.

Selections were made based on the recommendation of national committees, with the exception of France that had the largest delegation, representing one-quarter of participants (15 out of 59). Artists included big names in painting, mural art and tapestry (Lurçat, Prassinios, Somville, Le Corbusier) and illustrated the work of the main European manufactories and national workshops (Gobelins, Beauvais, Mechelen, Portalegre), those of Aubusson and Felletin and lesser known ones from the Netherlands, Germany, Canada, Italy and Poland.

This first edition already revealed daring and less conventional tapestry. Alongside the traditional weaver who executed and/or interpreted a design created by the painter-cartoonist, the exhibition already included artist-weavers who imagined and created the work entirely on their own (Rousseau-Vermette).



Mariette Rousseau-Vermette, *Hiver canadien*, 1961, 2.13 x 5.40 m. Collection Musée national des beaux-arts du Québec. © Estate of Mariette Rousseau-Vermette and Claude Vermette. Photo: MNBAQ, Jean-Guy Kérouac



Maureen Hodge, *Winterwood*, 1965, 1.75 x 4.60 m. Artist's collection. Photo: Maureen Hodge.

Of the many tapestries on display in 1962, the compositions by Polish artists (Abakanowicz Owidzka, Sadley) caused the greatest stir. Despite being made on low-warp looms, the surface and structure of the weavings were much coarser, surprising a public accustomed to the perfect finish of works by large conventional workshops.

SECOND BIENNIAL - 1965

THE "QUARREL OF LAUSANNE"

Following a first trip to Poland with Pierre Pauli, art critic André Kuenzi published an article entitled *La tapisserie de demain est née en Pologne* (The tapestry of tomorrow is born in Poland) in the *Gazette de Lausanne* in the spring of 1963 in which he supported the innovations underway in eastern European countries. While this article didn't cause much of a stir, remaining confined within regional boundaries, the press release announcing the second Biennial and listing its selection criteria, caused an uproar. Written by Kuenzi, it opened the Biennial to new weaving techniques and forms of expression.

French painter-cartoonists, including Lurçat, took umbrage at the release's tone and innuendo. Acting as their spokesman with the press, Prassinos expressed their shock and displeasure at being regarded as passé. He was, however, in favour of the Lausanne Biennial opening in other directions as long as it was not to the detriment of artists using the traditional technique.

While painter-cartoonists are able to express themselves naturally through numbered cartoons, other artists are required to adapt their design to the constraints of weaving and prefer close collaboration with a weaver (Le Corbusier, Adam).

Encouraged by the smaller dimensions imposed (8 m²), all types of artists decided to try their hand at the medium. This led the French to fear losing prestige and international dominance to the work of skilled artists they considered as amateurs. Newcomers were moving away from the concept of full-weaving, instead exploring openings and empty spaces (Buić) in their work, or combining wool with other materials (Hodge).

Creators from central and eastern Europe (Poland, Yugoslavia, Romania, Bulgaria, Czechoslovakia), most of whom were young female art school graduates, distinguished themselves once more. Their focus on unusual materials—sisal, cotton, flax, hemp, goat hair—that they often dyed themselves, was remarkable. They concentrated on contrasting textures, reliefs, irregularities in the warp and/or weft. The idea and feeling are translated directly in unique weaves.

THIRD BIENNIAL - 1967

NEW TECHNIQUES AND MATERIALS

The third Biennial showed that the art of tapestry was undergoing as deep a renewal during the first half of the 1960s as it had following the Second World War.

In order to encourage a wider variety of applicants, an international jury was charged with selecting the participants based on a written application. French painter-cartoonists were also required to apply, but refused to submit to a jury examination. Several tapestries were borrowed from the Mobilier National (Estève, Delaunay) to compensate for their absence.

In order to provide a forum for the profusion of creations, but also to ease tensions, embroidery (Funk), application (Chevalley) and other forms of research were presented in a special section where the first spatial works appeared (Giauque, Lindgren).

At the third Biennial, women represented more than half of the artists selected. Their proportion grew constantly over the following decade, making Nouvelle Tapisserie the only artistic movement represented by a majority of women artists.



Pierre Chevalley, *Tapisserie n°4* (Thème I II III), 1967, 2.96 x 3.04 m. Fondation Toms Pauli collection, Lausanne.
Photo : Fondation Toms Pauli.

FOURTH BIENNIAL - 1969

TAPESTRY CLAIMS SPACE

In 1969, the rules of the fourth Biennial broadly permitted any work considered “as proceeding originally from the art of tapestry”.

That year, a number of spectacular three-dimensional pieces (Abakanowicz, Daquin) stole the show from wall tapestries. The selected artists included ten Swiss, to represent the second largest national delegation after France. They presented a remarkable inventive force with very personal reflections on space (Jobin, Giauque).

The event was hosted at the Mobilier National by Jean Coural, the institution’s general administrator and member of the Lausanne jury. Although it was less successful than expected, the fourth Biennial marked an easing of the quarrel between painter-cartoonists and textile artists: the guarantors of a traditional discipline and those for whom the scope of reflection never ends now coexisted peacefully.

Starting in the late 1960s, and thanks to the large laboratory represented by the Lausanne International Tapestry Biennials, traditional and wall weaving was challenged by spatial creations that had been freed from the confines of the wall.

Forms, volumes and reliefs were exploited freely and exuberantly. The new artists were inspired by their countries’ traditions that they reinterpreted, or created very personal projects that the public sometimes had difficulty calling “tapestries”.

This is why the term Fiber Art, born in the United States, is now used to describe such textile works.

THE IMPACT OF THE LAUSANNE BIENNIALS ON FRENCH TAPESTRY

By Bruno Ythier

At the origin of the Biennials was a friendship, between Jean Lurçat and Pierre and Alice Pauli, gallery owners in Lausanne. CITAM (International Centre for Modern and Ancient Tapestry) was born of this long and fruitful relationship. It had two major projects: the construction of an immense tapestry museum and the establishment of a biennial contemporary tapestry event. Only the Biennial would come about, with a first edition planned for 1962. Lurçat and the Paulis wanted it to serve as a “seismograph” of what was happening on the global tapestry landscape.

Lurçat aspired to internationalise “tapestry renewal”, so he encouraged the creation of workshops in countries around the world. He remained the greatest proponent and the most prolific artist of this tapestry renewal movement: the artist created his cartoons, and the weaver wove the work, with all details planned by the creator. Lurçat and all the other artist-cartoonists with him held this artist/artisan relationship to be a founding dogma.

The first Biennial did open its doors in 1962, and artists, critics and collectors immediately discovered that the “seismograph” had in fact become an earthquake.

Painter-cartoonist Marc Petit, born in 1932, reports that in his discussions at the time with artist-cartoonists around Lurçat the most common word used to describe the first biennial was “shocking”. It was shocking because their well-established technical drawing and writing (in a movement returning to medieval weaving techniques) were being replaced by the materials and textures of a “Nouvelle Tapisserie” primarily in central Europe, causing a violent aesthetic shock, just like a concert would that put Vivaldi and John Cage together on the same stage.

What’s more, the founding dogma of the artist/artisan pair was being obliterated. Many of the works exhibited—primarily Polish, but also Canadian, for example—were conceived and woven by the same person, with the artist becoming the weaver.

Then, the male monopoly of French artists exhibiting at Lausanne was shaken up by the strong representation of women from other countries, a phenomenon that would grow very quickly with each new edition.



A painter-cartoonist tapestry.

Jean Lurçat, *Jubilation*, 1964. Cité internationale de la tapisserie collection, Aubusson. Photo: Eric Roger



An interpretive tapestry.

Pablo Picasso, *Two Clowns*, 1.93 x 1.43 m. Cité internationale de la tapisserie collection, Aubusson. Photo: Nicolas Roger.

At the second Biennial in 1965, shock turned to hostility. This was the year of the famous “quarrel of Lausanne” where the French used approval of embroidery techniques in works admitted to the biennial as a pretext to threaten to boycott the event. Pressure rose in 1963 with virulent attacks by Swiss journalist André Kuenzi. His article “La tapisserie de demain est née en Pologne” (The tapestry of tomorrow is born in Poland), included the tagline “This isn’t Aubusson, it’s Warsaw!”. It is unlikely that few issues of the *Gazette de Lausanne* were ever shared as much as this one was in the Creuse département.

Galerie La Demeure, the Parisian headquarters of the tapestry renewal and of painter-cartoonists was the central for French artists’ epistolary rispostes: Tourlière, Prassinos, Saint-Saens and many others stepped forward to criticise the Swiss changes to the organisation of the Biennials and thereby directly attack this *Nouvelle Tapisserie*, and the Polish form in particular.

The quarrel of Lausanne tempered another purely French squabble in which painter-cartoonists, who drew their own cartoons, challenged the relevance of artist tapestries (Picasso, Le Corbusier, Arp, Braque, Matisse, etc.) that required an intermediary, because for these works the artists had a pre-existing work transcribed onto a tapestry without having created the cartoons themselves. Basically, the Lausanne dispute gave them the opportunity to band together against a “common enemy”.

The 1967 Biennial added even more fuel to the fire with the presentation of Elsi Giauque’s column, the first three-dimensional tapestry suspended in space. With it, the dogma of the tapestry hanging exclusively on the wall was overturned.

In 1969, everyone realised that textile art was being modernised in different directions that were not necessarily exclusive. Some artists, like Thomas Gleb and Mario Prassinos, picked up their pens yet again to write about textiles. More and more independent workshops were being established that integrated variations of materials and textures in so-called “traditional” weaving, and renewing the artist/artisan relationship (Atelier St Cyr, Atelier 3, Atelier Plasse Le Caisne). Finally, weaver-creators founded the planetary Fiber Art movement, with Lausanne as its capital for 30 years.

The event hosted by Jean Coural at the Mobilier National served as a symbol of this appeasement. In autumn of 1969, he held the first presentation in France of works from the fourth Biennial, at the same time as an exhibition covering “25 Years of French Tapestry”. Both events were held at the Carré des Gobelins in Paris.

In a way, the “Mural and Spatial” exhibition celebrates 50 years of this federating event.

LENDERS

In addition to pieces from the collections of the **Fondation Toms Pauli** and of the **Cité internationale de la tapisserie**, works have been lent by both **European and North American institutions:**

Tate, London, United Kingdom

St John's Kirk, Perth, Scotland, United Kingdom

Maureen Hodge (artist's collection), United Kingdom

Musée national des beaux-arts du Québec, Québec, Canada

Denver Art Museum, Denver, United States

Yoons Foundation New York, New York, United States

Museum für Gestaltung, Zurich, Switzerland

Eigdenössische Technische Hochschule, Zurich, Switzerland

Collection d'art de la Banque cantonale vaudoise, Lausanne, Switzerland

Musée de design et d'arts appliqués contemporains - MUDAC, Lausanne, Switzerland

TextielMuseum, Tilburg, Netherlands

Central Museum of Textiles, Łódź, Poland

TAMAT - Centre d'art contemporain du textile de la Fédération Wallonie-Bruxelles, Tournai, Belgium

UNESCO headquarters, Paris, France

Mobilier National, Paris, France

Château des Ducs de Bretagne, Nantes, France



Mark Adams, *Flight of Angels*, 1962, Denver Art Museum Collection, Neusteter Textile Collection, Gift of the E. Mark Adams and Beth van Hoesen Adams Trust. Photo: CiTAM archives.

ARTISTS

Magdalena Abakanowicz, Poland (1930-2017)

Henri-Georges Adam, France (1904-1967)

Mark Adams, United States (1925-2006)

Archie Brennan, Great Britain (1931)

Jagoda Buić, Croatia (1930)

Guilherme Camarinha, Portugal (1913-1994)

Pierre Chevalley, Switzerland (1926-2006)

Sonia Delaunay, Ukraine / France (1885-1979)

Barbara Falkowska, Poland (1931)

Lissy Funk, Switzerland (1909-2005)

Elsi Giauque, Switzerland (1900-1989)

Maureen Hodge, Great Britain (1941)

Arthur Jobin, Switzerland (1927-2000)

Le Corbusier, Switzerland/France (1887-1965)

Charlotte Lindgren, Canada (1931)

Jean Lurçat, France (1892-1966)

Alfred Manessier, France (1911-1993)

Jolanta Owidzka, Poland (1927)

Pablo Picasso, Spain (1881-1973)

Mario Prassinis, France (1916-1985)

Françoise Ragno, Switzerland (1936)

Mariette Rousseau-Vermette, Canada (1926-2006)

Wojciech Sadley, Poland (1932)

Désirée Scholten-Van de Rivière, Netherlands (1920-1987)

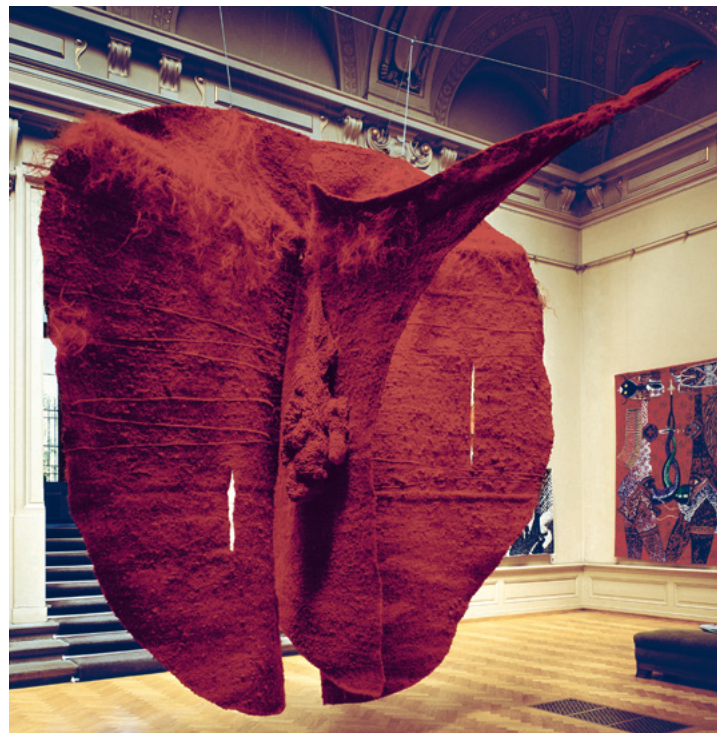
Roger Somville, Belgium (1923-2014)

Michel Tourlière, France (1925-2004)

Raoul Ubac, Belgium/France (1910-1985)

Maria-Helena Vieira Da Silva, Portugal/France (1908-1992)

Jan Yoors, Belgium/United States (1922-1977)



Magdalena Abakanowicz, *Abakan red*, 1969, 4 x 4 x 4 m.
Tate collection, London: presented anonymously 2009.

© Foundation Magdalena Marta Abakanowicz Kosmowska and Jan Kosmowski. Photo: Stamm & Saxod, Lausanne.

THE ARTISTS - FOCUS



MAGDALENA ABAKANOWICZ
(1930-2017)

Born in Falenty (Poland), she studied at the Warsaw Academy Fine Arts from 1950 to 1955. In the early 1960s, she abandoned painting and sculpture, devoting herself almost exclusively to weaving: first with Maria Laszkiewicz, who taught her weaving techniques, then with her own workshop where personal research led her to explore relief, materials and space. Abakanowicz was present at the first Biennial of 1962, then regularly until 1979. The artist's work is structured around vegetal and animal materials, but artificial fibres as well. Its pace is inspired by nature, in a slow, precise process unique to the qualities of the materials and that leaves room for surprise. Her sculptures evoke living beings moving in space and that escape concepts and aesthetic patterns.

"Abakans", derived from the artist's name, are compositions in relief or three dimensions, generally executed using sisal and sometimes perceived as threatening because of their monumental size and wild texture. In 1969, Abakanowicz's flexible sculptures caused a stir in New York, Amsterdam and Lausanne. The immense Abakan Red made an unforgettable impression at the fourth Biennial, launching the artist's international career.



MARK ADAMS
(1925-2006)

Born in 1925 in Port Plain (New York), he studied painting at the University of Syracuse in New York, and abstract expressionist painting in particular with Hans Hoffmann. Impressed by

the medieval tapestries at the Met Cloisters Museum in New York, he

began exploring the tapestry medium in 1952. He worked with Jean Lurçat in St-Céré in 1955 and spent time at the Ecole Nationale d'Art Décoratif in Aubusson. After returning to the United States, he had most of his tapestries woven at Paul Avignon's workshop for over 20 years.

He also worked a great deal in mural painting and stained glass during the same period. Flight of Angels was presented at the second Biennial of Lausanne. The artist was a major figure in the tapestry renaissance in California in the 1970s. Later in his career, watercolour became his medium of choice in more intimate works.



ELSI GIAUQUE
(1900-1989)

This artist was born in Wald (Switzerland). For four years starting in 1918, she was a student of Sophie Taeuber-Arp at the Ecole des Arts

Appliqués in Zurich, where she also taught for 20 years.

In the 1940s, she was a pioneer in weaving research, creating her first tapestry floating in space in 1945. She married interior designer Giauque Fernand, with whom she sought to bring art into interiors, primarily by designing textiles and furniture. At the same time, her reflection led her to create her works based on the environment, whether natural or urban.

She continued her textile research throughout her career, and even more extensively following retirement. In her workshop at her home in Ligerz, she dedicated most of her time to experiments and research into colours, geometric forms and transparency, assisted by her collaborator Käthi Wenger since 1951. She was acknowledged as a pioneer of Nouvelle Tapisserie for her airy woven constructions of threads and colours presented at the Biennials in 1967 and 1969.



JAN YOORS
(1922-1977)

The son of painter and glassmaker Eugène Yoors, Jan Yoors was born in Antwerp. He spent part of his adolescence with a group of gypsies, before joining the Resistance during

the Second World War. Yoors was an atypical character.

He belonged to a family of self-taught artists: painter, photographer, sculptor, writer, director and creator of tapestries. He settled in London at the end of the war, beginning to design tapestries. In 1950, he moved to New York, installing a high-warp loom in his apartment. There, he created large tapestries, woven primarily by his wife and his second companion, and created in only one edition. He reduced his colour range to a limited number of colours, enhanced by the use of black. His work was marked by sharp and precise shapes. He considered tapestry to be a full-fledged medium that cannot simply be the re-transcription of a painting. His work exhibited at the Biennials in 1962 and 1965 won him international recognition.

THE CATALOGUE

From Tapestry to Fiber Art. The Lausanne Biennials 1962-1995 by Giselle Eberhard Cotton and Magali Junet of the Fondation Toms Pauli was published in late 2017, and covers all of the Biennials of Lausanne. It will be available for sale at the exhibition.

FROM TAPESTRY TO FIBER ART
The Lausanne Biennials 1962-1995

Authors: Giselle Eberhard Cotton and Magali Junet with contributions from O. Contamin, J. Jefferies, K. Kawashima, M. Kowalewska and J. Porter.

This illustrated book with over 200 reproductions of works and views of halls, most of which are published here for the first time, traces the history of the Biennials of Lausanne. It bears witness to the importance and vitality of these exhibitions—16 editions, 911 works, over 600 artists from around the world—and their impact abroad.

The art of tapestry experienced a boom following the end of the Second World War. Throughout Europe, workshops and national factories were seeing a current of renewal. Through its Tapestry Biennial, the city of Lausanne became the international showcase of contemporary textile art in 1962. A meeting place, and source of inspiration and confrontation: this event was the preferred platform for major developments in the medium, which took wall tapestry to textile sculpture and Fiber Art.

25 x 25 cm

224 pages

200 illustrations

€55.00

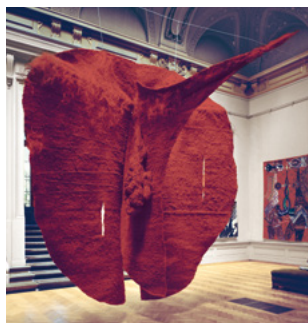
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VISUALS FOR THE PRESS 1/2



Magdalena Abakanowicz, Poland (1930-2017)
Abakan red, 1969
High warp, sisal, 400 x 400 x 350 cm Artist's workshop
Fourth Biennial of Lausanne, 1969
Tate collection : presented anonymously 2009
Foundation Magdalena Marta Abakanowicz Kosmowska and Jan Kosmowski
Photo: Stamm & Saxod, Lausanne



Henri-Georges Adam, France (1904-1967)
Dalles, sable et eau, 1965
High warp, wool, 400 x 594 cm
Manufacture nationale des Gobelins, Paris
Second Biennial of Lausanne, 1965
Mobilier National, Paris, inv. GOB1121
Photo: Mobilier national



Mark Adams, United States (1925-2006)
Flight of Angels, 1962 Low warp, wool and cotton, 300 x 365 cm
Atelier Paul and Margarita Avignon, Aubusson,
Second Biennial of Lausanne, 1965
Denver Art Museum Collection, Neusteter Textile Collection, Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust, inv. 2013.74
Photo: CITAM archives



Pierre Chevalley, Switzerland (1926-2006)
Tapisserie n°4 (Thème I II III), 1967 Stit-ching-gluing, wool, 296 x 304 cm
Atelier Alain Dubuis, Paris
Third Biennial of Lausanne, 1967
Fondation Toms Pauli, Lausanne, inv. FTP205
Photo: Fondation Toms Pauli



Elsi Giauque, Switzerland (1900-1989)
Virtual Spatial Element, 1969-1972
Dematerialised high warp, variable dimensions, 400 x 400 x 400 cm
Execution: Elsi Giauque and Käthi Wenger,
Fourth Biennial of Lausanne, 1969
Musée de design et d'arts appliqués contemporains - MUDAC, Lausanne
Photo: Arnaud Conne

VISUALS FOR THE PRESS 2/2



Maureen Hodge, Great Britain (1941)
Winterwood, 1965
High warp, wool, linen, jute, 175 x 460 cm Artist's workshop
Second Biennial of Lausanne, 1965 Artist's collection
Photo: Maureen Hodge



Arthur Jobin, Switzerland (1927-2000)
Cathédrale psychédélique, 1969
Low warp, wool, acrylic paint, leather, 600 x 320 x 320 cm
Execution: Claire Jobin
Fourth Biennial of Lausanne, 1969
Fondation Toms Pauli, Lausanne, inv. FTP206
Photo: Arthur Jobin



Jean Lurçat, France (1892-1966)
Jubilation, 1964
Low warp, wool, 315 x 362 cm, Atelier Raymond Picaud,
Aubusson Second Biennial of Lausanne, 1965
Cité internationale de la tapisserie, Aubusson, inv. D.2013-1
Photo: Eric Roger



Pablo Picasso, Spain (1881-1973)
Two Clowns, 1960
High warp, wool, 193 x 143 cm
Second Biennial of Lausanne, 1965, Ateliers Pinton Frères, Felletin
Cité internationale de la tapisserie, Aubusson, inv. 2017.11.1
Photo: Nicolas Roger



Mariette Rousseau-Vermette, Canada (1926-2006)
Hiver canadien, 1961
High warp, wool, 213 x 540 cm, Artist's workshop
First Biennial of Lausanne, 1962
Musée national des beaux-arts du Québec, inv. 1963.70.
© Estate of Mariette Rousseau-Vermette and Claude Vermette.
Photo: MNBAQ, Jean-Guy Kérrouac

AROUND THE EXHIBITION

SEMINARS AND WORKSHOPS

“L’œuvre tissée” (The woven work) summer school

As part of a summer school for doctoral schools of Michel de Montaigne University of Bordeaux, Cité internationale de la tapisserie is opening a series of conferences to the public on woven interpretation in works, including thematic visits for immersion in the region’s weaving industry.

>> **27 and 28 August 2019, registration on +41 05 55 66 66 66 (space is limited).**

“Homo Faber: l’interprétation tissée” (Homo Faber summer school: woven interpretation) in partnership with the Michelangelo Foundation

Following the “Homo Faber” exhibition presented by the Michelangelo Foundation in Venice in September 2018, a summer school on creativity and interpretation in tapestry will be held in Aubusson in August 2019 with the aim of promoting crafts and European design with the theme “Crafting a more human future”. The Michelangelo Foundation will invite eight to ten young creators or artistic artisans interested in textiles to talk with weaving apprentices from European manufactories (Dovecot, Portalegre, Madrid, etc.) and graduates of the Brevet des Métiers d’art “Art de la lisse” programme in Aubusson, around the question of interpretation and “four-handed” creation in tapestry. Scottish, Portuguese, Polish, Bulgarian and French youth will share their experiences and participate in a workshop exchanging practices.

>> **26 August to 2 September 2019.**

CONFERENCES

“La Nouvelle Tapisserie: le début de l’histoire” (New Tapestry: The beginning of the story)

Giselle Eberhard Cotton, Director, Fondation Toms Pauli.

>> **Saturday 27 August 2019.** Free admission, seating is limited.

“L’impact des Biennales de Lausanne sur la tapisserie française” (The impact of the Lausanne Biennials on French tapestry)

Bruno Ythier, curator, Cité internationale de la tapisserie.

>> **Date to be set.**

GUIDED TOURS

Free guided tours of the temporary exhibition daily at 4:30 in July and August.

Guided tours on request outside of July or August at a cost of €35 per group.

Free guided tours of the permanent collection of the Cité internationale de la tapisserie in July and August daily at 11:00 and 3:00 (admission to Cité internationale de la tapisserie includes admission to the temporary exhibition of the Centre culturel et artistique Jean-Lurçat).

DISCOVERY WORKSHOPS

Family workshops are offered in July and August. Information, schedules and prices available at www.cite-tapisserie.fr

USEFUL INFORMATION

BUSINESS HOURS

September to June:

9:30-12:00 and 2:00-6:00. Closed Tuesdays.

July and August

10:00-6:00. Daily except Tuesdays: 2:00-6:00.

Annual closure: January.

TICKETS

Adult €8.00

Reduced €5.50

Students, under 25 years, over 65, Groups of at least 10 people, Cézam card holders

Free:

Children under 18, ICOM card, press card, Éducation nationale card, Ministry of Culture employees, sector professionals, members of the Société des Amis de the Cité internationale de la tapisserie, Limoges City Pass holders.

VISITES GUIDÉES

Free guided tours of the temporary exhibition daily at 4:30 (July and August).

Free guided tours of the permanent collection of the Cité internationale de la tapisserie daily at 11:00 and 3:00 (July and August).

By reservation at other times and outside of July and August: €35 for groups of 1 to 40 people; €35 per additional group of 1 to 40 people

Duration: 1:00 - 1:30.

Tour of the professional workshops of the Cité internationale de la tapisserie (accompanied): information available at the ticket office.

Cité internationale de la tapisserie

Mailing address

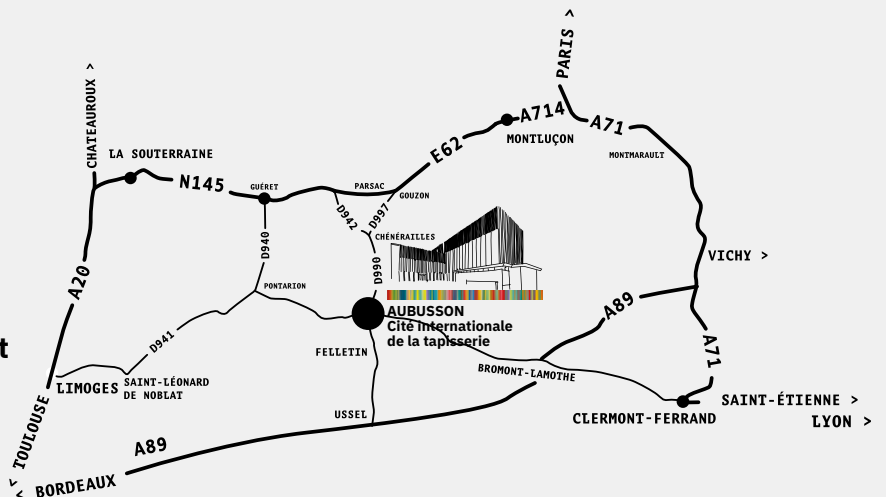
Rue des Arts - BP 89
23200 AUBUSSON

Visitor parking

Rue Williams-Dumazet
23200 AUBUSSON

Centre culturel et artistique Jean-Lurçat

Avenue des Lissiers
23200 AUBUSSON



WORTH SEEING IN AUBUSSON IN 2019

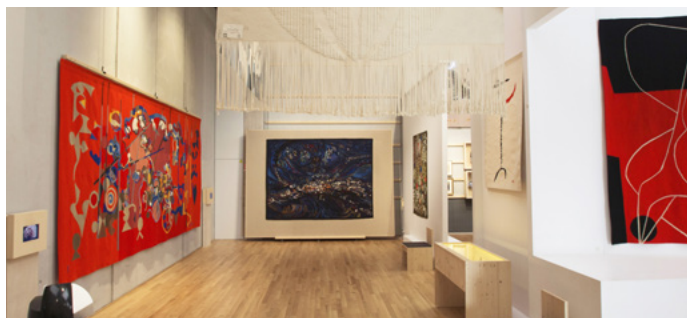


Photo: Thierry Monvoisin

A COLOURFUL JOURNEY

The 2019 exhibition in the Nef des Tentures presents over 20 new works reconstructing six centuries of tapestry history in Aubusson. Discover fantastic unicorns and dragons, mythological creatures and gentlemen in an immersive environment. Then, colour reigns in works by major artists of the 20th century with Jacques Lagrange, Robert Wogensky, Georges Braque, Victor Vasarely, Pablo Picasso, Sonia Delaunay, etc.

Don't miss "Tapisseries du monde" (Tapestries from around the world) from the collections of the Musée du Quai Branly and discover the fine craftsmanship and history of its practice in "Mains d'Aubusson".

The contemporary tapestries bear witness to the energy and virtuosity of human know-how. They will surprise you.

AUBUSSON WEAVES TOLKIEN

Explore "Middle-earth" in Aubusson! The Cité internationale de la tapisserie is creating 13 wall tapestries and one floor rug based on the original illustrations of the famous author of *The Lord of the Rings*, J.R.R. Tolkien. The Cité internationale de la tapisserie opens the doors to this monumental woven project and the tapestries of the Tenture Tolkien as they are completed, as well as the pieces underway in the weavers' workshop on the second floor of the Cité.



J.R.R. Tolkien, *Glórund sets forth to seek Túrin* (detail), Atelier Patrick Guillot, 2018. Cité internationale de la tapisserie collection, Aubusson. Photo: Cité de la tapisserie.

2009-2019, CELEBRATING TEN YEARS OF UNESCO INSCRIPTION OF AUBUSSON TAPESTRY



Photo: Nicolas Roger.

In 2019, the Cité Internationale de la tapisserie is celebrating the living craftsmanship of Aubusson tapestry, marking ten years since their inscription as a UNESCO intangible cultural heritage of humanity.

You can't miss Cité internationale de la tapisserie in the city of Aubusson. Its façade proudly bears the colours of this living heritage and invites you to explore the world of Aubusson crafts to discover the weavers with magic fingers.

A tapestry is a "four-handed" work: those of the artist who creates the template and those of the weaver who interprets it. This notion of interpretation and the presence of a complete production industry were two decisive elements for Aubusson tapestry to be inscribed as a UNESCO intangible cultural heritage. These concepts guide the celebrations in this anniversary year, with a special program for European Heritage Days on 21 and 22 September 2019, exactly ten years after our UNESCO inscription. This summer, the Cité internationale de la tapisserie will be opening a new cinema space dedicated to the tapestry industry in the Aubusson region, and to the work done by the Cité internationale de la tapisserie in this sector.

CLÉMENT COGITORE

The tapestry event for the winner of the Marcel Duchamp 2018 award

30 June - 24 August 2019 / Scène nationale d'Aubusson, Centre culturel et artistique Jean-Lurçat

After visiting the summer exhibition, be one of the first to discover the woven work by Clément Cogitore, visual artist and creator, and winner of the Marcel-Duchamp 2018 award. The imposing tapestry is on display at the Théâtre d'Aubusson.

LA MAISON PINTON

150 years of tapestry

15 May - 27 October 2019 / Église du Château de Felletin


The Cité internationale de la tapisserie is curating an exhibition dedicated to the productions of the Ateliers Pinton, over 150 years after its creation, in partnership with Felletin Patrimoine Environnement.

CONTACTS


CITÉ INTERNATIONALE DE LA TAPISSERIE

Rue des Arts - BP 89
23200 AUBUSSON - FRANCE
Séverine David
severine.david@cite-tapisserie.fr
+33 (0)9 72 48 15 65

www.cite-tapisserie.fr

 @CiteAubusson

 @CiteTapisserie

 @citetapisserieaubusson

FONDATION TOMS PAULI

2, rue Caroline
1003 LAUSANNE - SWITZERLAND
Giselle Eberhard Cotton
Magali Junet
toms-pauli@bluewin.ch
+41 (0) 21 329 06 86
www.toms-pauli.ch

PRESS RELATIONS

anne samson communications

Camille Julien | + 33(0)1 40 36 84 35

camille@annesamson.com

Morgane Barraud | + 33 (0)1 40 36 84 34

morgane@annesamson.com

Creuse tourist reservation agency

Béatrice Faury

beatrice.faury@tourisme-creuse.com

+ 33 (0) 5 55 51 93 28



Photo : Cité internationale de la tapisserie.

