

AS PART OF THE DESIGN PARADE TOULON FESTIVAL — VILLA NOAILLES

PRESS
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HÔTEL
DES ARTS
TOULON

DESIGN AND TEXTILE
ARTS COLLECTIONS
FROM THE MOBILIER
NATIONAL
AND THE CENTRE
NATIONAL DES ARTS
PLASTIQUES

29.06.2024.11

LES
ALIÉNÉS
DU MOBILIER
NATIONAL

236 BD MARECHAL LECLERC, TOULON
FROM TUESDAY TO SUNDAY
FROM 11 AM TO 6 PM
CLOSED ON MONDAYS AND PUBLIC HOLIDAYS

WITH THE PARTICIPATION OF
THE CENTRE POMPIDOU AND
THE MUSÉE DES ARTS
DÉCORATIFS

villa Noailles

Mobilier national

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REMIX,

les Aliénés du Mobilier national

Hôtel des Arts TPM
june 29th – november 3rd 2024

Curation by the Mobilier national,
Cendrine de Susbielle, Rene Jacques Mayer,
In collaboration with the villa Noailles
Julie Liger and Jean-Pierre Blanc

Scénography by Paul Bonlarron

For the past three years, as part of its eco-responsible approach to promoting contemporary design, the Mobilier National has been inviting designers and artists to work on decommissioned pieces from its collections, so that they can transform them according to their own sensibilities. Drawing on a wide selection of contemporary tapestries and soap rugs from the collections of the Mobilier national and works from the Centre national des arts plastiques, in collaboration with the Toulon Provence Méditerranée metropolitan area, the Villa Noailles, the Centre Pompidou and the Musée des Arts décoratifs, the exhibition brings together nearly 60 designers and interior architects in 68 works. Heir to the Garde-Meuble royal, the Mobilier national conserves a rich collection of furniture from the 17th century to the present day, destined to furnish public buildings. While many of the pieces in the collection have a place, some are unused, damaged or fallen into disuse, and have lost their heritage value. Re-invested and reinvented by artists and designers, a dozen of whom are former winners of the Design Parade Festival and the Festival d'Hyères, these transfigured objects open up new ways of thinking about techniques, know-how and materials, in a permanent return between past and present. Having become unique pieces, the remixed furniture, in its form or function, regains its status as a work of art and returns to the national collections. l'Hôtel des Arts couldn't offer a better setting for the Aliénés furniture. Built at the beginning of the 20th century, the former headquarters of the sub-prefecture, then of the Var departmental council, now an art centre, features a colourful painted façade by the artist Alexandre Benjamin Navet. Designed for the occasion by Paul Bonlarron, winner of the Prix Mobilier national du Festival Design Parade Toulon 2022, the Hôtel des Arts becomes the stage for this remix, bringing together different registers of the decorative arts. Furniture, carpets and tapestries are displayed in a series of tableaux that are by turns surreal and narrative, whimsical and imaginary.

This lively mix weaves, combines and interweaves all kinds of aesthetic and historical connections. And it ties together, in an adventurous diversity, a variety of quotations borrowed from the history and practices of the arts.

REMIX



LES ALIÉNÉS DU MOBILIER NATIONAL

UNE EXPOSITION RÉALISÉE À PARTIR DES COLLECTIONS DESIGN DU MOBILIER NATIONAL ET DU CENTRE NATIONAL DES ARTS PLASTIQUES, EN PARTENARIAT AVEC LE CENTRE POMPIDOU ET LE MUSÉE DES ARTS DÉCORATIFS ET DANS LE CADRE DE DESIGN PARADE TOULON, 8^E FESTIVAL INTERNATIONAL D'ARCHITECTURE D'INTÉRIEUR, ORGANISÉ PAR LA VILLA NOAILLES EN 2024

The exhibition comes with a catalog.

GUEST ARTISTS AND DESIGNERS

WENDY ANDREU

ATELIER CRAFT

MATHIEU BASSÉE

VINCENT BEURIN

CAMILLO BERNAL

MATHILDE BRETILLOT

STUDIO BRICHETZIEGLER

Pierre Brichet et Caroline Ziegler

MARIE ET ALEXANDRE

Marie Cornil et Alexandre Willaume

STUDIO HADDOU / DUFOURCQ

Florent Dufourcq et Kim Haddou

EMILIEU STUDIO

Paul Emilieu Marchesseau

JEAN-BAPTISTE FASTREZ

CÉCILE FEILCHENFELDT
ET ADRIEN ROVERO

OMBRE Victor Fleury Ponsin

LÉO FOURDRINIER

LAURELINE GALLIOT

CONSTANCE GUISSSET

ARTHUR HOFFNER

TONY JOUANNEAU

Aletier Sumbiosis

KATIA KAMELI

BEAU BOW Alexis Mabilie

MARION MAILAENDER

PIERRE MARIE

MYRIAM MECHITA

BERNARD MOÏSE

ALEXANDRE BENJAMIN NAVET

VOTO XO

Madeleine Oltra et Angelo de Taisne

RODOLPHE PARENTE

MAXIMILIEN PELLET

Géraud Pellottiero
et Céline Thibault

Atelier d'Offard

François-Xavier Richard

CLÉMENT ROUVIER

NATHALIE TALEC

AGNÈS THURNAUER

Wendy Andreu

Ghost Chair, 2024

Accessory public prize,
Hyères International Festival of Fashion, Photography and Accessories, 2017

Cotton, silicone, mahogany, fabric, metal
80 x 84 x 65 cm
Inv.: GMT 35007



Wendy Andreu covers an Empire-style gondola chair dating from 1962 with silicone composite fabric and cotton cords made using the “Regen” non-woven textile manufacturing process developed by the designer since 2014. With this reinterpretation, Wendy Andreu humorously conjures up the imaginary ghost.

DA 2016 graduate of the Design Academy in Eindhoven and winner of the Prix du Public in the accessories category at the Festival international de mode, de photographie et d'accessoires-Hyères 2017, Wendy Andreu is a designer fascinated by materials and their implementation techniques. By experimenting with these materials, whatever they may be, she makes unexpected discoveries. She is particularly interested in the relationship between materials, people and space.

Atelier CRAFT

Leftovers – Palanquin 1804-2024, 2024

Mahogany, aluminum, plexiglass
248,5 x 225,5 x 80,8 cm



Atelier CRAFT is working on an old 19th-century cylinder secretary from the French Ministry of Finance. Starting with an investigation into the history of this Empire-style piece of furniture, the group humorously converted it into a mobile counter serving as a food truck, DJ desk or cocktail bar. Palanquin 1804-2024 aims to transform a monarchical symbol into a popular service object.

Located in Aubervilliers, in a converted former car garage, Atelier CRAFT maintains a hybrid creative practice of designer-maker. The studio strives to create sustainable imaginaries in the world of design and architecture through experimentation and the democratization of know-how. The cohabitation of design offices and construction workshops enables it to manage each project in its entirety. With a view to experimenting with circularity, the studio pays particular attention to the materials used and their reuse.

Mathieu Bassée
Orint, 2024

In collaboration with Studio MTX,
le19M Rattan, brass, paint, 3D printing,
colored glass
130 x 62 x 70 cm



After removing the wickerwork surfaces that covered the original rattan armchair, Mathieu Bassée tilted it at 90° to create an alcove housing a mirror partly concealed behind a curtain of ropes. The string-chains attached to the structure are made using the architectural embroidery skills of MTX studio, part of CHANEL's Maisons d'Art, *le19M*.

After an initial career as a strategy consultant, Mathieu Bassée joined ENSCI-Les Ateliers, graduating in 2010. At the same time, he developed several bag and luggage models for Hermès. While continuing to work on the scale of the object and know-how, as a freelance designer he multiplies scenography projects. In 2015, he joined Studio MTX, part of embroiderer Montex, as Creative Director before taking over as Artistic Director in 2017. His creations are born of a combination of techniques from embroidery, weaving, tapestry and leather goods.

Vincent Beaurin
Inextinguible, 2024

Bronze, brass, glass, polystyrene, epoxy
resin, glass flake, steel
80 (h) x 26 (ø) cm
Inv. : GML 12069



A 1975 Louis XVI-style lantern becomes the support for Vincent Beaurin's work. A sculpture made of glass flakes and epoxy resin is inserted into the structure, replacing the light source. The artist uses color and material to create or recreate a new, eternal source of energy, an inextinguishable fire.

First a designer, then a visual artist based in Paris, Vincent Beaurin's work revolves around light and color. His works are an invitation to meditation. His sculptures, with their organic forms and sinuous, sensual curves, establish a dialogue with the body, space and the elements: water, air and light. Deep or vibrant, colors develop to the rhythm of atmospheric gradations, like landscapes on these smooth, regular surfaces. The use of color is accentuated and extended by the use of glass flakes, a distinctive feature of Vincent Beaurin's work. His sculptures, with their sparkling facets, take on the appearance of precious stones.

Camillo Bernal
Conquêtes, 2024

Ein collaboration with Milo Desch; Charlotte Radtkowsky, sheathing; François Pouenat workshop; Roberto Ruspoli Walnut, leather, waxed patinated brass, metal engraving, embroidery
201 x 221,5 x 9 cm



Camillo Bernal converts a 19th-century Empire-style bed into a leather-wrapped screen by Charlotte Radtkowsky, in a play between Napoleonic conquests and amorous conquests. The piece is embroidered and engraved on metal, based on erotic drawings by artist Roberto Ruspoli.

Colombian-born interior architect and designer Camillo Bernal moved to Paris in 2017. Amazed by the richness of cultures and customs, he pursued his childhood dream of studying in Europe. First at the Camondo school, then at Milan's Polytechnico. He explores the boundaries between design, art and craftsmanship, working hand-in-hand with the most inspiring French savoir-faire.

Mathilde Bretilot
L'enfant roi, 2024

In collaboration with Élitis, fabric sponsor;
Mar-tine Pilot, The sample, upholsterer;
Jérémié Tranlé, Atelier EZEZKA, metal

Metal, fabric, lighting
160 x 120 x 60 cm
Inv. : GME 18988



Mathilde Bretilot plays with the imagination of childhood, transforming a 20th-century crib into a colorful bench topped with luminous globes.

Mathilde Bretilot began her career in Milan, London and Asia. This international experience, her travels and her curiosity are all inspirations for her innovative collaborations with know-how. Mathilde Bretilot has taught at ESAD in Reims, La Cambre and École Camondo. Parallel to her agency, she co-founded International Design Expeditions AISBL in 2014, of which she is President and Creative Director.

Studio BrichetZiegler
Pierre Brichet et Caroline Ziegler
Missive, 2024

Walnut, solid machined sycamore,
silver Posca marker (water-based paint),
Rubio oil, vinyl wood glue
79 x 178 x 78,5 cm
Inv. : GME 18990



The two designers augment a Restoration period oak table with contemporary sycamore elements, on which silver lines are hand-drawn to create a functional desk. The two designers preserve the table's original state, making it an object suspended between two eras.

Winners of the Grand Prix de la Création de la Ville de Paris in 2017, Caroline Ziegler and Pierre Brichet created Studio BrichetZiegler in 2010. Since 2015, they have been developing the "By Hands" collection, which they produce in their studio in Haute-Savoie. At the same time, they collaborate with furniture and lighting edi-ors such as Petite Friture, DCW Éditions, Moustache, Pulpo, Habitat, Petit h, and institutions such as the Ministry of Culture and the Hermès Corporate Foundation.

Marie et Alexandre

Marie Cornil et Alexandre Willaume

Lit Hélène, 2024

Finalists Design Parade Hyères, 2018

Metal, blown glass, textile

80 x 120 x 60 cm

Inv.: GML 12081



Marie and Alexandre cover a twentieth-century crib with a fresh coat of white paint, sprouting little red dots. A blown-glass, egg-shaped nightlight from the Berries collection is grafted onto one of the legs.

Marie Cornil and Alexandre Willaume met in 2018 during their participation in the De-sign Parade Hyères at the Villa Noailles. The former studied visual arts at HEAD in Geneva before joining ECAL in Lausanne, while the latter studied at ENSCI-Les Ateliers. Both have worked at the Bouroullec studio.

Studio Haddou / Dufourcq
Florent Dufourcq et Kim Haddou
Constellation, 2024
Grand Prix Design Parade Toulon, 2018

In collaboration with Tollis Brass,
white patina, nylon, gold leaf
75 x 65 x 65 cm
Inv. : GML 12078



The duo reinterpret a 20th-century 5-light chandelier. The original brass parts are highlighted by plaster additions, echoing the gold-leafed stars that now top the chandelier. New shades, topped with classic urns and gold-leafed stars, poetically form a constellation.

Kim Haddou and Florent Dufourcq are interior architects and designers. Graduating from the Camondo school in 2015 with honors, they live and work in Paris. They joined forces in 2018 to create Studio Haddou / Dufourcq. Selected the same year by the Villa Noailles for the Design Parade Toulon competition, they were awarded the Van Cleef and Arpels Grand Prix du Jury. Since then, they have designed public and private spaces in France and abroad, as well as furniture. In 2024, they won AD France magazine's Coup de Coeur and "timeless impact" awards, and in the spring of the same year delivered their first hotel project in downtown Hyères.

Emilieu Studio

Paul Emilieu

Hélios, 2024

Finalist Design Parade Toulon, 2016

In collaboration with Atelier 21, electronic; Pierre Yves Morel, gilding; Komut, 3D printing; Baraka workshop, locksmithing and assembly

Electronic system (copper wires, battery, LED), steel, 3D printing of recycled plastic, platinum foil gilding 170 x 170 x 30 cm
Inv.: GML 12073



The designer transforms a twentieth-century halogen street lamp into a solar-powered street lamp with a tilting photovoltaic panel and USB port for charging or powering electrical equipment. Made entirely in Île-de-France, Hélios is the result of an alliance of precision and exceptional skills: Atelier 21 for the transformation of the electronic system, Komut for the manufacture of the 3D-printed recycled plastic lampshade, Atelier Baraka for the metalwork and assembly, and painter Pierre Yves Morel for the platinum leaf finish.

Paul Emilieu is a graduate of the Camondo school. Aware of ecological issues, since 2009 he has organized think tanks and conferences on ecological and digital issues in the interior architecture sector. In 2011, he founded the DANT research group, part of the Art&Flux laboratory at the Sorbonne, followed by the Post Piper group in 2016. After graduating in 2013, he co-founded the ARTEL agency, which he left in 2017 to create Emilieu Studio. He will be designing the new Camondo Toulon school in 2020. Alongside his interior architecture practice, Paul Emilieu teaches at the Camondo School, ENSAPB and at ENSCI-Les Ateliers.

Jean-Baptiste Fastrez

TATTOO TIGER, 2024

Hyères Design Grand Prize, 2011

In collaboration with Sang Regrets, pattern

Powder-coated brass, etched glass

74 x 66 x 45 cm

Inv.: GME 19015



Jean-Baptiste Fastrez revisits a 20th-century sideboard repainted in red. The original smoked glass trays are replaced by new hand-milled glass, revealing a tiger motif drawn by tattoo artist Sangs Re-grets.

Jean-Baptiste Fastrez graduated from ENSCI-Les Ateliers in 2010. He opened his studio in 2011, focusing on a range of product and space projects in a variety of fields and with a number of institutions. He has worked with various brands, publishers and manufacturers, including Galeries Lafayette in Paris, the Cité de la céramique Sèvres and Limoges, the Cirva glass research center in Marseille, the French brand Moustache and the Parisian design gallery Galerie kreio. He won the Grand Prix du Jury at Design Parade Hyères 6 at the Villa Noailles in 2011. In 2019, he also won the Grand Prix de la Création de la Ville de Paris.

**Cécile Feilchenfeldt
et Adrien Rovero***

FALO, 2024

*Grand prize Design Parade Hyères 2006

Brass, beech, birch, elastane and PVC
80 (h) x 60 (ø) cm
Inv.: GML 12075



A Louis XVI-style lantern is reinterpreted as a table lantern, with a new colored shade made of elastane and PVC mesh. The revisited object evokes the collective image of the lantern, carried with you to find your way in the dark.

A designer specializing in experimental textiles, Cécile Feilchenfeldt holds a degree in textile design from the Zurich University of the Arts. Winner of the Brunschwig Prize for Applied Arts, the Grand Prix du Design of the Swiss Confederation in 2018 and the Prix des Artisanas awarded by LVMH in 2024, she has worked in theater and fashion. Prix du Jury at the Design Parade Hyères in 2006, Adrien Rovero studied interior and industrial design at the École cantonale d'art de Lausanne (ECAL). In 2023, he was awarded the Prix du Rayonnement du Canton de Vaud.

Victor Fleury

Ombre

*L'interprète ou L'artisan
n'a pas de secret, 2024*

Grand prize Design Parade Toulon, 2021

In collaboration with the Adrian Augagneur
workshop, cabinetmaking; Siegear, tapestry

Walnut, cherry, beeswax, tinted and cast glass,
bovine leather, collar, stainless steel
136 x 280 x 100 cm
Inv. : GME 19008



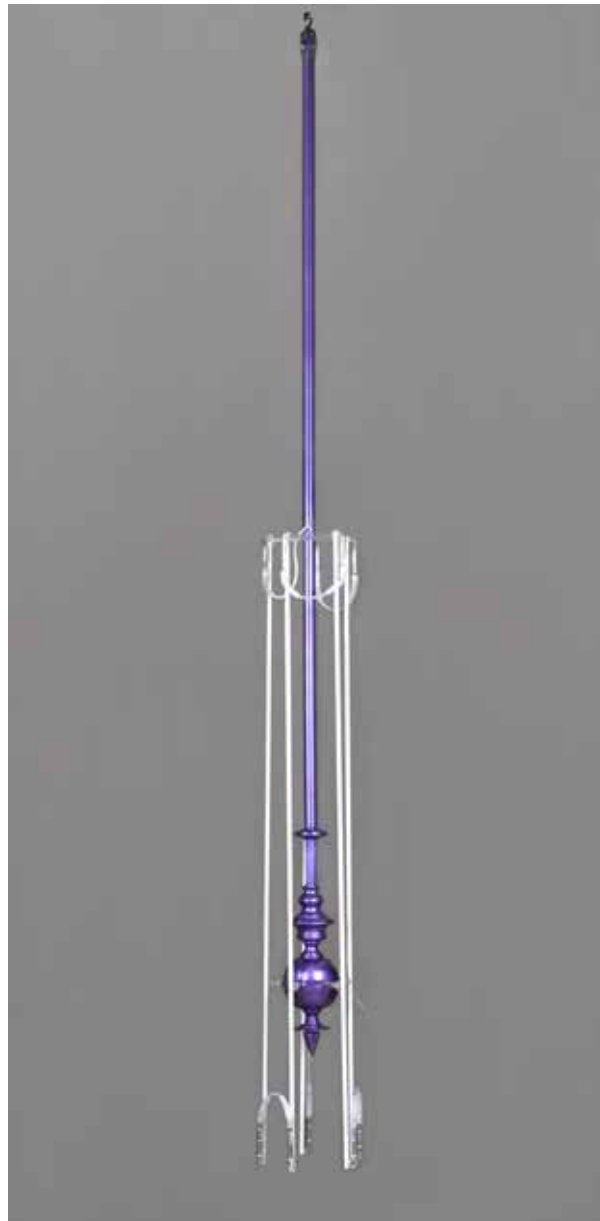
A nineteenth-century wing desk is transformed into a nomadic double-wing desk by the addition of wheels and a carrier. The designer goes to meet the craftsman to draw in the beeswax that covers the tops, under the light filtered by a colored glass surmounting the piece of furniture.

Ombre was born from the meeting of artist-designer Victor Fleury Ponsin and interior architect Jean-Michel Bourillot. The former won the Design Parade Toulon prize in 2021, while the latter has worked with the Tristan Auer agency.

Interrogating know-how with a technical and historical eye, Ombre accompanies handcrafters and arts and crafts workshops in the development of furniture and materials.

Léo Fourdrinier
Emphasizing Silence, 2024

Brass, steel, acrylic paint, neon
225 (h) x 20 (ø) cm



Léo Fourdrinier recovers the central brass structure of a 19th-century chandelier, made up of globes, repaints it blue and grafts neon tubes onto it, blurring the object's temporality.

Léo Fourdrinier lives and works in Toulon. After training at the Conservatoire d'art dramatique de Nîmes and studying literature, he graduated from the École supérieure d'arts et médias de Caen/Cherbourg in 2017. He won the Marval collection prize at the Art-O-Rama fair, was a finalist in the 9th Bourse Révélation Émerige and has participated in various residency programs. Also a curator, Léo Fourdrinier has been an associate artist of Le Port des Créateurs for three years. Léo Fourdrinier is represented by Les Filles du Calvaire gallery.

Laureline Galliot

KABOOM, 2024

Design Parade Hyères Grand Prix, 2013

Painted walnut

99 x 136 x 60 cm

Inv.: GME 19007



Laureline Galliot stencils on a 19th-century sideboard the KA-BOOM design originally imagined for a carpet using a finger on a touchpad. This artistic intervention is reminiscent of painted wooden furniture by Giacomo Balla or Sonia Delaunay. Laureline Galliot follows in the footsteps of artists who have succeeded in creating works of total art.

Winner of the 2013 Hyères Design Parade, Laureline Galliot studied textile design at ENSAAMA, then industrial design at ENSCI-Les Ateliers.

She explores the new forms of pictoriality offered by virtual painting and sculpting software. Combined with a 3D printer, they enable her to produce 3D-painted objects, giving rise to a new form of digital craftsmanship.

Constance Guisset

Soroban, 2024

President of the Hyères Design Parade Jury, 20211

Steel, varnished wooden balls,
polypropylene halyards

41 x 135 x 50 cm

Inv. : GMT 35008



Constance Guisset transforms twentieth-century sideboards into a bench with a seat made entirely by hand from varnished wooden logs. Named Soroban after a type of Japanese abacus, the word is also a nod to the furniture's new typology.

Constance Guisset founded her design, interior architecture and scenography studio in 2009 and collaborates with numerous French and international furniture publishers. Her work has been exhibited at the Musée des Arts Décoratifs in Paris in 2018, at the Villa Noailles in 2021 and at the Institut Français in Milan in 2023. In 2021, she is President of the Design Parade Hyères jury.

Arthur Hoffner
Cires perdues, 2024
Public Prize Design Parade Hyères, 2017

Bronze, stereolithography, LED strip, wax
42 x 28 x 15 cm
Inv.: GML 12070;
GML 12071



Arthur Hoffner reinterprets the faux candles of twentieth-century two-light sconces. A luminous ribbon, placed in a 3D-printed, wax-coated, candle-like diffuser, replaces the original bulbs, whose base mimicked that of a melted candle.

Winner of the People's Choice Award at the Design Parade Hyères in 2017, Arthur Hoffner has a passion for working with materials and craftsmanship, which he perfected with the Compagnons du devoir, before taking up applied arts at the Ecole Boulle, finally graduating from ENSCI-Les Ateliers in 2014.

Tony Jouanneau
Atelier Symbiosis
Yōkai, 2024

In collaboration with Laurie Archambaud, marbler

Bronze, silk pongee, vegetable dye,
wooden cardboard, LED
30 x 144 x 85 cm
Inv. :GML 12079



Tony Jouanneau turns an old twentieth-century Empire-style ceiling light into the structure of an Asian-inspired lantern made from natural materials. The designer closes the original strapping with a plate worked in collaboration with marble artist Laurie Archambaud.

Tony Jouanneau is a designer, craftsman and researcher. Trained in product design, he worked at the Tzuri Gueta textile studio, then focused his practice on eco-design and biodesign at ENSCI-Les Ateliers. In 2017 he founded Atelier Symbiosis. Selected by the Fondation d'entreprise Hermès in 2019, he joined the "Académie des Savoir-Faire Textile" program and took up a residency at BDMMA Paris. At the same time, he lectures on the challenges of creating with the living world at ENSCI-Les Ateliers and IFM.

Katia Kameli
Ottoman Sunset, 2024

Beech, painted silk fabric
36 x 68 x 72 cm
Inv. : GMT 35009



Katia Kameli restores a 20th-century footstool. Resembling a Turkish ottoman, the beech seat with its flowery tapestry resonates with the artist's universe and her work on "Le Cantique des Oiseaux", a Persian poem composed in the 12th century. The artist wraps the seat in silk fabric and paints it to form a landscape, that of the valleys crossed by the birds in the Song.

Katia Kameli's work has found visibility and recognition on the international art scene, and has been shown in numerous solo exhibitions.

Nominated for the AWARE prize and winner of the Les Mondes Nouveaux program in 2022, her works are part of several public collections, including those of the Centre Pompidou, CNAP, FRAC Hauts-de-France, FRAC Poitou-Charentes and FRAC PACA

Alexis Mabille
Elysée, 2024

Wood, patinated brass nails
76 x 150 x 75 cm



Alexis Mabille works on a twentieth-century table used at the Élysée Palace. First restored and then tinted to restore its lustre, the table is dressed in a new skin composed of 21,000 upholsterer's nails in black patinated lai-ton, affixed by hand, one by one.

Alexis Mabille graduated from the Chambre syndicale de la Haute couture in 1997, then went on to work with some of Paris's leading fashion houses. In 2005, he created his own label, with the ambition of creating a meeting between traditional clothing and the dynamics of our times in a frivolous yet elegant wardrobe. He has fun dusting off the iconic bow tie. Alexis Mabille has been a fixture on the Haute Couture calendar since 2012, but is now branching out into other creative worlds, launching his first limited edition furniture collection in 2021 with his Beau Bow design office.

Marion Mailaender

Sans titre, gainage de lampes, 2024

President of the Design Parade Toulon Jury, 2024

Wood, sheepskin
75 x 40 x 39,5 cm
Inv.: GML 12074/001 ;
GML 12074/002



Marion Mailaender covers two twentieth-century lamp bases with a new leather skin, in the style of Jacques Adnet for Hermès in the 1940s, and tops them with two lampshades sheathed in the same material. The designer thus blurs the distinction between styles and materials.

Trained at the École Boulle, Marion Mailaender is an interior architect and designer. In 2004, she set up her own interior architecture and design agency. Since then, she has been creating objects and scenography, as well as residential, hotel and commercial projects. In 2024, she was president of the Design Parade Toulon jury.

Pierre Marie (Pierre-Marie Agin, dit)
Horn of Plenty, 2024

In collaboration with Catherine Jones,
cabinetmaker; Iréale,
tapestry Mahogany, jacquard fabric

Acajou, tissu jacquard
82 x 48 x 44 cm (chaise)
Inv.: GMT 35043



Pierre Marie works on Empire-style gondola chairs dating from 1962. Entrusted to cabinetmaker Catherine Jones, the seats were first restored. Pierre Marie then selected from his own collection of jacquards the “Abondance” design, created for the “Horn of Plenty” ensemble presented in his gallery in 2022, to reupholster the seats. He entrusted this work to the Parisian duo Iréale. The two armchairs are linked by links cut into the jacquard, evoking passementerie, transforming them into back-to-back seating.

Pierre Marie lives and works in Paris. He cut his teeth in fashion before shifting his focus to decor in 2016. While the ornamentalist collaborates with numerous brands, including Hermès, for whom he has been designing squares for 15 years, and architects, he also stages exhibitions in his gallery in the 9th arrondissement of Paris, presenting ensembles of self-published works, furniture and lighting with the complicity of workshops and manufacturers bearing the “Entreprise du Patrimoine Vivant” label.

Myriam Mechita
Les Pluies d'argent, 2023

Walnut, cast aluminum
90 x 80 x 54 cm
Inv.: GME 18985



Myriam Mechita plants a 19th-century dump table with 71 cast aluminum nails, unique pieces created by the artist. Each nail is brushed and polished, then inserted into a drilled hole.

Myriam Mechita is a visual artist who creates installations combining sculpture, drawing, sound and video. She manipulates a multitude of materials, creating drawings in pencil without graphite, but also with drills, and sculptures that she combines in installations that evoke sets of animals, cities, landscapes that convey an animal and mysterious atmosphere, or devices that evoke the passing of time. Narrative is at the heart of her work process, supported by an autofiction that unfolds like a book with overlapping chapters.

Bernard Moïse
Président, 2024

In collaboration with Matthieu Lecomte, saddler;
Club Sandwich, 3D printing

Brass, bronze, steel, bio plastic (PLA), leather,
cotton, foam, electrical installation, LED
265 (h) x 96 (ø) cm
Inv.: GML 12076



Bernard Moïse decomposes and recomposes 19th-century Dutch-style chandeliers to create a chandelier with 3D-printed PLA bioplastic shades, bearing a golden boxing bag, a metaphor for political debate.

Bernard Moïse graduated in interior architecture in Marseille and in industrial design from EN-SCI-Les Ateliers in 1991, and was awarded the Agora du Design bursary the same year. After initial experiences with interior architecture and design firms such as TimThom, he set up his own agency, MO DESIGN, in 2000. In 2023, Bernard Moïse closed his agency, adopting a more artistic approach while continuing his work as a designer.

Alexandre Benjamin Navet

Tête à tête, 2024

Grand Prix Design Parade Toulon, 2017

Wood, paint, oil pastel

115 x 185 x 105 cm

Inv.: GME 18989



Alexandre Benjamin Navet reinterprets the sense of intimacy by converting a 19th-century Empire bed bumper into a conversation cabinet with the addition of seats, a shelf and light points. Like a mini-theatrical set, it is repainted by the designer with colorful geometric motifs.

A graduate of ENSCI-Les Ateliers, Alexandre Benjamin Navet is a multidisciplinary artist who has worked as an art director, scenographer and designer. Winner of the Grand Prix Design Parade Toulon in 2017, he has been invited to reinterpret the façade of Toulon's Hôtel des Arts in 2021.

VOTO XO

Madeleine Oltra et Angelo de Taisne

Southern skies, leather lies, 2024

Grand prize Design Parade Toulon, 2022

In collaboration with Relax Factory,
upholstery workshop

Wood, beech, leather, horse bit
178 x 200 x 4 cm
Inv.: GME 19006



Inspired by western film production in the south of France, nicknamed “Western Bouillabaisse”, the two designers reinterpret a 20th-century Louis XVI-style four-leaf paravent. Working in collaboration with the Relax Factory upholstery workshop in Marseille, the designers used a partially damaged stock of leather destined for destruction to give the screen a new skin.

Madeleine Oltra and Angelo de Taisne are designers and interior architects. Madeleine Oltra trained at the Design Academy in Eindhoven. Angelo de Taisne trained at the ENSA de Paris-Malaquais and the Bezalel Academy of Arts and Design in Al-Quds, Jerusalem. Together, they founded the Voto XO studio in 2024.

For their first collaboration as a duo at the Villa Noailles, they were named winners of the Grand Prix Design Parade Toulon 2022. They were also awarded the Visual Merchandising Prize by CHANEL, the Fondation Carmignac Endowment, and the Prix Pitchouns.

Rodolphe Parente

Hollywood, 2024

President of the Design Parade Toulon Jury, 2022

Walnut, glass, linoleum, coating

149 x 92 x 44 cm

Inv. : GME 19014



Rodolphe Parente wraps a 19th-century casegoods secretary in the thick texture usually used for architecture, revealing the gesture of the hand. With its new glass handles and vibrant color, the piece adopts a “Hollywood freshness”.

A graduate of the École nationale des Beaux-Arts in Dijon and the ECAL in Lausanne, Rodolphe Parente set up his own studio in Paris in 2009 after working for several years alongside Andrée Putman. He designs projects for a wide range of scales and destinations: residences, hotels, restaurants, gyms, castles, offices, banks, boutiques, furniture and accessories. Rodolphe Parente was President of the Jury and guest of honor at the Toulon Design Parade in 2022.

Maximilien Pellet

Domestique, 2024

Finalist Design Parade Toulon, 2019

Guest artist of the year, villa Noailles, 2024

Beech, mahogany, glazed earthenware

95 x 100 x 40 cm



Maximilien Pellet gives a 20th-century telephone table a zoomorphic line in the manner of a sculptor, creating a narrative shift between form and function. The animal takes on an earthenware coat that serves as a plate.

Maximilien Pellet graduated from ENSAD in 2014. He made a name for himself at the Jeune Création show in 2018, before taking part in the Design Parade Toulon in 2019 in a duo with interior architect Zoé Piter. The designer's work in the field of architecture and design has included projects for India Mahdavi, Peter Marino and Studio KO. He has also created several large-scale murals for architectural projects, notably with the Cheval Blanc hotel group. In 2023, he will bring his work to the general public with a collection of objects for Mono-prix. Maximilien Pellet is the guest artist for 2024 at the Villa Noailles.

Géraud Pellottiero et Céline Thibault

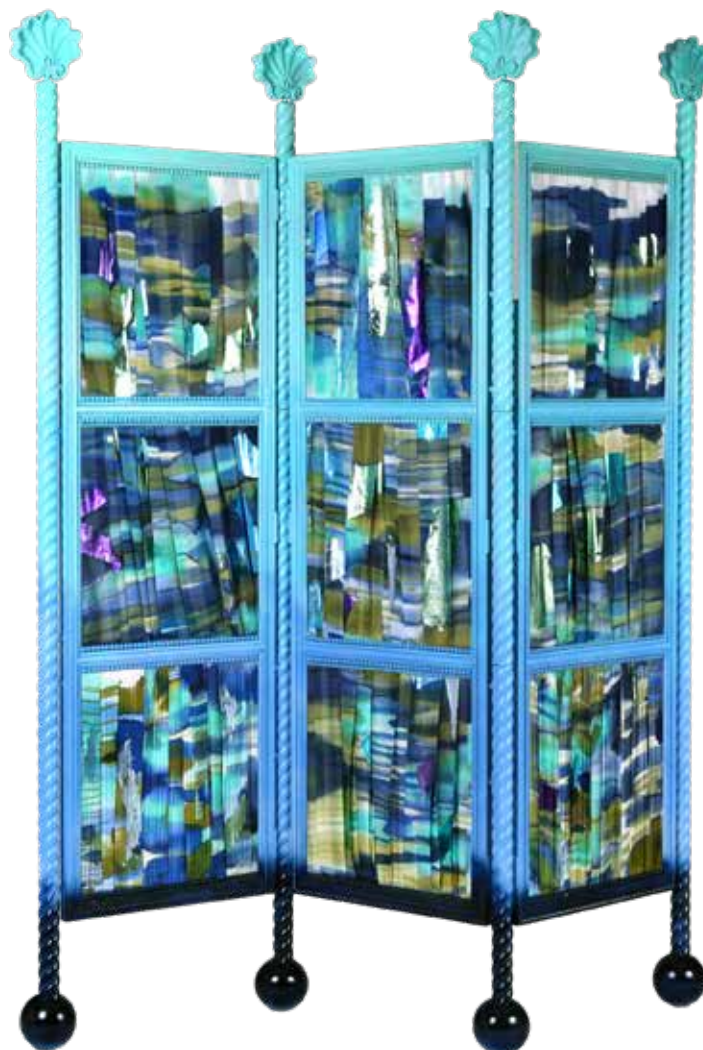
Tcharafi, 2024

Design Parade Toulon grand prize, 2019

Painted wood, painted silk satin

215 x 182 x 12 cm

Inv.: GME 19009



The duo reinterpret a twentieth-century Louis XVI-style four-leaf folding screen, inspired by the dreamlike adventure of piracy in the Mediterranean. The screen is dressed in a gradation of blues and greens, webbed coquilles and hand-painted silk satin ennobled with iridescent films and pleated.

Céline Thibault is a textile designer who graduated from École Supérieure d'Art Française Conte in 2009 and ENSCI-Les Ateliers in 2013. Specializing in surface finishing, she is constantly experimenting, testing, prototyping and finding solutions with exceptional craftsmen in France and Japan in the field of textiles and other soft materials.

Géraud Pellottiero is an interior architect. A graduate of the Ecole Boule in 2011, he sees the worksite as a privileged moment for collaboration and creative hybridization, which he shares with artisans and their know-how.

Revealed at the Design Parade Toulon in 2019, Céline Thibault and Géraud Pellottiero form a duo in which they have been implementing installations and creations at the crossroads of their respective universes and inspirations since 2018.

François-Xavier Richard

Atelier d'Offard

Heliopsis, 2024

Bronze, laid paper, wood, 3D printing

115 (h) x 72 (ø) cm

Inv.: GML 12080



François-Xavier Richard conceals a twentieth-century Dutch-style chandelier behind sheets of laid paper on which arabesque motifs are printed, echoing the shadows cast by the chandelier's branches.

A graduate of the École des Beaux-Arts d'Angers, François-Xavier Richard founded the Atelier d'Of-fard in 1999, with the ambition of bringing together the history and craft techniques of papier-peint with new technologies and contemporary creation. He was resident at Villa Kujoyama in Japan and Villa Albertine in the United States.

Clément Rouvier

L'étoffe des vents, 2024

Finalist Design Parade Toulon, 2024

Oak, beech, pine, wool

89 x 86 x 65 cm

Inv. : GMT 35040



Clément Rouvier uses a 20th-century Oriental rug to upholster a reclaimed wood armchair assembled without glue or screws. The armchair echoes the legend of flying carpets, while paying homage to the ancient craftsmanship of tapestry.

Clément Rouvier is a French cabinetmaker and designer based in Nice. He is a graduate of the École Supérieure d'Art de Design de Toulon and the École Camondo. Following on from his research into low technologies, which explored everything from the world of the "Mad Max" saga to the workings of animals and insects, he is now focusing on contemporary ecological issues. His approach, both theoretical and experimental, focuses on the transformation of natural and industrial waste. Originally from the South of France, he draws on this region between land and sea for the materials he needs to develop his projects, while addressing the harmful consequences of human activity on the coast.

Nathalie Talec

*J'ai rêvé la nuit verte
aux neiges éblouies, 2023*

Metal, gold leaf, crystal,
survival blanket, mannequin
92 x 122 x 69 cm
Inv. : GML 12077



Nathalie Talec turns a 20th-century crib into a work of art, covered in gold, crystal and a survival blanket. The bed becomes an ornament, a survival ornament as well as a living space, combining the experience of isolation, shifting temporality and glittering melancholy of childhood.

Nathalie Talec lives and works in Paris. A recognized artist in France and abroad, she will be President of Cnap from 2019 to 2021, and teaches as a studio head at the Ecole des Beaux-arts de Paris.

Since the 1980s, Nathalie Talec has worked in all media, from sculpture to performance. Her world is particularly marked by cold, snow and refuge. Like an explorer of the polar regions, her work develops imaginary, metaphorical narratives of spiritual and poetic conquests in cold lands.

Agnès Thurnauer
Border, deux tables, 2024

Beech, mahogany, glue, acrylic paint
68 x 60 x 40 cm
Inv.: GME 18986;
GME 18987



Agnès Thurnauer uses two 20th-century telephone tables as the medium for her *Border* diptych from the series *des Prédelles*.

French-Swiss artist Agnès Thurnauer lives and works in Ivry-sur-Seine. Her work has been exhibited by numerous public and private institutions in France and abroad. One of the most recognized figures on the French contemporary art scene, Agnès Thurnauer has been exploring language through painting, sculpture and installation since the mid-1990s.

Furniture set by Martino Gamper, Old furniture - new faces, 2016, collection of the Centre national des arts plastiques

Commissioned by the artist in partnership with the Mobilier national, the work was produced by the artist in the Mobilier national's Chapelle Saint-Louis.
3 pieces presented



Matino Gamper,
Bleu-Vert-Shelf, 2026
154,5x94x62,2 cm

Aliénés presented from previous editions of the program and presented in Toulon

Œuvres des Aliénés 1, 2022

Laurent de Commynes, *Table à cravates*, 2020

Laurent de Commynes, *Table à gants*, 2020

Vincent Darré, *Jardin vénéneux*, 2021

Andrew Erdos, *Tabouret lumineux*, 2021

Sheila Hicks, *Lampadaire*, 2021

Œuvres des Aliénés, le retour, 2023

Nathalie Elemento, *Consolation*, 2023

Mattia Bonetti, *Relique*, 2023

Hall Haus, *1880-B.P.M. (Battements Par Minutes)*, 2023

Alexandre Jeanson, *Blonde Veni Luster*, 2023

Tapestries and soap factories presented in Toulon

Tapestries

La nuit des Gobelins ou Les Gobelins célestes, 2016, d'après Vincent Beaurin.
Tapisserie de basse lice, laine, 331 x 402 cm.
Production, Manufacture de Beauvais,
Inv. : BV 514, Mobilier national.

Trois Monts, 2021, d'après Stéphane Calais.
Tapisserie de lice, laine, soie, 408 x 305 cm.
Production, Manufacture des Gobelins,
Inv. : GOBT 1392, Mobilier national.

Triptyque *Estampille*, volet central, 1970,
d'après Étienne Hajdu.
Tapisserie de basse lice, laine, 219 x 327 cm.
Production, Manufacture de Beauvais,
Inv. : BV 190, Mobilier national.

Tenture des quatre Saisons : L'Été, 1941,
d'après Jean Lurçat.
Tapisserie de basse lice, 335 x 485 cm.
Achat, Ateliers d'Aubusson,
Inv. : GMTT 400, Mobilier national.

Accoudoirs pour un ciel, 1973,
d'après Jean Messagier.
Tapisserie de basse lice, laine, 260 x 510 cm.
Production, Manufacture de Beauvais,
Inv. BV 245, Mobilier national.

Velvet Jungle n°1, 2012, d'après Jacques Monory.
Tapisserie de haute lice, laine et soie,
223,5 x 176,5 cm.
Production, Manufacture des Gobelins,
Inv. : GOBT 1373, Mobilier national.

Ça sent bon, 1987, d'après Gérard Schlosser.
Tapisserie de basse lice, laine, 262,5 x 266 cm.
Production, Manufacture de Beauvais,
Inv. : BV 371, Mobilier national.

Une carte du Japon, 2017, d'après Alain Séchas.
Tapisserie de lice, laine et soie, 300 x 240 cm.
Production, Manufacture des Gobelins,
Inv. : GOBT 1388, Mobilier national.

La cache, 2007, d'après Hervé Télémaque.
Tapisserie de haute lice, laine et soie,
285 x 415 cm.
Production, Manufacture des Gobelins,
Inv. : GOBT 1361, Mobilier national.

Domb A, 1982, d'après Victor Vasarely.
Tapisserie de basse lice, laine, 253 x 250 cm.
Production, Manufacture de Beauvais,
Inv. : BV 345, Mobilier national.

Avec Piranèse, 2008, d'après Jacques Vieille.
Tapisserie de haute lice, laine, 315 x 202 cm.
Production, Manufacture des Gobelins,
Inv. : GOBT 1368, Mobilier national.

À l'Égyptienne, 2016, d'après Jacques Vieille.
Tapisserie de haute lice, laine, 314,5 x 201 cm.
Production, Manufacture des Gobelins,
Inv. : GOBT 1385, Mobilier national.

Soap factories

Arlequin, 1968, d'après Sonia Delaunay.
Tapis velours, laine, 150 x 150 cm.
Production, Manufacture de la Savonnerie,
atelier de Lodève,
Inv. : GMTL 351, GMTL 352 ou GMTL 327,
GMTL 328 (4 exemplaires), Mobilier national.

Les Moutons, 1986,
d'après François-Xavier Lalanne.
Tapis velours, laine, 300 x 225 cm.
Production, Manufacture de la Savonnerie, atelier
de Lodève,
Inv. : GMTL 605, Mobilier national.

Soleil du Japon, 1963, d'après Jean Lurçat.
Tapis velours, laine, 414 x 508 cm.
Production, Manufacture de la Savonnerie,
Inv. : GOB 1502, Mobilier national.

Panneau mural *Rena*, 1976,
d'après Victor Vasarely.
Tapis velours, laine, 185 x 185 cm.
Production, Manufacture de la Savonnerie,
Inv. : GOB 1532, Mobilier national.

Scénography of the Remix exhibition

Paul Bonlarron

Winner of the Mobilier national Design Parade Toulon
2022 prize



Paul Bonlarron, scenographer

Born in 1994, Paul Bonlarron lives and works in the Paris region.

He graduated in 2015 from the Textile Design, Materials & Environment section at Duper-ré, then in 2021 from a master's degree in Industrial Creation at ENSCI - Les Ateliers. Paul won the national furniture prize at the 2022 Design Parade with his interior architecture project *La toilette aux coquillages*, a tribute to rocaille. For the Design Parade 2023, he presented the result of a nine-month residency at the Mobilier National's ARC (Atelier de Recherche et de Création), *Le cabinet aux mirages*, a secret piece of furniture whose drawers are full of surprises...

His creative approach is based on a strong link between his practice as a designer and his taste for ornament, saturation and the lively expression of shapes and colours. Inspired by the meticulous way in which early twentieth-century interior designers conceived environments, Paul defines his practice as that of a designer-decorator, which leads him to work on scenography projects, interior design and the creation of objects with narrative potential.

Exhibition scenography « REMIX, Les Aliénés du Mobilier national »

The 'Remix - Les Aliénés du Mobilier national' exhibition at the Hôtel des Arts in Toulon showcases the work of over thirty designers who have transformed objects from the collections of the Mobilier national into unique and original pieces. The scenography showcasing these furniture objects is like a small theatre of metamorphoses. Arranged in exhibition rooms that resemble the living areas of a fabulous home, each of the alienated objects is part of a visual tableau underlined by decorative frescoes hand-painted by Atleier Mériquet-Carrère.

Between the chrome-green office, the indigo garden, the chambre-à-demi and the salon solaire, visitors embark on a tour of the exhibition, transforming the Hôtel des Arts into a total work of art. In each room, the works communicate with each other in a natural way, through a combination of colours, textures, shapes and functions that create a whole, while allowing them to express their individual creative language to the full. Each piece is arranged in the museum almost without a plinth, as one would do in a domestic space, to assert its function: as well as being beautiful objects, the Aliénés du Mobilier nationale are functional pieces of furniture.

The selection of contemporary carpets and tapestries from the collections of the Mobilier national is part of this ensemble-building approach. They create surprises and encounters with the objects. Most of the tapestries are framed by large curtains that create a sequence of spaces. Viewers begin their visit by passing under these curtains several times, a metaphor for a transformation, a 'before and after'. While the decorative paintings as a whole evoke this idea of remixing through the play of texture and the undercoat that is visible in places, it is an interactive video, in which viewers are invited to remix the works (before and after their metamorphosis by the creators) that really underlines the transformative aspect of these veritable harlequins of the Mobilier national.

REMIX, les Aliénés du Mobilier national

is an off-site programme at the Villa Noailles,
at the Hôtel des Arts TPM,
as part of the Design Parade Festival.
Exhibition produced in partnership with

Major institutional partners



Exhibition partners



PRACTICAL INFORMATION

REMIX, les Aliénés du Mobilier national

29 June - 3 November 2024

Exhibition open
Tuesday to Sunday, 11 am to 6 pm
Closed on Mondays and public holidays
Free admission

HÔTEL DES ARTS TPM
ART CENTRE
TOULON PROVENCE MÉDITERRANÉE
236 BD MARÉCHAL LECLERC
83000 TOULON

For more information on the activities
around the exhibition :
04 94 93 37 90
www.hda-tpm.fr

Curated by the Mobilier national,
Cendrine de Susbielle, Rene Jacques Mayer
In collaboration with the Villa Noailles
Julie Liger and Jean-Pierre Blanc

Scenography by Paul Bonlarron