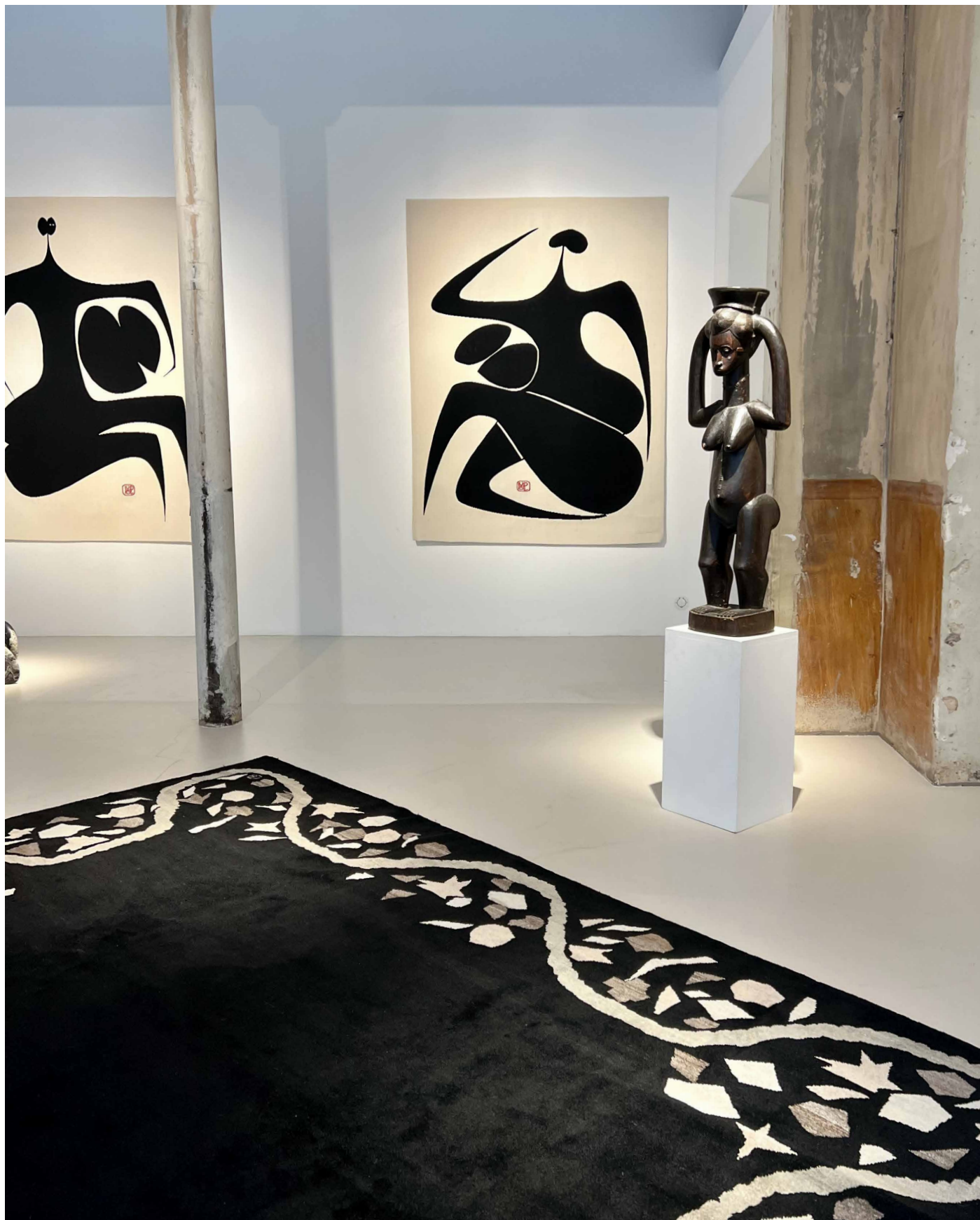


# **GALERIE CHEVALIER PARSUA**

SUR RENDEZ-VOUS

PARIS







**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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*Terra Nostra* (detail), tapestry by Mathieu Matégot, 1975

## THE PLACE TO BE

Historically specialized in antique tapestries (16<sup>th</sup> to 18<sup>th</sup> 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 20<sup>th</sup> tapestry Revival (Jean Lurçat, Mathieu Matégot, Pierre Daquin, Emile Gilioli, Robert Wogensky...) and contemporary artists who use, adapt or divert this medium in the 21<sup>st</sup> century (Jon Eric Riis, Françoise Paressant...).

The gallery is an extension of the family business, which dates back to 1917. Amélie-Margot Chevalier has been working in the family gallery for some twenty years, developing the modern and contemporary tapestries department. She is an expert, member of the Compagnie Nationale des Experts.

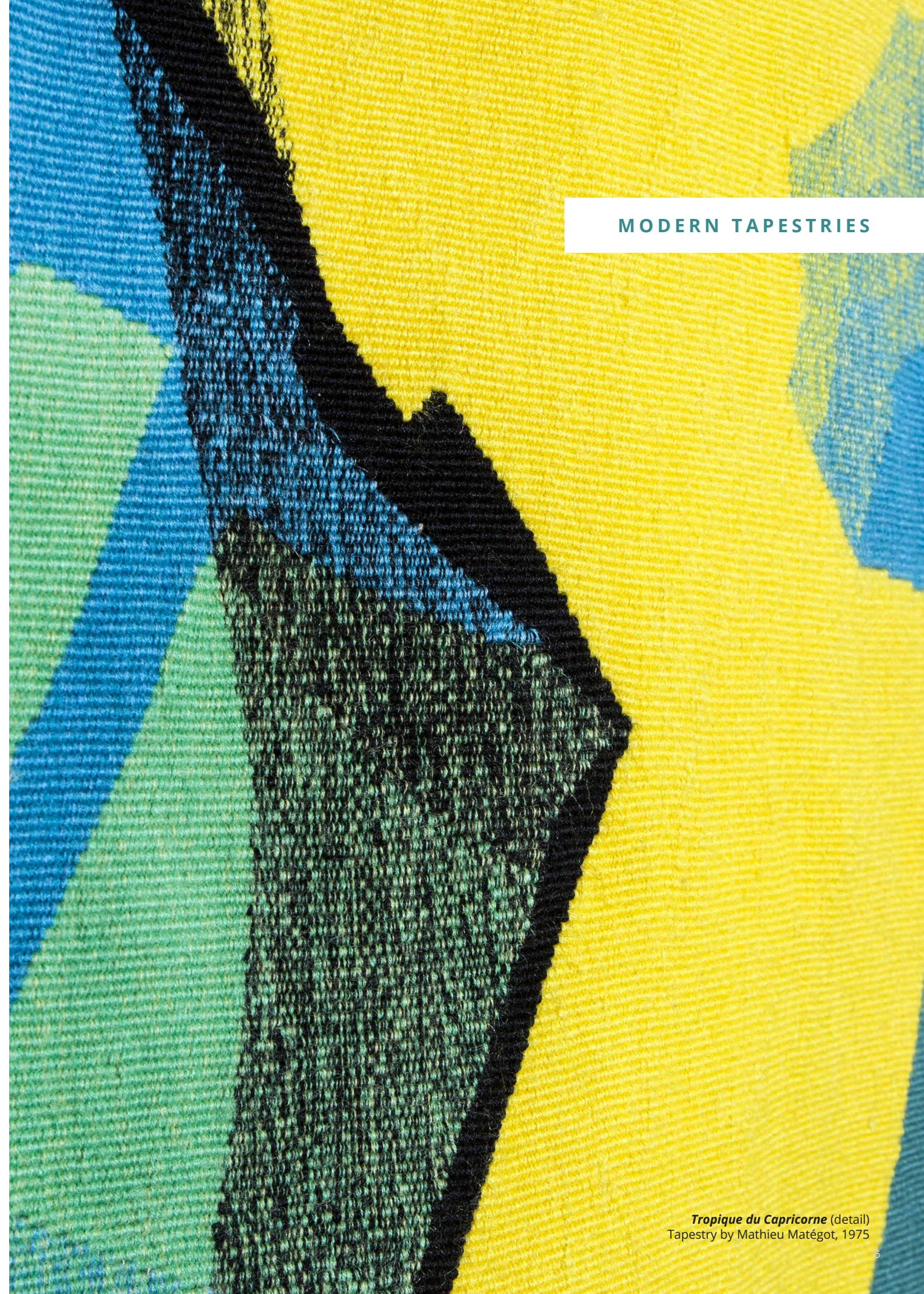
Galerie Chevalier also offers appraisal service to private individuals and professionals, high level conservation services, and tapestry / rug renting.





*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 20<sup>TH</sup> CENTURY TAPESTRY

The Galerie Chevalier's collection of modern tapestries focuses on the great artists of the *Aventure Tissée* of the 20<sup>th</sup> century 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.





**Liberté**, tapestry by Jean Lurçat, 1943  
Suzanne Goubely Workshop, Aubusson  
H. 2,36 x L. 3,20 m / H. 7ft 9 x L. 10ft 6



**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





*Le Couple*, tapestry by Mamadou Cheikh «Modou» Niang, 1960,  
Manufactures Sénégalaises des arts décoratifs de Thiès, H. 1,25 x L. 1,06 m  
Contemporary Parsua rug *Narendji II*  
African sculpture, courtesy of Charles-Wesley Hourdé  
Furniture and objects, courtesy of Sarah Chirazi

## AFRICAN TAPESTRY

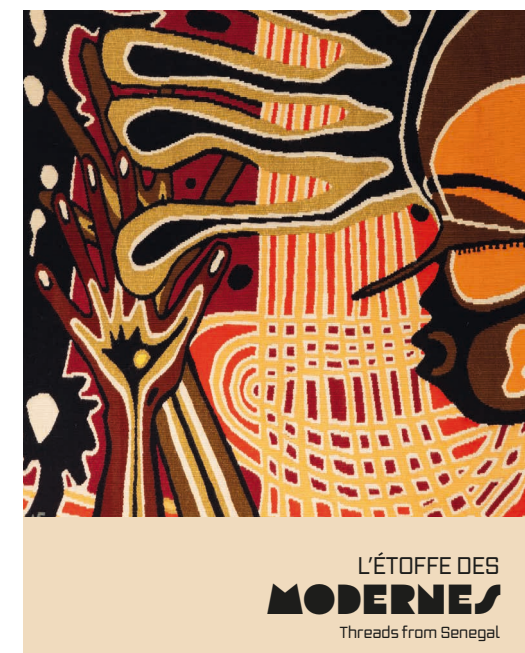
The Galerie Chevalier is broadening its expertise by opening up to African textiles. In particular, Senegalese tapestries, which stand out for their intercultural nature, while renewing a long textile tradition and forming part of contemporary African art.

These tapestries were woven from the late 1960s onwards, and are as much an evidence to the creativity of Senegalese artists as they are to the cultural exchanges that took place under the impetus of Léopold Sédar Senghor and André Malraux.

The creation of the Manufactures Sénégalaises des Arts Décoratifs de Thiès is closely linked to the emergence of the École de Dakar and Senghor's desire to promote Senegalese art and African art in general on the international stage.

In 1963, four young Senegalese set off for Paris to learn tapestry weaving. Back in Senegal, they were supported by Line Bacconnier, a young graduate of the Aubusson School of Decorative Arts. Although the technique was imported, it was above all adapted and committed.

In November 2024, the Galerie Chevalier organised the first exhibition in France devoted exclusively to Senegalese tapestry. The catalogue, *L'Étoffe des Modernes / Threads of Senegal*, was published to mark the occasion and is already a reference, thanks to the excellent notes by historian Coline Desportes. Furthermore, the entire exhibition has been acquired by a major American institution, demonstrating the relevance of the subject and the quality of the exhibited works.



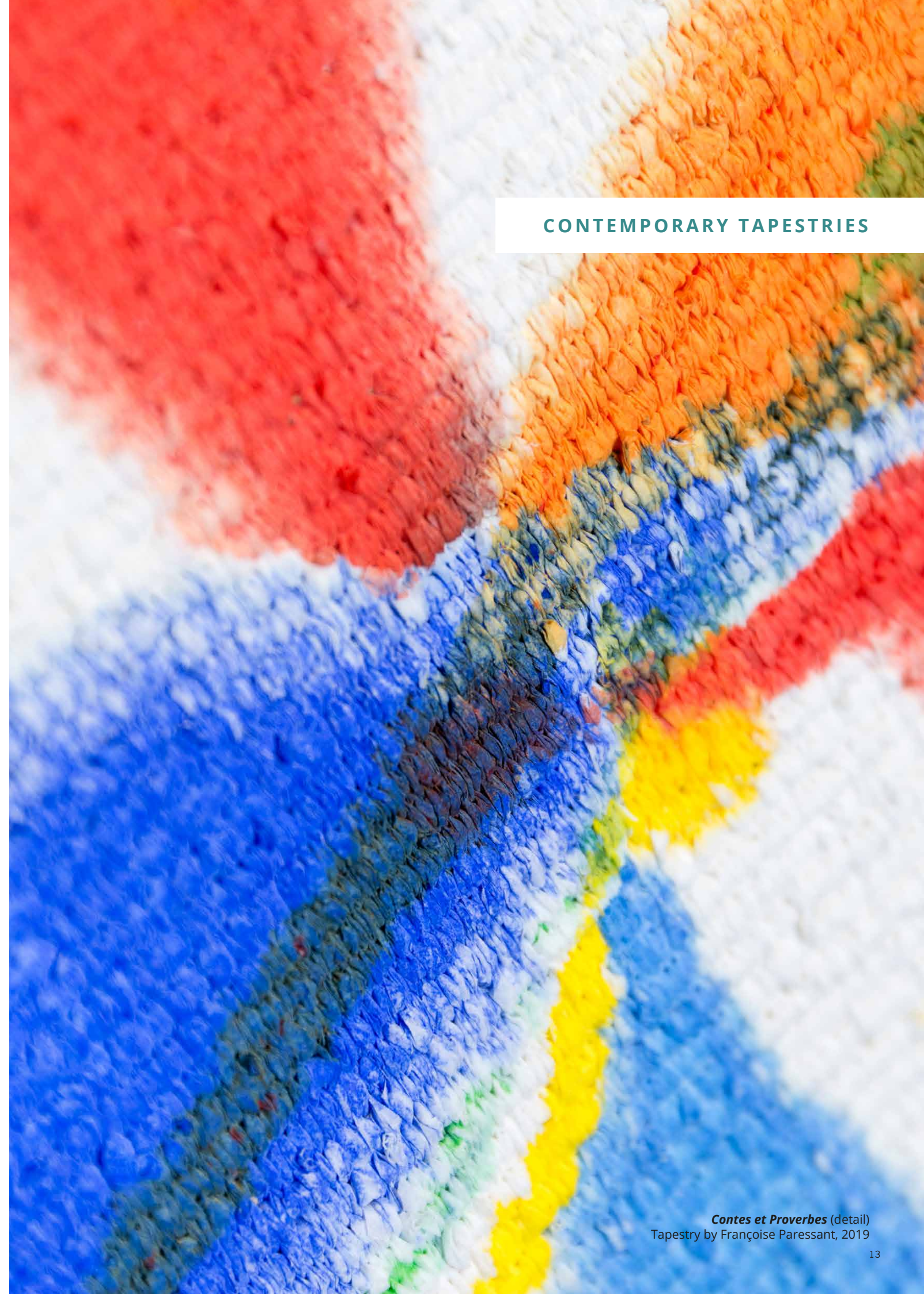
*Threads from Senegal*, exhibition catalogue



## CONTEMPORARY TAPESTRIES



***Trace d'Ombre***  
Tapestry by Françoise Paressant, 1997  
Furniture and interior design, courtesy of Haos Studio Garcé & Dimofski



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





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

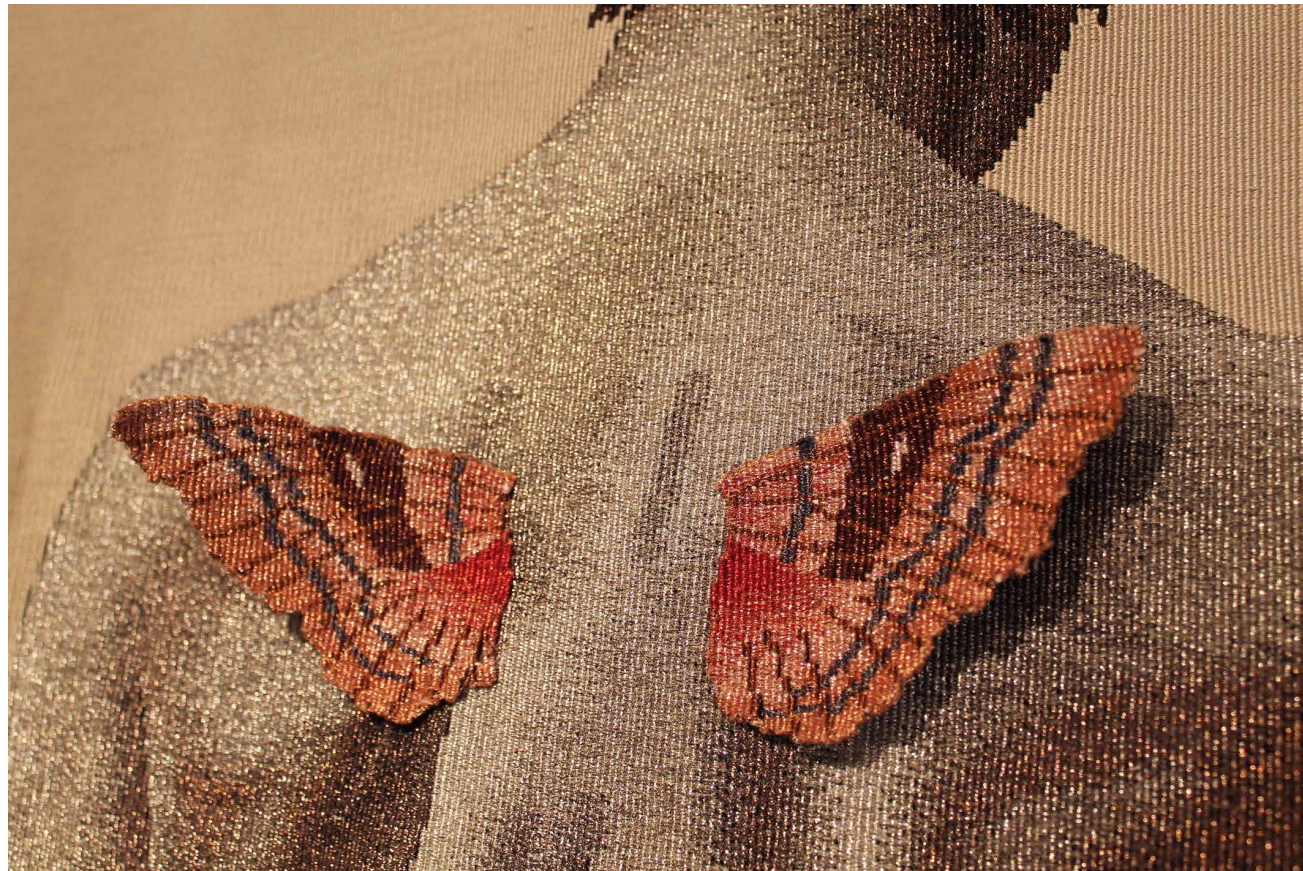
## FRANÇOISE PARESSANT

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.

Institutional 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).





**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, 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 of Art (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



## 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.

## ANTIQUE TAPESTRIES



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



## 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 low warp weaving, as the work is carried horizontally by the cotton warp stretched between the two beams of the loom.

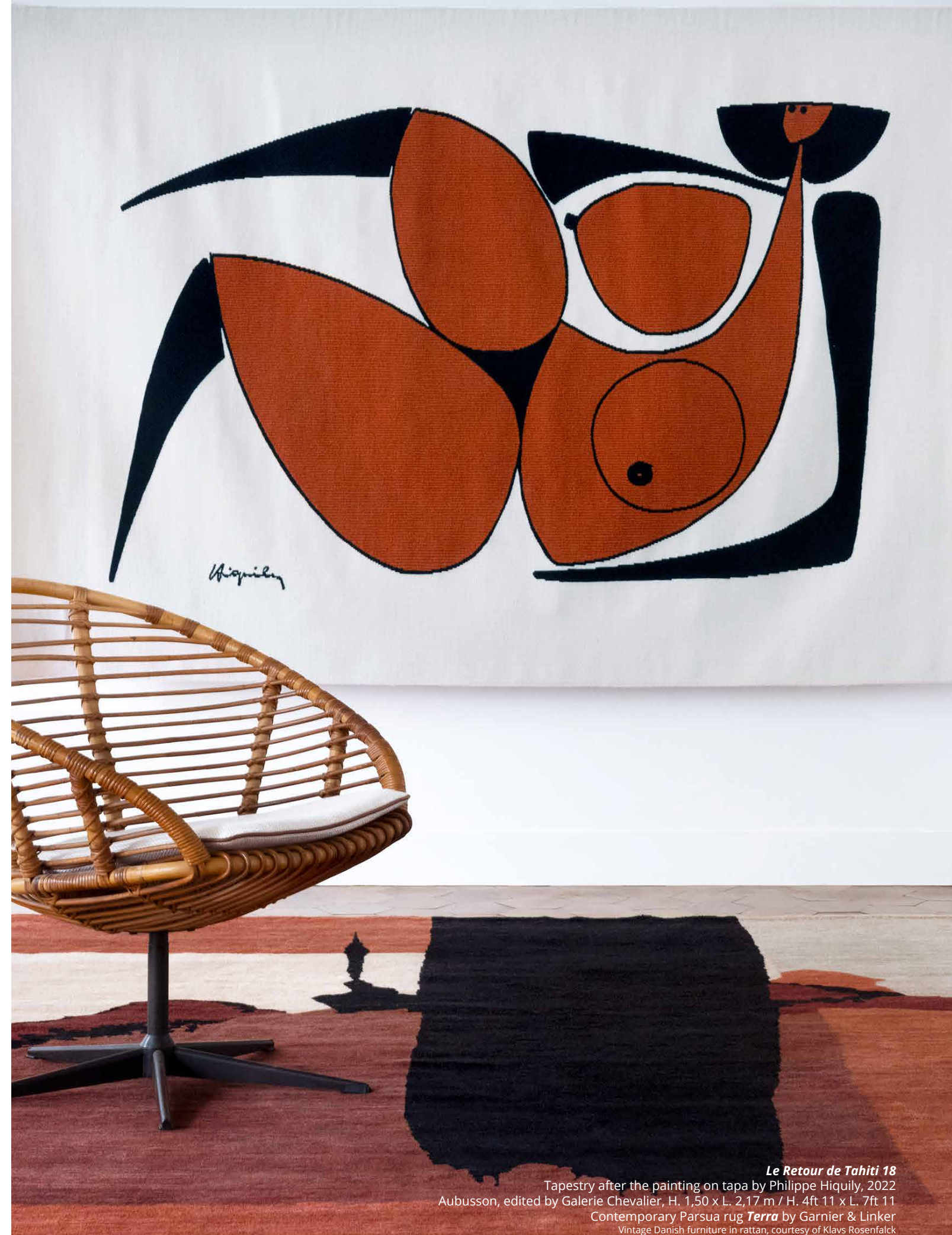


**La Détachée**  
Tapestry after the work by Philippe Hiquily, 2023  
Aubusson, AP 2/2, edited by Galerie Chevalier,  
H. 2,00 x L. 1,50 m / H. 6ft7 x L. 4ft 11

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](http://www.hiquily.com)



**Le Retour de Tahiti 18**  
Tapestry after the painting on tapa by Philippe Hiquily, 2022  
Aubusson, 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 manufactures. 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 17<sup>th</sup> and 18<sup>th</sup> centuries, that is to say with hand-spun 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*



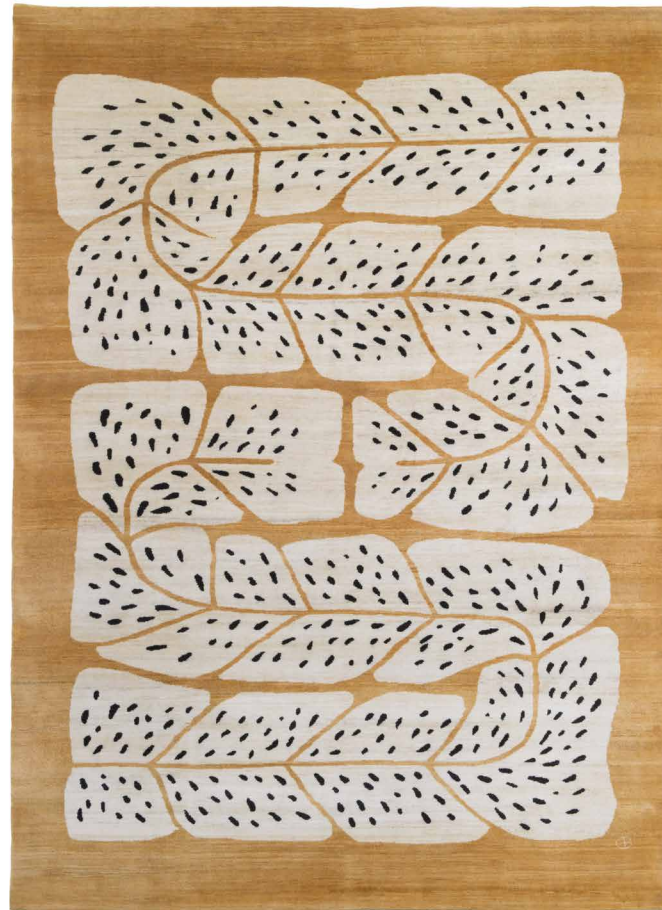
Contemporary Parsua rug **Palm**



## THE DESIGNERS



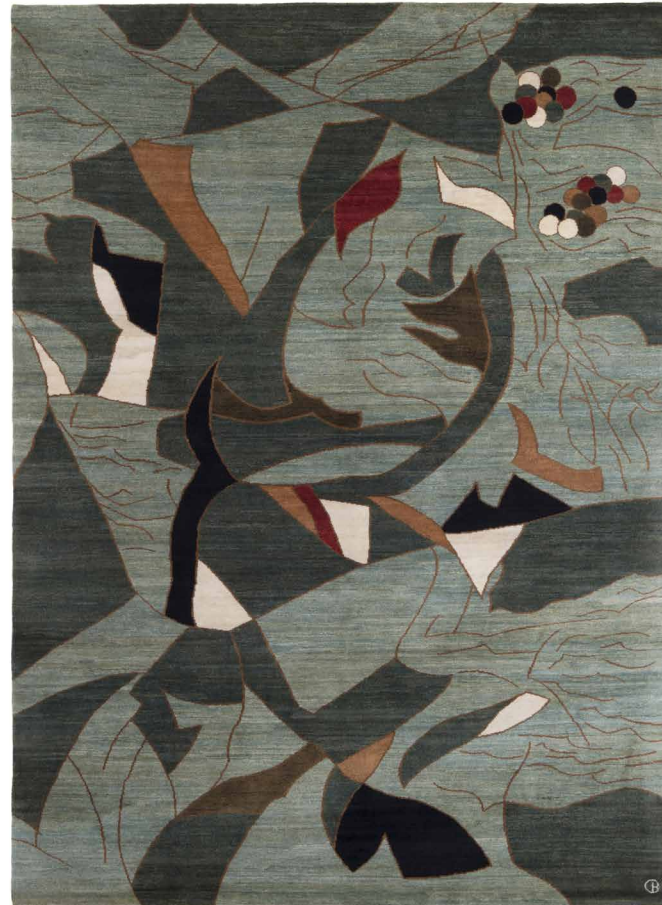
CB 1433 *Abel* by Julie Chauvin



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 natural dyes: madder root, indigo, walnut shell... 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 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](http://www.galerie-chevalier.com).

### Bespoke service

Rugs are made to specified dimensions (minimum 6 m<sup>2</sup>)

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 m<sup>2</sup> rug
- 8 months for a 13 to 20 m<sup>2</sup> rug
- 9 months for a 21 to 40 m<sup>2</sup> rug
- 40 m<sup>2</sup> +, 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.

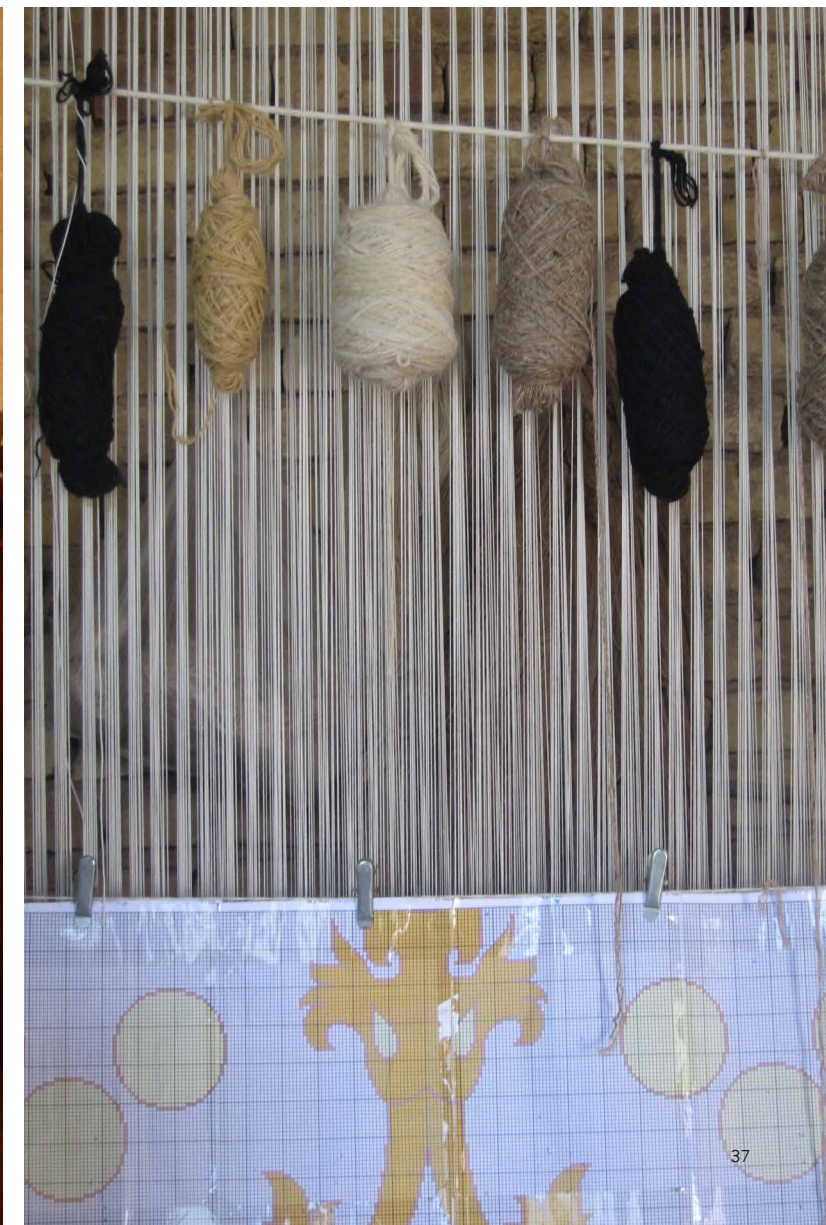
Over and above the technical aspects of the rug, Parsua is insistent on upholding the ethos of fair trade by ensuring consequential revenues to the women that knot the rugs, which translates as real income for their family. Based in rural areas, these families are farmers, in continuation of the generations 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 (3<sup>e</sup> 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.

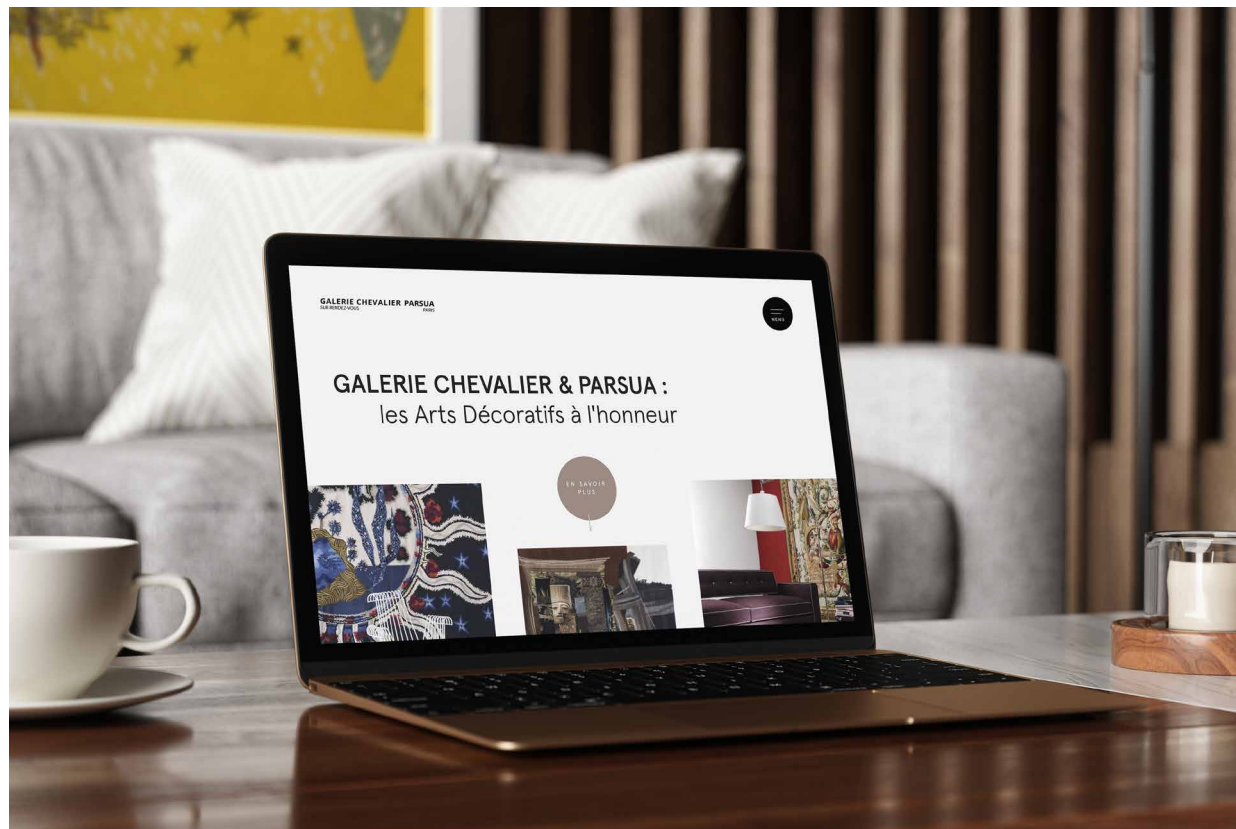




## A USEFUL TOOL

Galerie Chevalier-Parsua offers a unique website that brings together:

- Our stock of modern and contemporary tapestries
- Our stock of Parsua rugs and custom-made rugs
- Our expertise and advisory services for antique tapestries and rugs
- Our restoration consultancy service



[facebook.com/Galerie.Chevalier.Parsua](https://www.facebook.com/Galerie.Chevalier.Parsua)

[galerie\\_chevalier\\_parsua](https://www.instagram.com/galerie_chevalier_parsua)



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



# 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  
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CENTRE DES MONUMENTS NATIONAUX  
CITÉ INTERNATIONNALE DE LA TAPISSERIE, AUBUSSON  
MINISTÈRE DE L'EUROPE ET DES AFFAIRES ÉTRANGÈRES

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LAURENT BOURGOIS DÉCORATION  
AGNES COMAR  
JEAN-LOUIS DENIOT  
JACQUES GARCIA DÉCORATION  
JACQUES GRANGE DÉCORATION  
ALISON HOGG  
STUDIO H, MONACO  
STUDIO KO  
MOLYNEUX STUDIO (PARIS & NEW YORK)  
PINTO DESIGN  
PIERRE-YVES ROCHON DESIGN  
SBM INTERIOR DESIGN  
CHARLES TASSIN  
NICOLAS TROUSSELLE  
3BIS  
PIERRE YOVANOVITCH  
TINO ZERVUDACHI & ASSOCIÉS

**EUROPE**  
MUSÉE DE BRUGES, BELGIQUE  
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 METROPOLITAN MUSEUM OF ART (MET), NEW YORK  
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, ABU DHABI

**ABROAD**  
ALIDAD (UK)  
ASHBY STUDIO (UK)  
NINA CAMPBELL (UK)  
COLEFAX & FOWLER (UK)  
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THIERRY DESPONT (NEW YORK, USA)  
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« My natural inclination is towards the French scene, with a focus on the artists of the Aventure Tissée around Jean Lurçat, but my knowledge and the documentation I have developed transcend periods and styles »

Amélie-Margot Chevalier



