
Tapis d'édition Parsua • Tapisseries modernes et contemporaines • Tapisseries et tapis anciens •
GALERIE
CHEVALIER
PARSUA
25 rue de Bourgogne
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***Les Quatre Coins*** (detail), tapestry by Jean Lurçat, circa 1945
Contemporary Parsua rug ***Abel*** by Julie Chauvin
Danish Armchair 1970, courtesy of Klavs Rosenflack




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***Talismans Apprivoisés***, tapestry by Jean-René Sautour-Gaillard, 1996
Contemporary Parsua rug ***Darya***
Comet pedestal table by Nicolas Aubagnac

# THE PLACE TO BE

Historically specialized in antique tapestries (16th to 18th centuries), modern tapestries (1920 to 1960) and contemporary tapestries (1970 to nowadays), Galerie Chevalier now focuses on modern and contemporary tapestries and Parsua rugs.

An ineluctable point of passage for the aficionados of textile, the Galerie Chevalier attracts an international clientele made up of private individuals, museum curators, interior designers and decorators. Here you can admire the great artists from the 20th tapestry Revival (Jean Lurçat, Mathieu Matégot, Pierre Daquin, Emile Gilioli, Robert Wogensky...) and contemporary artists who use, adapt or divert this medium in the 21st century (Jon Eric Riis, Françoise Paressant and Daniel Riberzani).

The gallery is an extension of the family's business started in 1917. Today, Céline Letessier and Amélie-Margot Chevalier, the current administrator and artistic director, respectively, pursue the work and passion started by their parents Dominique Chevalier and Nicole de Pazzis-Chevalier.

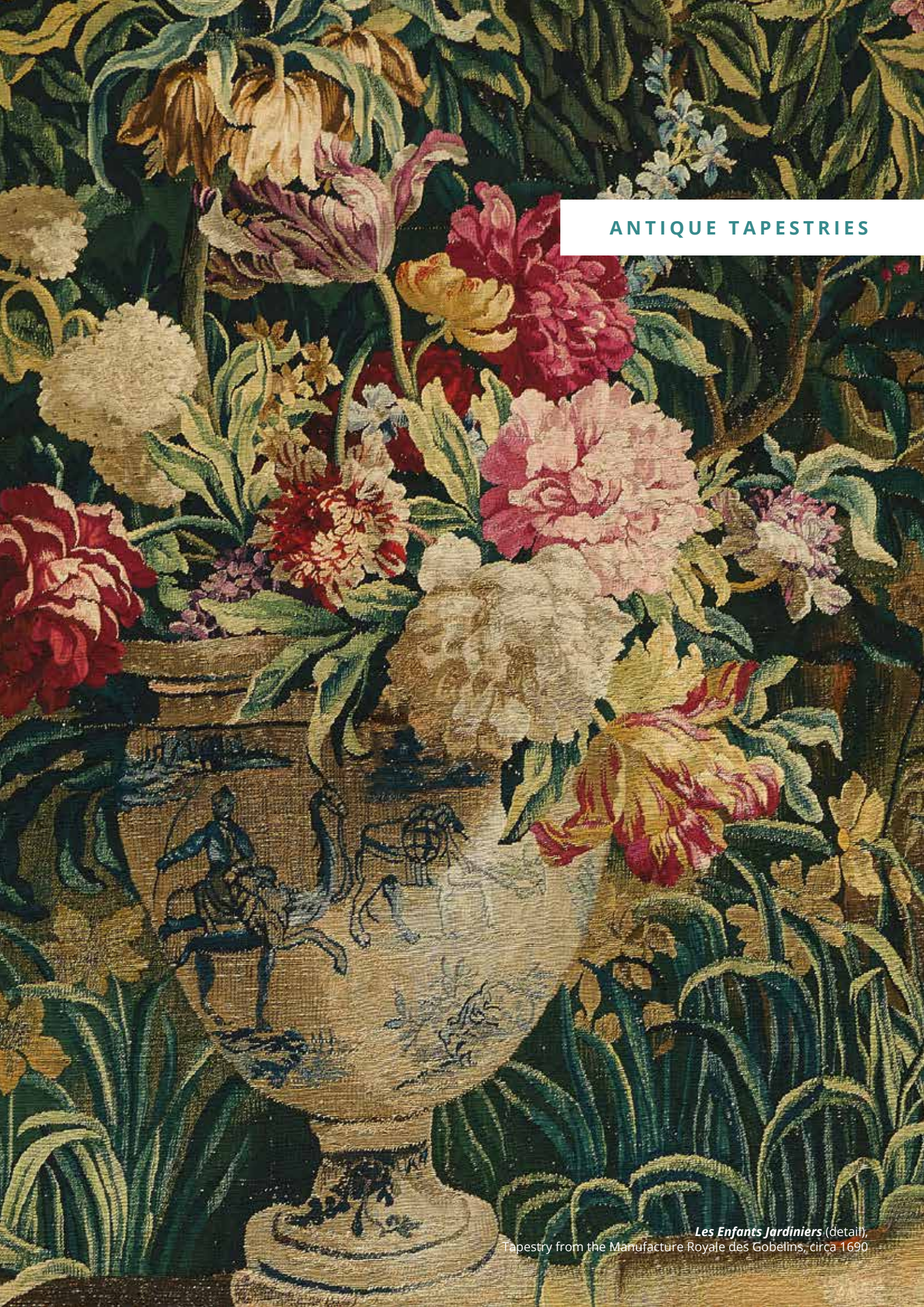
The two sisters have been working together for 20 years now. The art director of the gallery, Amélie-Margot, is also in charge of the documentation regarding all pieces. She is an expert in modern tapestries and contemporary textile Art (member of the Compagnie Nationale des Experts and the Comité Professionnel des Galeries d'Art). Céline is the general manager, she is developing as well the contemporary rug brand Parsua.

Galerie Chevalier also offers Appraisal service to private individuals and professionals, high level conservation services, and tapestry / rug renting.



***Vertumne et Pomone*** (detail),
Tapestry from the Manufacture Royale de Beauvais, 17th century

# ANTIQUE TAPESTRIES



***Les Enfants Jardiniers*** (detail),
Tapestry from the Manufacture Royale des Gobelins, circa 1690



***Allégorie de la Charité***
Bruxelles tapestry, circa 1525
Contemporary Parsua rug ***Ispahan Arabesques***

# EXPERT, & ADVISOR

Thanks to its expertise, documentation, networks and reputation, the Galerie Chevalier remains a benchmark in the antique tapestry market. The Galerie works with institutions, private individuals, interior designers, interior architects and auction houses in their search for antique tapestries and antique rugs.

Many of the pieces discovered and rediscovered by Galerie Chevalier have found their way into prestigious collections, including the Louvre Museum (Paris), the National Renaissance Museum (Ecouen), the National Museum of the Middle Ages (Paris), the Mobilier National (Paris), the Cité Internationale de la Tapisserie (Aubusson), the Wawel Castle Museum (Krakow, Poland), the Museum of Fine Arts (Boston), the J. Paul Getty Museum (Los Angeles), the Seattle Art Museum, the Cleveland Museum of Art, the Art Institute of Chicago, the Louvre Abu Dhabi, etc.

Galerie Chevalier can also advise you on the conservation and installation of your tapestries and rugs.



***Apollinaire Bleu*** (detail), tapestry by Jean Lurçat, 1958
Contemporary Parsua rug ***Saturne*** by Nicolas Aubagnac

# MODERN TAPESTRIES



***Tropique du Capricorne*** (detail)
Tapestry by Mathieu Matégot, 1975



***La Grande Roue***, tapestry by Philippe Friedberger, 1960
Contemporary Parsua rug ***Amenzu*** by Ibbki

# THE REVIVAL OF 20TH CENTURY TAPESTRY

The Galerie Chevalier's collection of modern tapestries focuses on the great artists of the 20th century tapestry revival, including Jean Lurçat, Mathieu Matégot, Pierre Daquin, Emile Gilioli and Robert Wogensky.

Particular attention is paid to the cartoon designers, whose work was highlighted by Denise Majorel and exhibited at the galerie *La Demeure*.
From 1950 to 1980, this nerve center for tapestry and textile art, was home to cartoon painters (members of the APCT-*Association des Peintres Cartonniers de Tapisseries*) whose mission was to recognize tapestry as a major art form, through the organization of exhibitions, conferences, meetings and so on.

The Galerie Chevalier selects tapestries for their originality and the rarity of the cartoons.
Some have found their way into the homes of French and European collectors, as well as Brazilian, American, etc., and of course into museums.

Monographic exhibitions, face-to-face encounters between artists, the figurative and the abstract, the baroque and the minimalist: these are visions that are far apart, but which the Galerie Chevalier brings together on its walls in selected exhibitions.



***La Mer et ses Lumières***, tapestry by Jean Lurçat, 1965
Picaud Workshop, Aubusson
H. 2,87 x L. 4,00 m / H. 9ft 4 x L. 13ft 12



***Essor***, tapestry by Robert Wogensky, 1977
Legoueix Workshop, Aubusson
H. 2,00 x L. 2,90 m / H. 6ft 7 x L. 9ft 6



***Champagne***
Tapestry by Claude Loewer, 1971
Furniture, courtesy of India Madhavi



***Tapisserie 9***
Tapestry by Daniel Riberzani, 1996

# CONTEMPORARY TAPESTRIES



***Contes et Proverbes*** (detail)
Tapestry by Françoise Paressant, 2019



***La Vague***
Tapestry by Françoise Paressant, 1978
Light sculptures by Adélie Ducasse
Modular furniture, courtesy of USM

# FRANÇOISE PARESSANT

Françoise Paressant was born in 1944, she lives and works between Paris and Nantes. The artist began painting at the Beaux-Arts school in Nantes. Extensive experimentation led her to tapestry, which quickly became her main means of expression. She is very attracted to the monumental, mural aspect of visual creation. With color at the heart of her creative process, Françoise Paressant fuses painting and weaving to create her own tapestries using a variety of materials (cotton, wool, paper, polyane).

Today, she has abandoned the traditional, cumbersome loom in favor of nomadic weaving. By freeing herself from the spatial constraints of the workshop, she can weave wherever and whenever she likes, reviving the ancient textile traditions of South America. Through a subtle interplay of accumulations, interweaving fragments of strips and circles, her compositions take on a new breadth.

Institutionnal collections that have acquired the works of Françoise Paressant : Musée des Arts Décoratifs (Paris), Musée des Arts Décoratifs (Nantes), Mobilier National (Paris), FRAC (Bretagne), Musée des Beaux-Arts (Nantes), Hôtel de ville (Lille), FDAC of Orne and the Bourse d'encouragement FIACRE (Paris).



***Contes et Proverbes*** (detail)
Tapestry by Françoise Paressant, 2019



***Tapisserie 25***
Tapestry by Daniel Riberzani, 1996
Contemporary Parsua rug ***Bora Bora***

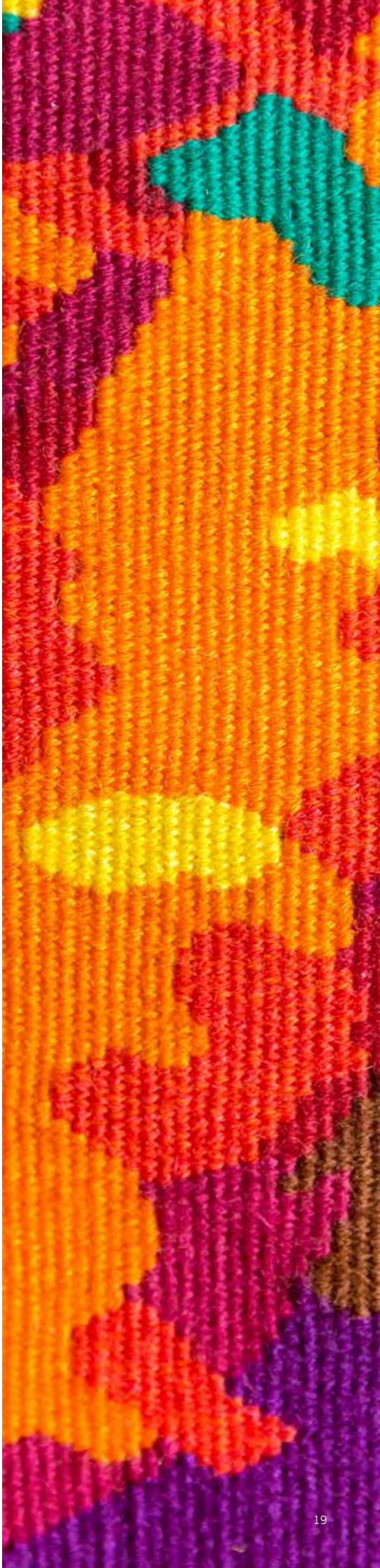
# DANIEL RIBERZANI

Daniel Riberzani was born in 1942 and lives and works in Paris. He entered the Ecole des Arts Appliqués in 1959 and began exhibiting his paintings in 1960. It wasn't until the early 1980s, when he spent some time in the Creuse region of France, that he really came into contact with tapestry.

For Daniel Riberzani, there is no creative boundary between painting and tapestry, but rather an interaction of practices that complement each other. He is one of the few, if not the only of the *Aventure Tissée* artist in France to work in both media « simultaneously ». In this way, these two means of expression are enriched by their respective specificities, and inform each other (in the sense of giving form and meaning).

Daniel Riberzani demonstrates once again the infinite possibilities of the woven medium, when it is understood and loved. With Riberzani, tapestry is more than ever a familiar, yet mysterious, timeless and serene art.

Daniel Riberzani has exhibited in prestigious galleries in New York, Los Angeles, Paris, Belgium, Switzerland, Norway, Spain, Japan and Canada.
Renowned French public collections have acquired his tapestries, including the Mobilier National (Paris), the Musée Départemental (Aubusson) and the Fond National (Paris).



***Le Feu*** (detail)
Tapestry by Daniel Riberzani, 1996



***Young Icarus*** (detail)
Tapestry by Jon Eric Riis, 2013



***Caterpillar*** (detail)
Tapestry by Jon Eric Riis, 2012

# JON ERIC RIIS

Jon Eric Riis is an American artist born in 1945. His work abounds in references to the myths and ideals of past cultures.

At the end of the 1960s, he began his work as an artist with textile creations for exhibitions and private and public commissions. Riis weaves his tapestries himself on a vertical loom. This almost obsessive need to be involved in the production process led to an almost ascetic intellectual process.

Weaving becomes a veritable catharsis for Jon Eric Riis. He uses a cotton warp (5 threads per cm), and enjoys the interaction of silk and metallic threads for the weft. He often enhances his creations with embroidery, crystal beads or coral pearls. He uses gradations of color to create precise and always surprising descriptions.

Works by Jon Eric Riis are part of prestigious museum collections in the United States as the Metropolitan Museum (New York), the Art Institute of Chicago (Illinois), the Cleveland Museum of Art (Ohio), the American Museum of Art and Design (New York), the Renwick Gallery of the Smithsonian American Art Museum (Washington, DC), the Minneapolis Institute of Arts (Minnesota), the Columbia Museum of Art and Design (Georgia) and the Indianapolis Museum of Art (Indiana).



***Puma*** (detail)
Tapestry by Jon Eric Riis, 2015

# TAPESTRY EDITOR

The creation of a new tapestry, is a story of encounters.

The result of a fruitful collaboration between the Comité Hiquily and Galerie Chevalier, these tapestries celebrate Philippe Hiquily's talent. These textile works were produced posthumously and are the culmination of projects discussed with the artist during his lifetime.

With a view to producing exceptional pieces, Galerie Chevalier has chosen to produce only 3 editions of each tapestry.

Each tapestry is woven in Aubusson, in accordance with an age-old tradition that was declared a UNESCO World Heritage Site in 2009. The weaving is known as basse lisse weaving, as the work is carried horizontally by the cotton warp stretched between the two beams of the loom.



***La Détachée***
Tapestry after the work by Philippe Hiquily, 2023
Aubusson, AP 1/2, edited by Galerie Chevalier,
H. 2,00 x L. 1,50 m / H. 6ft7 x L. 4ft 11

Philippe Hiquily was born in Paris in 1925 and died in Villejuif in 2013. He was a major figure in sculpture in the second half of the 20th century, particularly in metalwork, alongside his friend César Baldaccini, whom he met at the Beaux-Arts in Paris in 1947.

The « Hiquilyan creatures » are elongated, insect-like forms with a severe majesty, immobility or gravity, imbued with a « deliberate primitivism »*. They evoke the artist's furniture and sculptures.

*Lydia Harambourg, Biography of Philippe Hiquily, www.hiquily.com



***Le Retour de Tahiti 18***
Tapestry after the painting on tapa by Philippe Hiquily, 2022
Aubusson, edition 1/3, edited by Galerie Chevalier, H. 1,50 x L. 2,17 m / H. 4ft 11 x L. 7ft 11
Contemporary Parsua rug ***Terra*** by Garnier & Linker
Vintage Danish furniture in rattan, courtesy of Klavs Rosenfalck



Contemporary Parsua rug ***Iznik Arabesques***

# PARSUA CONTEMPORARY RUGS



Contemporary Parsua rug ***Vertigo*** by Alexandre Logé
Kélé torch, sculpted plaster with patina, courtesy Alexandre Logé



# LUXURY AND SUSTAINABLE DEVELOPMENT:
## PARSUA CONTEMPORARY RUGS EDITED BY GALERIE CHEVALIER

A Parsua rug is a beautiful object, the result of a unique and ancestral know-how, made by the expert hands of weavers.
A Parsua rug is a guarantee of excellence, a sustainable and responsible process.
A Parsua rug is a hand-knotted rug, made in villages in Iran and not in factories or manufacturing plants. In the houses, a room is dedicated to rugs knotting. The men put up and stretch the warp threads on the looms and the women knot the rugs.

In 2001, when we launched our Parsua rug brand, we set out to create the « **Antiques of tomorrow** » : Persian rugs made as they were in the 17th and 18th centuries, that is to say with hand-spunned local wool, exclusively natural dyes, fine hand-knotting, only water and sunlight for the patina, without ever using chemicals that have high negative impact on the environment and on the people who use them (chemical dyes, acids, ...).

The concept of *Slow-Made* is here a principle: a thoughtful design, timeless creations, handcrafted manufacturing in the rules of art. Today, it is essential to bring into our interiors furniture and decorative objects that have been designed and produced with this sustainable development awareness in mind.

The Parsua spirit is also about the antique and the contemporary meeting, blending and establishing themselves as a matter of course. For all these reasons, Parsua is recognized by decorators and interior designers as the reference for timeless rugs with an extra touch of uniqueness and personality.

# TIMELESS DESIGN



CB 309 ***Iznik Arabesques***



CB 365 ***Mouji***



CB 1026 ***Westminster***



CB 374 ***Ispahan Arabesques***



Contemporary Parsua rug ***Chintamani ,*** Pierre-Yves Rochon, AD Intérieurs 2019

# CONTEMPORARY DESIGN



CB 1289 ***Narendji 2***



***Arrow***



CB 1162 ***Twist***

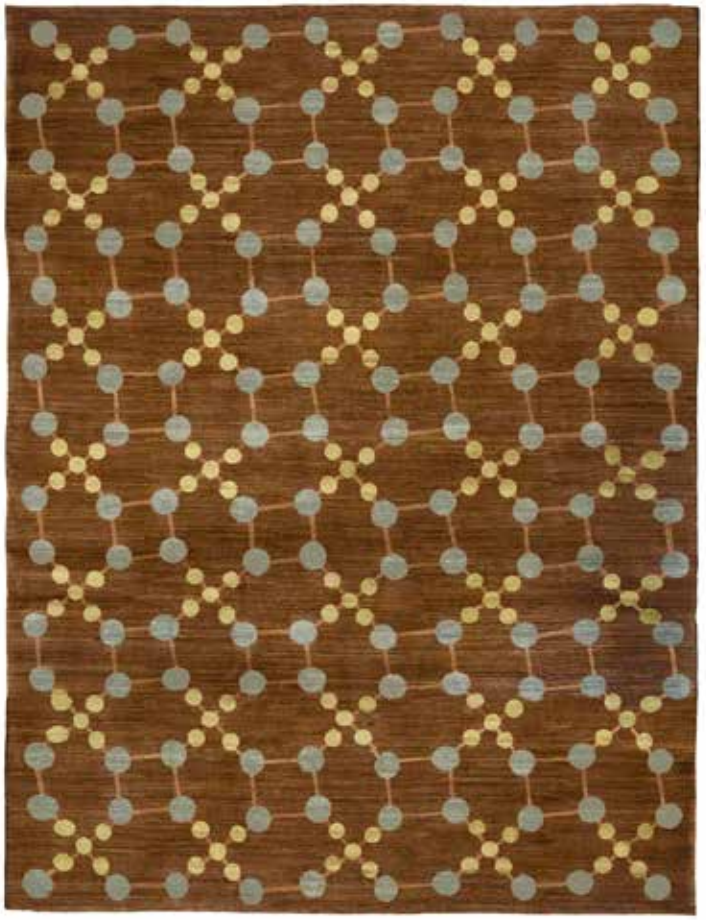


CB 865 ***Tiki***



***Eugéne,*** textile art by Mathieu Ducournau, 2014
Cushions, unique pieces, by Yentele
Contemporary Parsua rug ***Palm***

# THE DESIGNERS



CB 1433 ***Abel*** by Julie Chauvin



CB 1376 ***Foliage*** by Agustina Bottoni



CB 1382 ***Sirocco*** by Charlotte Juillard



CB 1385 ***Paisibles Brumes*** by Marie Berthouloux



Contemporary Parsua rug ***Naïa*** by Marine Prud'hon

# THE CLASSICS



CB 387 ***Sareban***



CB 1028 ***Rinceaux et Palmettes***



CB 743 ***Floral Twist***



CB 765 ***Venezia***



Contemporary Parsua rug ***Campo Fiori***

# MATERIALS & SPECIFICATIONS

## Description

Parsua rugs are hand-knotted in Iran. The wool is local, from live sheep reared outdoors in the Valley of Shiraz. This geographical location, renowned for the rich nutrients in its soils, gives the sheep a silky, long and resistant wool, considered by specialists to be the finest in the world.
**Pure wool is a material with many virtues. It is renewable, naturally hypoallergenic, insulating and fire retardant**. This wool is then magnified by hand-spinning. This age-old process twists the yarn into a ball and then into a skein.

**Natural dyes are a real return to our roots**. They are exclusively vegetable and animal dyes: madder root, indigo, walnut shell, cochineal... The work of an alchemist!
The patina is applied with water and sun, **without any chemicals**.

Iran is a country with a thousand-year-old culture where children are fortunately protected and educated. No children work on Parsua rugs.

## Stock

In addition to our bespoke service, a wide selection of stock is available in various sizes for immediate purchase. Please contact us for further details or visit our website www.galerie-chevalier.com.

## Bespoke service

Rugs are made to specified dimensions (minimum 6 $m^2$)
The size of the rug may vary by 3 to 5 cm.
In excess of 120 available designs.
All aspects of the designs can be edited: size, scale, colors, addition or deletion of borders.
Choice of materials available: wool, wool/silk mix or silk piles.
Timescales (around):
- 6 months for a 6 to 12 m2 rug
- 8 months for a 13 to 20 $m^2$ rug
- 9 months for a 21 to 40 $m^2$ rug
- 40 $m^2$ +, please contact us

The timescales outlined above may vary: **the natural patina is dependent on sunshine**, which varies throughout the seasons.
Original designs can be submitted to Parsua for creation; free estimates on request.
Round rugs can be commissioned with a maximum diameter of 4 m.

# NATURAL DYES
# COLOUR CHART



# PARSUA ETHICS AND ENVIRONMENTAL RESPONSIBILITY CHARTER

Since its foundation, Parsua has applied the precepts of the Ethics and Environmental Responsibility Charter.

1. The rugs are hand-knotted on traditional looms. This method requires no consumption of electricity or fossil fuels.
2. Wool, the primary material used in the rugs, is a naturally renewable material and sourced locally. The wool is hand-spun.
3. The secondary material used in the rugs is cotton, which is also naturally renewable.
4. Dyes used are 100% natural, primarily vegetable. No chemicals are used at any stage of Parsua's rug production.
5. The primary energy sources used in production are water, used to wash the wool and prepare the dyes, and the sun, which is used to patina the finished rugs.
6. No child labour is ever used in Parsua's rug production.
7. Parsua rugs are sustainable not only due to their ancestral manufacturing processes but also in their timeless designs.
8. Parsua rugs require minimal packaging when shipped.

Over and above the technical aspects of the rug, Parsua is insistent on upholding the ethos of fair trade by ensuring consequential revenues to the women that knot the rugs, which translates as real income for their family. Based in rural areas, these families are farmers, in continuation of the generations that have preceded them. Rug weaving represents a fundamental connection to their identities and cultural heritage.

# THE SLOW MADE CHARTER

The "Slow Made" movement was launched at the Third Annual Rendez-Vous in 2012 organized by the French National Institute of Arts and Crafts (3e Rendez-Vous de l'INMA, Institut National des Métiers d'Art). The entire event was dedicated to the movement, which brings together a mindset and a way of being under one collective signature.

Professionals working in arts and crafts who are part of the "Slow Made" movement share the following values:

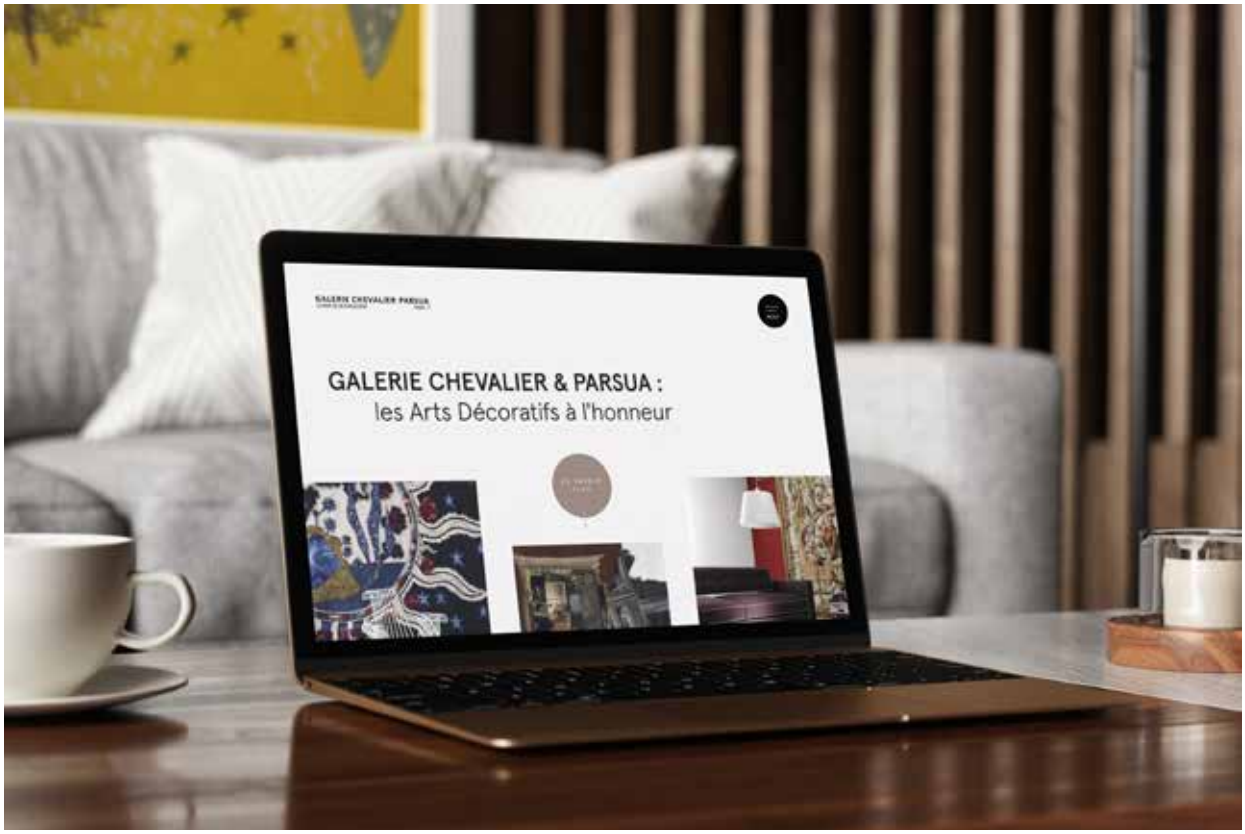
- **Research:** the stages of design and reflection, of experimentation and production, and the time set aside for dialogue and discussion.
- **Techniques:** production is fully based on handed-down knowledge and skills, as well as innovation.
- **Manufacturing techniques:** take into account sustainable development, the work performed by people, the materials used, and traditional and innovative tools.
- **The handing down of tradition:** a commitment to transmitting the values inherent to skills and knowledge and to the time required.
- **Appropriation:** the buyer becomes a responsible, informed and aware actor, and a vector for the values to be shared and handed down.
- **A fair price:** a "Slow Made" work is sold at a fair price that takes into account the time required for development and fabrication.



# A USEFUL TOOL

Galerie Chevalier-Parsua offers a unique website that brings together Galerie Chevalier and Parsua rugs, giving you access to all our activities:

- Our stock of modern and contemporary tapestries
- Our stock of Parsua rugs and custom-made rugs
- Our services as experts, consultants, advisors and restorers of antique tapestries and antique rugs.




*facebook.com/Galerie.Chevalier.Parsua*

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***Brasiers Odorants***,
Tapestry by Jean-René Sautour-Gaillard, 1996
Contemporary Parsua rug ***Chahrestan***

# TRAVEL JOURNAL















1. Sheep in the Shiraz valley
2. Hand-spun wool
3. Wool dyeing process
4. Wool dried after dyeing
5. Hand-knotting rug according to a cartoon
6. Persian knot
7. Natural patina in the sun



# OUR REFERENCES

**Galerie Chevalier** sells tapestries to museums and well-known institutions all over the world, and works with many interior designers and decorators looking for tapestries and rugs for their clients.

FRANCE
MUSÉE DU LOUVRE, PARIS
MUSÉE NATIONAL DE LA RENAISSANCE, ECOUEN
MUSÉE NATIONAL DU MOYEN AGE, PARIS
MUSÉE DE LA CHASSE ET DE LA NATURE, PARIS
MUSÉE DE L'ORANGERIE, PARIS
MUSÉE DE L'HOSPICE COMTESSE, LILLE
MUSÉE DU CHÂTEAU DE SEDAN
MUSÉE LABENCHE, BRIVE
MUSÉE FENAILLE, RODEZ
MUSÉE DES BEAUX ARTS DE SAINT-LÔ
MUSÉE DU TAPIS D'ART, CLERMONT-FERRAND
MUSÉE DU CHÂTEAU DE CHAMBORD
MOBILIER NATIONAL, PARIS
CHÂTEAU DE CHINON
CHÂTEAU DE CHAUMONT
CHÂTEAU D'AZAY-LE-RIDEAU
CHÂTEAU ROYAL DE BLOIS
PRINCIPAUTÉ DE MONACO
VILLE D'ANGERS
CENTRE DES MONUMENTS NATIONAUX
CITÉ INTERNATIONNALE DE LA TAPISSERIE, AUBUSSON
MINISTÈRE DE L'EUROPE ET DES AFFAIRES ÉTRANGÈRES

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RÉGION DE LA FLANDRE ORIENTALE, GANT, BELGIQUE
FONDATION D'ART MODERNE & TEXTILE, ANVERS, BELGIQUE
MUSÉE DU CHÂTEAU DE WAWEL, CRACOVIE, POLOGNE
DEUTSHES HISTORISCHES MUSEUM, BERLIN, ALLEMAGNE
ABEGG STIFFUNG, RIGGISBERG, SUISSE
THE VILNIUS MUSEUM OF FINE ARTS, LITUANIE

USA
MUSEUM OF FINE ARTS, BOSTON
MUSEUM OF FINE ARTS, ST PETERSBURG, FLORIDE
THE MENIL FOUNDATION, HOUSTON
THE J. PAUL GETTY MUSEUM, LOS ANGELES
THE SEATTLE ART MUSEUM (SAM)
THE CLEVELAND MUSEUM OF ART
THE ART INSTITUTE OF CHICAGO
THE SPEED ART MUSEUM, LOUISEVILLE

OTHER
LOUVRE, ABOU DHABI

FRANCE
AFFINE DESIGN
NICOLAS AUBAGNAC
LAURENT BOURGOIS DÉCORATION
FRANÇOIS CATROUX DÉCORATION
JACQUES GARCIA DÉCORATION
JACQUES GRANGE DÉCORATION
ALISON HOGG
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MOLYNEUX STUDIO (PARIS & NEW YORK)
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Amélie-Margot Chevalier & Céline Letessier, leur philosophie :
« Nous représentons le passé mais nous avons l'intuition de l'avenir »
(Gio Ponti)





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