



TEN YEARS TEN RUGS

BRUNO
MOINARD
ÉDITIONS

Ammission



Ten Years, Ten Rugs

Our rugs truly bear the “signature” of the Maison’s creator. Interior designer and decorator, Bruno Moinard has always drawn and painted. But this parallel activity remained his secret garden...until 2014, the year Bruno Moinard Éditions was founded, when the team delved into his drawing boxes. In addition to travel diaries, they discovered quantities of sketches, paintings and collages, in oil, ink, gouache...

The idea of transforming some of these into rugs was obvious. But first, it was necessary to find traditional French workshops, which made each piece on demand. To unearth beautiful raw materials, such as New Zealand wool, silk, raffia... And also to opt - most often - for the «hand-tufted” technique, which allows for the reproduction of the intensity of the colors, the reliefs and the «accidents» of the original work.

Today, the rugs signed Bruno Moinard are sumptuous “interior landscapes”. Evoking distant journeys, imaginary lands, poetic maps, each of our models is an invitation to travel. Shall we begin our voyage?

TAMPÈRE

A little precious collage grows up big. Thanks to the tufting technique, and the skill of specialized French craftsmen, a “miniature” signed Bruno Moinard was transformed into a round rug measuring two meters and fifty in diameter! And the magnifying effect is spectacular: just as much as in the original work, we can spot the tears in the paper, the gradients and juxtapositions, the cabbalistic signs sown into this kaleidoscope of black, gray and white. Rotate it a quarter turn, and a whole new pictorial universe unfolds...



COBAN

Originally, Coban was a collage of modest dimensions by Bruno Moinard, who has always drawn his inspiration from the contemplation of the waves of his beloved Côte d'Albâtre. In the tufted rug version, it acquires the power of a Japanese print. Magnetic, in a captivating shade of blue, it invites you to immerse yourself in an aquatic and moving landscape, always starting anew. Or simply...to walk on the sea?



MIRAI

Initially, Mirai was a detail of a gouache, unearthed in one of the countless notebooks filled over the years by Bruno Moinard. Magically, the tufting technique highlights the artist's intentions. The movements of the brush, the material effects, the vibrations of gray, black and khaki, everything becomes sharper and denser. On this vast rug framed by a light border, like an open window on the ground, the night will soon envelop a twilight landscape. When suddenly, a flash of bright yellow light appears, like the reassuring signal of a lighthouse...



MATIPO

The original work employs a mixed technique, combining acrylic and collage. The cuts made by the painter seem to want to freeze on the surface a chaos of black lines and gradients of colors borrowed from the four elements: sky, earth, water and light. But transforming a work into a rug is not enough to domesticate it. In the interlacing of the tufted wool threads, the impression of movement remains, as if the initial drawing was trying to escape from the frame: the raw energy of Bruno Moinard's painting continues to diffuse throughout the room.



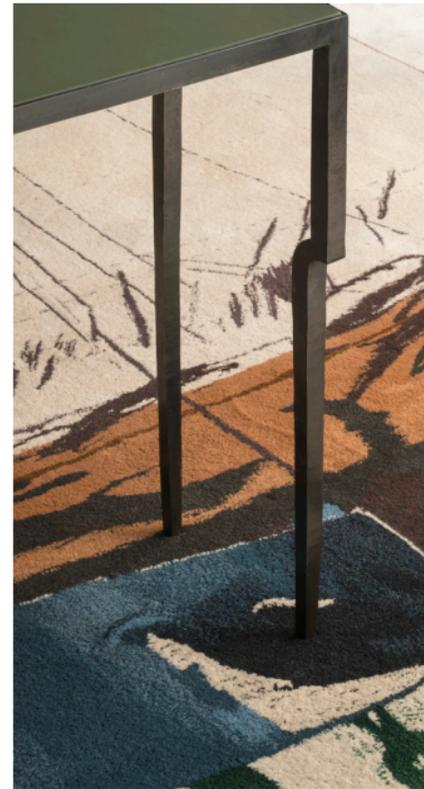
ELBA

Sometimes it's just a sketch. A research for a project, a few notes with a fountain pen thrown on paper to express an idea, fleeting, unfinished, but which will nevertheless find its outcome by being reincarnated, as here, in a round, easy and fluid rug. Like chalk lines, white silk threads weave an unfinished hopscotch on a circle of tufted wool, where different tones of blue vibrate, as on the bottom of a swimming pool where the water plays with the soft light in late afternoon. The Elba rug thus diffuses a soothing and warm note in the room.



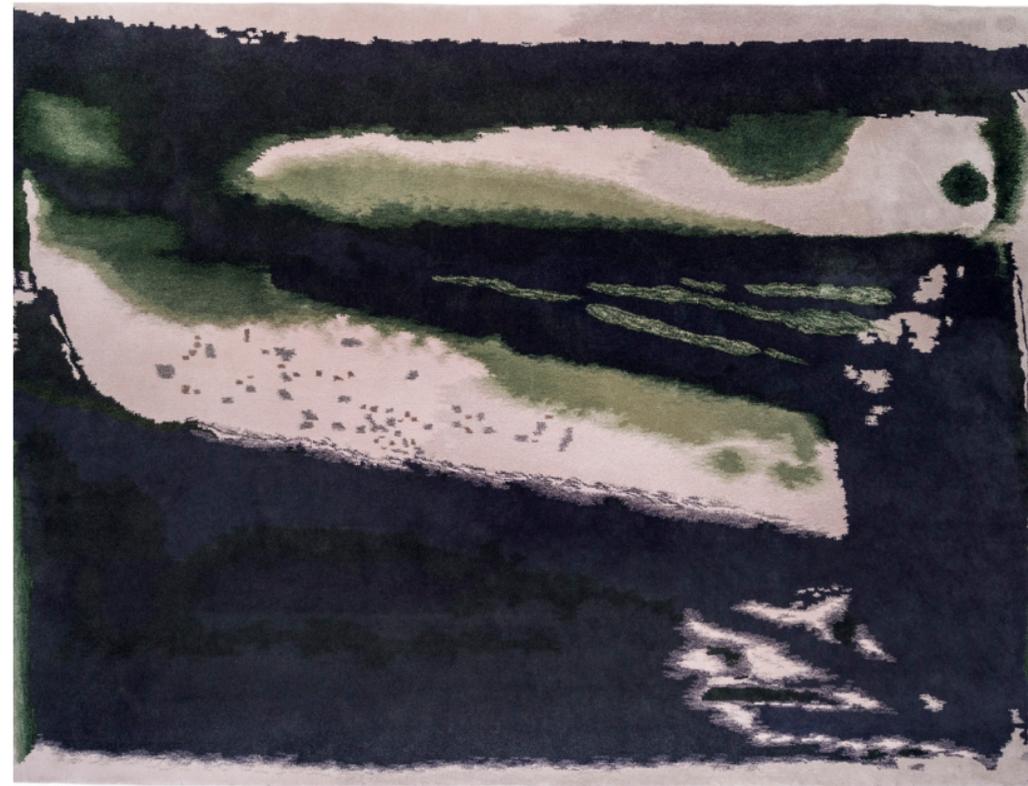
LIMA

The rug of an artist, or an architect? Both. The evocation of an expanse of sand and ocher, ponds and bocage, or sketch of a dream building punctuated by water and greenery? Bruno Moinard's entire universe and talent as a colorist are revealed in this large landscape rug, which leaves, as always, free rein to the imagination of its owner.



ANCORA

A rug as an invitation to travel. Place on the ground this imaginary cartography in the colors of rocks and algae, this lagoon dotted with islets, this great river bordered by darkness, and let your thoughts follow their course. It's the Amazon at home or, for poetry lovers, the first stanzas of the French poet Rimbaud's "Le Bateau Ivre"...



ANTA

To capture and enlarge a brushstroke by Bruno Moinard - undoubtedly one of the large Chinese ink brushes that he likes to bring back from his numerous trips to Asia – is to transform it into a contemporary rug in two parts, without the slightest right angle, which goes particularly well with the curves of our Nashville sofa or our Bilbao desk. The droplets of ink and the slight tremor of the original work draw on the ground peaks, capes, peninsulas, archipelagos, a jagged coast...

But the tones of clay and lichen make navigation simple and gentle.



COMPORTA

Immense, both woven and knotted, using different traditional techniques which simultaneously mobilize an entire team of craftsmen around a gigantic loom, Comporta is a rug-continent, on which one's gaze never ceases to explore the details, the contours and variations in relief. Inspired by the work of Delacroix, its orientalist palette conceals an incredible variety of colors. Streaks of pure gold cross it like comets. As on the Moon, we could spot the «Sea of Serenity», the «Lake of Luxuriance», the «Gulf of Dreams»... But you could also invent, in the course of your daydreams, a whole new atlas...



SENIGALLIA

Inspired by the photos of the Italian countryside by photographer Mario Giacomelli, precursor of land art”, Senigallia is a large hand-tufted rug, in two very soft green tones, obtained by two different treatments of the wool strands. A subtle variation, at the time of tufting, which also gives it relief. Do these furrows on its surface evoke the undulations of a wheat field in spring? Or the ripples of a pond covered in duckweed? The veining of a tree bark? The folds of a rock wall? As in nature, this “indoor landscape” changes subtly depending on the season, light and mood.



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