

**ENGLISH  
TRANSLATION**

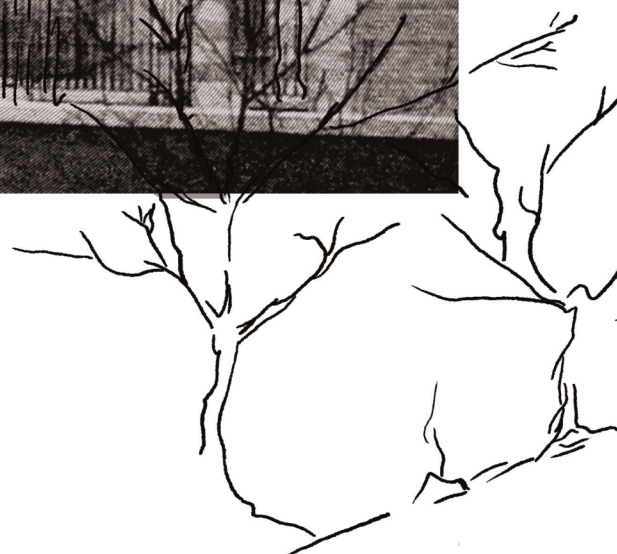
# **LA MANUFACTURE DES TABACS**

**An artistic face beyond the industry**



**Exhibition  
12 sept. >  
20 oct. 2023**

**Exhibition room of  
the Manufacture des Tabacs  
Basement of  
the University Library**





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## ROOM TEXTS

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### **“The Manufacture des Tabacs : an artistic face beyond the industry”**

After a first exhibit on the history of the University and its industrial footprint, this second part offers you to explore another face of ‘the Manufacture’.

Students, staff members, teachers or curious ones. You think you know this place perfectly after spending so much time between these walls, but do you really know it? And once more, do you really still look at it ?

Through performances, events, or arts workshops, ‘the Manufacture’ has always been and remains populated with artists, to whom we wanted to pay tribute to. The only goal of the collaborative project was to display as many artistic interpretations as artists wishing to express it.

These are their creations and perceptions of ‘the Manufacture’ the artists share with us, next to works of art here, in this place, that are sometimes not seen anymore.

Open your eyes, be curious and discover the other face of your university.

### **The Manufacture’s workshop**

Far from being just a study place, the Jean Moulin University is a real place of learning and expression and offers the students various workshops of artistic practice.

Theater, visual arts (photographs, short films), music, writing and even plastic art. These are all artistic fields open to everyone, and in which students and guest speakers produce every year works of different formats and mediums.

These artists, whoever they are, participate in the artist life of the university, and yet are rarely highlighted in their own area of expression, a statement that we wanted to change. After research and meetings, the idea of a collaborative project was born to give the floor to plastic art, photographs and literature students, all willing to share their work.

Several months of realization, a single subject with multiple facets, a unique perception of the place and free rein over the chosen format, these were the foundations of the project, The result of which is being presented to you today, right before your eyes, with a rich and multidisciplinary scenography.

With their productions, students keep this heritage building alive and save it. A lot of thanks to them!



## **Art and Artists in the Manufacture**

True place of artistic emulation, 'the Manufacture' has led an intense cultural policy since the birth of the University in 1993. Indeed, the creative potential of the University doesn't stop progressing, thanks to artist residency, welcomed regularly in 'the Manufacture' for nine years. It provides them with a space of livelihood and exchange, creativity and valorisation.

Every artistic genre is welcomed! Visual arts, plastic arts, writing, theatre, music... Students, teachers, staff members and more globally, the University community offers a warm welcome and freedom enabling inspiration and creation of artists who came here to create, among which: Thierry Bazin, photograph ; Marie Auger, visual artist; Ahtzic Silis, visual artist ou encore Sabine Li, visual artist.

A major contemporary art collection was formed gradually, combining residency productions and private donations. This first academic collection is composed of plastic work, but also audiovisual work, and takes place in the University: in the yard, in the library... It highlights, for example, two well-known sculptures which are located in the yard, made by Ciesla. We can't forget the nine paintings of Scanreigh displayed in the library, Courcelles' work and T.Léo's.

## **To live in heritage is also to safeguard it**

'The Manufacture' is a living example of a rehabilitation that has succeeded. Museum conservation is reserved only for rare monuments whose history and value are recognized by all. This is why the reassignment of a heritage building is an appropriate solution to protect it from abandonment and destruction. It must take into account the experience and the memory of the places and know how to reconcile tradition and modernity.

But safeguarding a heritage also means promoting it and making it known to the community, which is what the many artistic events hosted and supported by Jean Moulin Lyon III University help to do.

At last, rehabilitating heritage responds to current concerns about ecology and eco-responsibility. Instead of constructing new buildings, it would be enough to invest in abandoned places that are just waiting to be inhabited.



# JUMBLE

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## **Josef Ciesla**

Born in 1929 in Poland and arrived in France at 4 years old, Josef Ciesla studied at "Ecole Supérieure of Tissage" in Lyon, and in the Academy of Fine Arts. He became first an employee in the textile industry, before leaving everything in 1968 to dedicate his life to his passion for art. He gained his first public order in 1970 for the Conseil général of the Rhône. During his career, he made more than 75 monumental installations in public and private spaces.

Sculptures of Ciesla are particularly well-known and his productions are very diverse: paintings, sketches, prints, textile, furniture... His works all evoke the independence taken by the artist on the artistic movements of his time.

In 2006, Ciesla invested for the first time 'the Manufacture', with a bronze sculpture, 'Empreintes et Résurgences', which pays tribute to values embodied by the resistant Jean Moulin.

## **Jean Marc Petit alias Scanreigh**

Born in 1950, Scanreigh is a French artist from Alsace. While being a postman to guarantee his financial independence, he tries to launch his art career as an autodidact.

His first medium is paintings, which are characterized by the use of multiple techniques and the influence of the movement Support/Surface.

The artists' works displayed in the library were made in the 90's and show proof of an experimental phase from the artist. On canvas he created himself, he gives life to his researches by adding multiple colours and techniques.

## **T.Léo**

Plastician artist from Loches and now based in Saint-Pierre-des-Corps, T.Léo is at the origin of eclectic creations, often inspired by greek mythology and particularly by Actéon and Scylla myths, which are the starting points of his work.

For the 8th Hors Normes Biennial, he proposed two plastic installations that transform, still today, the face of the campus. While 'Le jour d'après' represents some suffering and lonely figures watching the students passing and questioning them, 'La meute' redefines the Actéon myth by placing this group of dogs as protagonists. T.Léo said that "these dogs are on the loose, in a rather political context" making this work an image of Humanity, petrified by pain and fear.



## **Pascal Courcelles**

Visual artist from Belgium born in 1956, Courcelles is specialized in the work of materials, between sculptures and paintings. At 12 years old, he started art studies and continued his education in several art schools, in Tournai and Brussels. His first individual exhibit took place in a gallery named : Amok, which launched the debut of his career. He won the 'Prix de la Jeune Peinture' in 1985.

His work is influenced by Pop art and is made by the use of collage of different materials, such as sand, wax or oil paint. The concept of "peinture matière" is his signature.

'Les racines sont dans la nature', major painting in the collection of the University, perfectly illustrate his artistic thought, by associating the superposition of thick layers of paint which create the third dimension, and the theme of nature, one of the major subjects of Courcelles' work.

## **Victor Vasarely**

Born in 1904, Victor Vasarely is an Austro-Hungarian artist naturalized French in 1961. He started with medical studies but then quickly became interested in Bauhaus and then started studying in Sandor Bortnyk workshop. In 1930, he moved to France with his wife and started his career as a graphic artist in advertising companies. During this period he made his first major work, Zebra, now viewed as the first artwork of the Pop art movement. He started seeking, through his art, to explore virtual movement through the distortion of form and optical illusion. This "optical art" research can be seen in his pair of paintings called 'Sans Titre' exhibited in the University Library of 'the Manufacture', in which juxtaposition of black and white and superposition of squares and ovals as a 'trompe l'œil' create an abstract, geometric space.

## **Alain Guilhot**

World-renowned lighting architect, Alain Guilhot illuminates and sublimates the past and present world's heritage. He is one of the founding members of the 'Lyon Light Festival', and has since helped to transform the city through what he calls "the magic of light, a vector of culture, artistic communication and media" till today. In his work, he pays tribute with accuracy, respect and humility to both contemporary architecture and the builders of the world's heritage.

Among his 3,000 lighting installations, Alain Guilhot created a breathtaking show on the façade of the Manufacture des Tabacs for the Lyon Lights Festival in 2007, which has remained in the building ever since. In this way, far beyond any notion of public lighting, illumination or event, his luminous works express the magic of light in the service of the heritage, beauty and history of our towns and cities.



## **Catherine Ursin**

Poetress, plastician and performer artist, Catherine Ursin developed her art around many disciplines, from pictorial management to performance experience, and always making the "body" the heart of his work. At the origin of various manifestations at 'La Manufacture des Tabacs', fresco or performance, Catherine Ursin works to bring together the different art forms she crosses paths with.

As a result we can observe, both in her pictorial work and the traces left by her performative experiences, a drawn body, carved, gendered, assaulted, tortured, but also more importantly always in perpetual movement. Between brutality and caring, Catherine Ursin invests the space and breaks the limits of representation, retaining only the depth of ochre and black. She sees her paintings as an attempt to heal, drawing energy from artistic exchanges.

## SIGN LABELS

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### Student's labels

Chloé Legionnet

*Untitled*

2023

Sketches, markers and pastels

"This drawing is built on something simple: the wandering of lines on paper, which represent how I'm walking through these stairs all day long. But these stairs are not the main elements of this drawing, the windows are. According to the pictorial tradition, windows are symbols of openness to somewhere else. That's why I chose to represent windows open to the outside. This principle led to a color contrast: the black marker drew my familiar path that I'm using, and the pastels represent areas referred to as daydreams."

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Nefise Duransoy

*Untitled*

2023

Pencils, lead mine and black marker

"For this drawing, I stayed within my comfort zone. I wanted to find how I could include a face in this place, in this architecture. I chose to represent an androgynous face, so that you can see its soul, a student's face or anyone's face in the University."

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Océane Taisne

*Untitled*

2023

Pencils, pens, tracing paper, glue, paper, craft

"I decided to represent an amusement park from 'the Manufacture's' pictures, when it wasn't rehabilitated. I was inspired by Alice in Wonderland's universe. According to me, this place refers to the idea of escape, to a place where nothing else but glitter, lights and fun exist.

I built this drawing in complete opposition with the idea I made myself of the University. I only see a stressful place in the University. I made this drawing as an escape from reality."



Olivia Vanackere

*Untitled*

2023

Colored pastels

"I wanted to confront the industrial appearance of the picture, by using the sweetness and innocence of colored pastels, in order to make this place joyful and welcoming. My inspiration is from the Lyon Biennale of Contemporary Art, and more precisely from Read Yassin, who embroidered on his photographs."

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Enola Accarion

*Untitled*

2023

Dry pastel, black ink, correction fluid, crayon paper

"From a picture of Manu before being rehabilitated, I decided to play with the concept of area's reinvestment. I asked myself: What would I like to find in the University?"

As a handicap pole's member, I think there is a lack of recreational areas. This failure is a burden on my University experience. This is why, through my drawing, I would change the University, making it a relaxing spot, and not only a work space."

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Emmanuelle Monguillet

*Untitled*

2023

Pastels, ink

"The truth is, I used to draw monsters everywhere. Therefore, I invaded prints with monsters."

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MAHAVANDE

*MONOPOLY*

2023

Graphic tablet

"I wanted to represent the factory as a Monopoly box. The purpose is to highlight the economical aspect, perhaps the alternative use of the building."

Alia Moro

*Les Cigarières*

2023

Pencils or charcoal on paper

"By representing female workers on strike, I want to show patriarchy and class warfare experienced by them in 'the Manufacture des Tabacs'. I would like to refer to the first social movements in Lyon (Les Canuts), by showing workers with needles, making them impressive."

---

Batoul SABSOOB

*Le lieu diffère selon les regards*

Canson sheet, pen, post-it, marker, cardboard

"I chose to work on 'La Manufacture des Tabacs', a historical place which has been witness to a lot of changes. Those who spent the most of their time here also changed: from workers producing cigarettes, to a University welcoming thousands of students (who smoke). Therefore, it is quite normal for a historical building to change over time. But, at this time, is this place the same for everyone?"

I don't think so. For this reason, I decided to draw my own vision: what is most significant (and disturbing) to my eyes. Hundreds of stairs which lead to hyperventilation and dizziness, elevators without access, busy schedules, broken distributors... Did I talk about Wi-Fi?

Do not hesitate to turn the artwork, you can watch it in two ways!"

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Emmanuelle Monguillet

*À travers les âges*

2023

Drawing (watercolor, graphite)

Enola Accarion  
*A Wish for A Space*  
Dry pastel, crayon, ink

"My artwork is a reappropriation of a space in 'the Manufacture'. This is a wish for a place devoted to students and their mental health. Manufacture is now a work space, but to me, there is a lack of spaces dedicated to relaxation. This is an essential need to allow a healthy and attractive environment for students."

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ARANKAN  
*La Manufacture des Tabacs, 1 avenue des Frères Lumières*  
2023

"It's a written composition which incorporates a poem as well as a novel on 'the Manufacture', its industrial past and its present.

The poem is more strict, brief and rhymed to remember the industrial side, while the novel is more lyrical to describe the university.

My inspiration was mainly my feelings when I first trod the grounds of 'the Manufacture'; what I saw, felt and heard."



## Photographic labels

### *MANUFACTURED*, Photographic workshop

"This project is about 'the Manufacture' and its typical architecture. We decided to take inspiration from Wes Anderson and Stanley Kubrick, famous directors known for using symmetrical shots in their movies, such as in *The Grand Budapest Hotel* or *the Shining*.

Our goal was to highlight the symmetrical and linear architecture of 'the Manufacture'. We walked and wandered through the building, from the South yard to the North one, looking for this typical architecture.

However, we didn't want to only focus on this. We also wanted to reveal a few places that don't look like a University, to focus on an "invisible Manufacture" for the students, who yet frequent this place everyday.

Does this architecture have an effect on students?"

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### *INVISIBLE MANUFACTURE*, Photographic workshop

"Our exhibit "Invisible Manufacture" from the photograph workshop focuses on student life. Few people could experience solitude or anxiety, because of the mass of people.

This hidden part of the Manufacture is embodied by two students. We follow their everyday life. This project aims to raise awareness on the hidden face of studies and student discomfort.

We follow these two through the University. They eventually cross paths but never look at each other. It's paradoxical: they could help each other. At the end, the solitude goes on.

The exhibit questions time and space at 'the Manufacture'. We went to different places to set different students' moments of life."

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### *The students of the photographic workshop of Lyon 3 :*

Aviva Futornick, Amel Kehel, Douglas De Quadros Rocha, Charlotte Vanacore, Anne-lou Salomonovitch, Francesca Tchaptcha, Lydia Hadji, Oscar Roussel, Salomé Jacquet, Farah Outssakki, Insaf Mechraoui, Marina Vachot, Naomi Santoro, Clémence Godin, Maria Christina Quiñonez Montenegro, Justine Schlappi, Anna Jimenez.

## Archive labels

Albert Constantin (Architecte)

Rize AIA Architectes workshop, Lyon  
1991

Sketches, CAD, cutting plans

These different working documents come from archives of Albert Constantin's office and bear witness to the architect's ambitions for the future University. They illustrate the technical aspect of the rehabilitation but also the thoughts on proportions and light for this future living space. We can also read the artistic approach of these prototypes, which came alive during the years of construction.

"Mouillade" workshop - Manufacture des Tabacs, Lyon, Monplaisir district  
Around 1930

Photographic postcard

© Archives Municipales de Lyon, 4FI\_04232

"Hachage" workshop - Manufacture des Tabacs, Lyon, Monplaisir district  
Around 1930

Photographic postcard

© Archives Municipales de Lyon, 4FI\_04233

Claude Essertel

*La Manufacture des Tabacs*  
24 septembre 1990

Positive photograph, black and white print ; 18 x 24 cm

Bibliothèque Municipale de Lyon – fonds Lyon Figaro (FIGRP02687)

Eric Dessert

*Manufacture des Tabacs, now Jean Moulin Lyon 3 University*

Analog phototype

© Région Rhône-Alpes, Inventaire général du patrimoine culturel –  
IVR82\_19876902014P

Eric Dessert

*Manufacture des Tabacs, now Jean Moulin Lyon 3 University*

Analog phototype

© Région Rhône-Alpes, Inventaire général du patrimoine culturel –  
IVR82\_19876902020P

Eric Dessert

*Manufacture des Tabacs, now Jean Moulin Lyon 3 University*

Analog phototype

© Région Rhône-Alpes, Inventaire général du patrimoine culturel –  
IVR82\_19896900236ZA

Cigarette packaging workshop – Manufacture des Tabacs, Lyon, Monplaisir District  
Around 1930

Photographic postcard

© Archives Municipales de Lyon, 4 FI \_ 04238



# THANKSTO...

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## **The University of Jean Moulin Lyon 3**

### **The presidency**

- Éric CARPANO, President of the University

### **The faculty of literature and civilisation**

- Sylvène EDOUARD
- Angèle STALDER

### **The Cultural Affairs Department**

### **The Property and Logistics Department**

### **The Communication Department**

### **The Publishing Department**

### **The Department of Studies and University Life – student life pole**

### **The Manufacture des Tabacs University Library**

## **Our partners and participants**

- The University of Jean Moulin Lyon 3
- The General Inventory of Cultural Heritage Department Auvergne-Rhône-Alpes
- Lyon Municipal Archives
- Albert CONSTANTIN, architecture studio of the Rize AIA Architectes, Lyon
- T.Léo, contemporary artist
- Alain GUILHOT, lighting architect
- The practical workshops speakers
- Our reviewers : France LAREDO, Guy OLAGNON, Ninon BOULEY

## **Our student partnerships**

- The plastic arts workshop of Lyon 3
- The photographic workshop of Lyon 3
- The writing and performances workshop of Lyon 3

## **Our financial partners**

Student Initiatives Solidarity and Development Fund (FSDIE) from the University of Lyon 3

CROUS of Lyon – Culture ActionS

## **Photographic credits**

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- © Alain Guilhot
- © Archives Municipales de Lyon
- © Bibliothèque Municipale de Lyon – fonds Lyon Figaro
- © Région Rhône-Alpes, Inventaire général du patrimoine culturel

**An exhibition created by students of the PatriMuse association,  
from the master Patrimoine et Musées of Lyon 3 :**

2021-2023 Promotion : Bénédicte HERY, Malvina PEAUD

2022-2024 Promotion : Thibault ECUER, Lisa DEVAUX, Louise PAGONIS,  
Maruschka CARAYON, Adèle MARIOTTE

Visuals and communication : Axelle PONDARD, Myriam CHOUIREF, Flore CACAUD

