THE EXHIBITION
EMAKIMONO and THE BAYEUX TAPESTRY
ANIMATED CARTOONS FROM THE MIDDLE AGES

A rare encounter between two cultures, two illustrated narratives: the Scroll of Great Counsellor Ban and the medieval Bayeux Tapestry.

MARCH 31ST TO DEC. 30TH 2011

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In addition to this dossier on the Exhibition “EMAKIMONO AND THE BAYEUX TAPESTRY”,
another press pack on the Bayeux Tapestry Museum – its history, statistics, etc. – is
available on request.

“An emaki is a film held in the palm of your hand”
絵巻物は「手の中の映画」である。

OKUDAIRA Hideo (Emakimono saiken, 1987)
EMAKIMONO AND THE BAYEUX TAPESTRY
ANIMATED CARTOONS FROM THE MIDDLE AGES

For the first time in the West, a parallel will be drawn between the Bayeux Tapestry (11th Century), listed “Memory of the World” by UNESCO, and the Scroll of Great Counsellor Ban (Ban Dainagon Emaki) (12th Century), listed National Treasure of Japan. The exhibition represents a rare encounter between two cultures, two illustrated narratives: one is painted onto paper, the other is embroidered on linen, both date back from the Middle Ages.

Emakimono: lit. “picture scroll”

The Ban Dainagon Emaki is a 12th Century hand scroll, depicting a historic event that took place in 866: It recounts the attempt by Great Counsellor Ban to discredit a rival Minister.

Based on an original idea by Mr. Isao Takahata, film-director at Studio Ghibli, the public will be taken to the heart of these fabulous medieval intrigues, and will discover, through the art techniques used at the time, a precursor to contemporary animation film making. This is one of the key points treated in Mr. Takahata’s essential reading1.

Extremely rare art pieces, touch-screen terminals, and giant photo enlargements will provide different clues to understand the two works.

Exhibition Curator:
Sylvette Lemagnen, Curator of the Bayeux Tapestry.

Technical consultant:
Estelle Leggeri-Bauer, Associate Professor at the Institut National des Langues et Civilisations Orientales (INALCO).

The exhibition will be presented in French and English. Visits to the Bayeux Tapestry gallery are available with audio-guides in 14 languages including Japanese.

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1 "Animation during the 12th Century: Cinematic and Animation Elements in Picture Scrolls of the National Treasure Class" (editorial control and formatting: Studio Ghibli, 1999).
NEVER BEFORE EXHIBITED COLLOTYPES

Through this unique exhibition, the fruit of a Franco-Japanese partnership, the public will discover two major works of world heritage, in the form of collotypes. A collotype – a photograph enhanced with watercolours – is a work of art in itself.

The collotype of the Scroll of Great Counsellor Ban, produced in the 20th Century, is a loan from Tokyo’s Idemitsu Museum of Arts. (Listed National Treasure, the Ban Dainagon Emaki cannot leave its museum in Japan). One of the collotypes representing the Bayeux Tapestry is held in the collections of the Bayeux Library. It was made in 1872 by a British man, E. Dosseter. The collotypes, valued for their detailed reproduction, provide here a link between the two works.

THE ENCOUNTER

Characters, attitudes, vegetation... The exhibition is an invitation to compare narrative and portraiture techniques in the two cultures, and reveals surprising similarities and amusing differences.

The exhibition commences with a comparison between ten selected details, from the Tapestry, and from the Scroll of Great Counsellor Ban. In the final section of the exhibition, full reproductions of both works are displayed facing each other, and covering a span of 35 metres.
PHOTOGRAPHS OF UNRIVALLED QUALITY

This exhibition presents, for the first time in the world, pictures of the Scroll of Great Counsellor Ban, taken in very high definition by Mr. Shirono, photographer of Tôbunken (Tokyo Research Institute for Cultural Heritage). Taken over a period of some ten years, these photographs are enlargements of outstanding quality. A character measuring 8 cm in the original work is enlarged to about 1.80 m on an exhibition panel. The reproduction is so detailed that the grain of the paper and the pigments of the original scroll can be clearly seen. Furthermore, visitors can study all the minutiæ of the Scroll of Great Counsellor Ban, through Mr. Shirono’s photos, displayed on touch-screen terminals.

TOUCH-SCREEN TERMINALS PROVIDE A “WALK” THROUGH THE SCENES OF THE SCROLL

To help understand the narrative devices and cinematic compositions of Japanese scrolls in the 11th Century, two digital touch-screen terminals will be available to visitors. Acting as interfaces with the images projected on a screen, the terminals will enable an exploration of the Scroll of Great Counsellor Ban in its finest possible detail. On the first terminal, one can follow the unfolding of the story and its developments, and the way in which actions are broken up within a single frame. The second terminal shows details of the scenery and characters, and examines the method of portraiture. The use of touch-screen terminals puts visitors in the same position as the reader of an actual scroll, unrolling at his own speed, pausing over details. This is a unique and privileged opportunity, as for obvious reasons of conservation and security, no museum would allow an original document to be handled this way.

ACCESS TO COLLECTIONS HELD BY THE GREATEST INSTITUTIONS

The public will be able to learn more about the world of the emaki through additional art pieces. These are loans from the Guimet and the Cernuschi museums and the National Library of France.

FURTHER INFORMATION:
www.tapisserie-bayeux.fr
THE SCROLL OF GREAT COUNSELLOR BAN:
A HISTORIC INTRIGUE FROM THE MIDDLE AGES

TWO MEDIEVAL INTRIGUES

Whilst the Bayeux Tapestry is the story of a conquest, the Scroll of Great Counsellor Ban recounts a political plot involving one of the largest fires depicted in Japanese painting.

What is the story told in the Scroll of Great Counsellor Ban?

Back in the past, in the reign of Emperor Seiwa (866), the Ōtenmon Gate (main entrance to the Imperial Palace) was burnt down overnight. Someone had set fire to it. Great Counsellor Tomo no Yoshio (Ban Dainagon) accused Minister Minamoto no Makoto. The Emperor was about to condemn him, but on the advice of his Prime Minister, Fujiwara no Yoshifusa, he suspended his decision. The following September, the son of a valet in the Imperial palace quarrelled with the son of Ban Dainagon’s accountant. He was severely beaten by his opponent’s father, who boasted about his master’s political power. The valet, upset by the violence his son had suffered, cried out in his anger that he knew of Ban Dainagon’s secret. This aroused the curiosity of the crowd. The rumour reached the Imperial Court. There, the valet, on being questioned, admitted that, he had happen to see Ban Dainagon and his son in person setting fire to the Ōtenmon Gate. Justice was rendered. Thanks to this eye-witness, Ban Dainagon, who had wanted to slander his rival, was exiled with his family to a far-off region in the west.
Precious original elements

In the original scroll, certain damaged passages were removed. However, the contents of the text associated with the illustrations, was known through the “Supplement to the Tales of Uji”, (a collection of anecdotes from the second half of the 12th Century). In the 17th Century, the original work was re-mounted into three scrolls, now held at the Idemitsu Museum of Arts. Each scroll is more than 8 metres long, totalling 26.328 metres between them, and 31.5 cm high.

Historical Background and Artistic Production

The event described in the Ban Dainagon Emaki led to the fall of the Tomo family, and the consequent rise of the Fujiwara family, whose power was unrivalled during the Heian period (794-1185). It is interesting to note that this painting was produced at the very time when the Fujiwara family was beginning to decline. A fire in the palace in 1176 may have brought to mind the fire of the 9th Century, inspiring the painter to illustrate the Ban Dainagon Emaki.

What is the Bayeux Tapestry?

Listed “Memory of the World” by UNESCO, the Tapestry of Bayeux (Calvados) is an embroidery, 70 metres in length, made in the 11th Century.

This embroidery on linen was probably woven by nuns in the South of England, after the Battle of Hastings on 14th October 1066. It celebrates the conquest of England by William, Duke of Normandy.

Mythological animals, Viking ships, and Norman and Saxon cavalry illustrate the exploits of William and his adversary Harold, who also claimed the throne of England.

PRIVATE READING AND EXHIBITION FOR THE GENERAL PUBLIC

Unlike the Ban Dainagon Emaki – an illustrated moral tale destined to be read in private – the Bayeux Tapestry was to be exhibited regularly, so that the glorious conquest of England by William the Conqueror be remembered and legitimised.

Even though the aims of the two works were different, the public will notice surprising similarities in portraiture and narrative techniques. This comparative study of the two masterpieces will help in the understanding of continuous narrative in the Middle Ages.
THE CONCEPT OF THE EXHIBITION

THE WORLD OF JAPANESE NARRATIVE PAINTING

The French public is familiar with long, thin narratives such as the Bayeux Tapestry, but knows less about emaki, the Japanese painted scrolls. The works on loan from the Guimet and Cernuschi museums, and the National Library of France include some remarkable examples.

 WHAT IS AN EMAKIMONO?

The word “emakimono”, lit. “illustrated scroll”, often simply referred to as emaki, designates a system of horizontal illustrated narration. The format was imported from China by the Buddhist monks in the 6th Century and was raised to a very high degree of refinement in Japan from the Heian period onwards (10th to 12th Centuries).

Alternating texts and illuminated or stamped illustrations, emaki recount legends and famous stories of religious or profane content. Emaki – a favoured medium for literature – illustrate romances, epic and religious tales, and visions of hell.

These tales are read gradually as the reader unrolls the scroll from the right and rolls it up again to the left. “It can be unrolled and rolled up again as one pleases (...). A book needs to have its pages turned to be totally revealed, a scroll has to be handled in order to be displayed.”

Created for an elite, emaki bring together rare materials: precious cloth and paper, illuminated with gold and precious pigments, artistically decorated with calligraphy and paintings.

 NARRATIVE AND GRAPHIC CHARACTERISTICS IN THE 12TH CENTURY SCROLLS

The growing importance attached to the images in painted scrolls during the Heian period brought this narrative form to its peak around the 12th Century. Characteristic to a period when Japan was striving to define its own art, free from Chinese influence, emaki of the 12th Century mainly used the Yamato-e style. This style, which can be translated literally as “painting of Japan”, uses techniques such as the “raised roof” where the roof of the building is not shown, and the reader can look down into scenes within.

The representation of characters is stylised, either through fast and highly expressive brush-strokes, or through stereotyping. The faces are then painted using the hikime kagihana method (“slit eyes, hook nose”), without being given any individuality,
so that the reader can identify with the character. The extreme sophistication of court garments is rendered by the rich materials used to illuminate the scrolls. The representation of battles, of fires, of hell and demons calls on a variety of colours and on such expressiveness, that the reader cannot help but immerse himself in the story.

The break-up into sequences or the presence of several characters in the same sequence is one of the techniques used in Japanese narrative painting from the 10th Century, and constitutes a precursor of the “grammar” used in animated film.

**FROM NARRATIVE PROCESS TO ANIMATION FILMS**

From the Middle Ages onwards, narration and ways to depict it had artists ponder at opposite ends of the globe.

Breaking down an action within a single frame or sequence, portraying the flow of time, using dramatic effects to give life to the movements of characters... These methods are found in the Bayeux Tapestry as well as in the Ban Dainagon Emaki.

The use of interactive terminals will help visitors not only to understand how the story unfolds, but also to decipher the succession and organisation of the sequences, comparable with the movements of the camera in film-making.

Finally, whilst the link between narrative painting and animation films is well known to the Japanese, it is less obvious to the French. Shown in the Exhibition, Emile Cohl’s initial plates and the rushes of the animated film “La conquête de l’Angleterre” (1937), (on loan from the French Film Archives), show the impact of the Bayeux Tapestry on the origins of animation in France.
The exhibition is distributed over three areas within the Bayeux Tapestry Museum.

It is bilingual – all the panels and title plaques are in French and English.

**FIRST AREA**

**AN ENCOUNTER BETWEEN TWO CULTURES**

◆ IN THE CHAPEL, WITHIN THE MUSEUM’S MAIN COURTYARD

The exhibition commences with the encounter of two cultures: Twenty details, from the Bayeux Tapestry, and from the Great Counsellor Ban Scroll cover either side of the nave of the chapel. Here, the visitor can visualise how the characters, their attitudes, the places surrounding them, and even the vegetation have been represented in the two cultures: sometimes treated in completely different ways and sometimes in ways that are astonishingly similar.

The choir of the chapel hosts a monumental enlargement of the key painting in the Scroll of Great Counsellor Ban: the scene depicting the fire, framed by a crowd of onlookers on one side, and courtiers on the other. This scene immerses the visitor in the dramatic ambiance portrayed by the artist.

The monumental scale of these reproductions is only possible thanks to the very high definition of Mr. Shirono’s photographs.
SECOND AREA

EMAKIMONO: PRECIOUS COLLECTIONS AND CINEMATIC ASPECTS

1ST FLOOR OF THE BAYEUX TAPESTRY MUSEUM

A reception area offers an introduction to the Exhibition with a text by Mr. Takahata, and enlargements of scenes selected from the Bayeux Tapestry and from the Scroll of Great Counsellor Ban.

DISCOVERING THE ART OF EMAKI

The art of emaki is unveiled to the public, through a historic overview, explaining the origin of the scrolls, their content, the part they played in Japanese society, and how they were made. Panels illustrated with diagrams will help visitors visualise how the scrolls are handled. A display case presents materials and artefacts used in the making of emaki (paper, pigments, and brushes). An interactive terminal – with video projection – provides an initial approach to the Ban Dainagon Emaki, through the virtual handling of the scroll itself.

This is also where the works on loan from the Guimet and Cernuschi museums, and the National Library of France are exhibited.

An ever-changing exhibition

For conservation reasons, the scrolls on loan from the various institutions cannot be displayed for more than three months at a time. A rotation must thus be observed, by alternating either the segments of the paintings or the works themselves. The Exhibition will therefore be changing constantly throughout the nine months of its duration.

CINEMATIC ASPECTS IN THE SCROLL OF GREAT COUNSELLOR BAN AND THE BAYEUX TAPESTRY

This area is divided into two parallel sections, each dedicated to one of the works. Initially, they are presented in the form of collotypes – one of the Ban Dainagon Emaki, (on loan from the Idemitsu Museum of Arts), and another of the Bayeux Tapestry (made in 1872 by Briton E. Dosseter, and kept at the Bayeux Library). Collotyping – a photographic technique using the addition of water-colours – allows the production of highly detailed reproductions, from the end of the 19th Century. Enlargements of details help to immerse oneself in the original works. A second interactive terminal, whose content is projected onto a screen, comes into play. The Ban Dainagon Emaki is revealed to the visitor, with the aid of digital technology: locations, characters, and even the detail of brush-strokes and pigments.
The cinematic elements and the “grammar” of both works are then examined. The aim here is to expose the beginnings of animation, found in Japanese narrative painting, and in the Bayeux Tapestry. Other works are also shown here: watercolour plates by Emile Cohl (a caricaturist, and father of animated cinema) produced around 1936 for an animation project, based on the Bayeux Tapestry: “La conquête de l’Angleterre”; and rushes from the film, projected onto a screen.

The final part of this 1st floor area emphasises the link between the works and animated films.

THIRD AREA

COMPLETE REPRODUCTIONS OF THE BAYEUX TAPESTRY AND OF THE SCROLL OF GREAT COUNSELOR BAN COME FACE TO FACE

ON THE SECOND FLOOR OF THE BAYEUX TAPESTRY MUSEUM

The reproduction of the Bayeux Tapestry meets the full reproduction of the Ban Dainagon Emaki. Visitors may wander between the two works of art. Short texts replace the action and the characters. Texts shown on the Ban Dainagon Emaki have been translated in full for the first time.

The Bayeux Tapestry and the Ban Dainagon Emaki are shown on different scales: the Tapestry has been reduced to half its size, whilst the Scroll has been enlarged one and a half times.

FINAL AREA

THE BAYEUX TAPESTRY IN ITS SHOWCASE: A GEM OF THE 11TH CENTURY BEFORE YOUR EYES

ACCESS TO THE BAYEUX TAPESTRY GALLERY

Conserved with the greatest care (protected from the effects of light, humidity, temperature, etc.) in a glass gallery, the Bayeux Tapestry is on display for visitors, stretched out over almost 70 metres.

Audio-guides are provided in 14 languages, including Japanese. Special commentaries for the young are provided in French and English.
LENDERS

JAPANESE COLLECTION

Idemitsu Museum of Arts
- Collotype of the Ban Daìnagon Emaki
  20th Century

FRENCH PUBLIC COLLECTIONS

National Library of France
  7th Century, donated by Henri Schiller – Department of Manuscripts Jap 5329
- Urashima Tarô
  17th Century – Department of Manuscripts – Jap 4169
- The Tale of Fukutomi / The Defeat of Fukutomi (Jap. Fukutomi Zoshi)
  19th Century – Department of Manuscripts – Smith-Lesouëf Japanese 134
- The Conquest of Goblin Shutendoji (Jap. Shuten Doji Emaki)
  19th Century, copy of a 16th Century original – Department of Manuscripts – Smith-Lesouëf Japanese K 13

National Museum of Asian Art Guimet
- The Legend of Mount Shigi leading to the Foundation of Mount Shigi (Jap. Shigisan-engi Emaki)
  19th Century, copy of a 12th Century original – MG 19973 (Vol. 1), MG 19980 (Vol. 2), EG 1021 (Vol. 3)
- The Legend of Saigyô (Jap. Saigyô Monogatari Emaki)
  19th Century, copy of a 13th Century original – MA 1365
- The Night Parade of One Hundred Demons (jap. Hyokki Yagyô Emaki)
  19th Century, copy of a 16th Century original – MG 24488

City of Paris Museum of Asian Art Cernuschi
- Illustrated History of the Konrenji Temple (Jap. Shiijó dôjô e-kotoba)
  19th Century – MC 4520 B

French Film Archives from the National Centre of Cinematography and animation film-making (CNC)
- Rushes from the animated film “La conquête de l’Angleterre” (1937) by Emile Cohl and Léontina Indelli, produced by DAE. With the kind permission of the Courtet-Legros family (estate of Emile Cohl) and the Roubaix family (estate of Mimma Indelli)

PRIVATE COLLECTION (France)

Courtet-Legros Family, heirs of Emile Cohl
- 94 watercolour plates reproducing the Bayeux Tapestry, project for the film “La conquête de l’Angleterre” (1936)
CATALOGUE

The Exhibition is accompanied by a 130-page Catalogue, published by the City of Bayeux under the editorship of Estelle Leggeri-Bauer, technical consultant of the Exhibition, and which contains contributions by several authors.

- **The Introduction**, by Isao Takahata, describes his feelings when he successively discovered the Scroll of Great Counsellor Ban and the Bayeux Tapestry, and compares the pictorial methods used in both works.

- **The first chapter** describes the art of the emakimono. The general presentation by Estelle Leggeri-Bauer is accompanied by an article by Coralie Legroux (restorer), detailing the nature of the materials used. A text by Mr. Takahata (taken from his book *Jûni seiki no animêshon*) explains the relationship between Japanese narrative painting and animated drawing.

- **The second chapter** deals with the Scroll of Great Counsellor Ban and its specific characteristics. Kuroda Taizô (Head Curator of the Idemitsu Museum of Arts) presents this work. Here the texts of the scroll are translated in full for the first time by Estelle Leggeri-Bauer, who, in a second article, describes the narrative structure of the scroll. Shirono Seiji (National Institute for Cultural Heritage, Tokyo) gives a photographer’s view through very high resolution enlargements. Claude Estebe (photographer) explains the collotype process.

- **The third chapter** describes the Bayeux Tapestry from a cinematic viewpoint. Sylvette Lemagnen (Curator of the Bayeux Tapestry) provides a cinematic reading of the Tapestry. Jean-Baptiste Garnero (documentary researcher at the French Film Archives) presents Emile Cohl’s project for the animated film “La conquête de l’Angleterre”.

The work concludes with notes on the works, written by their curators.

- **Mrs. Sylvette Lemagnen**, Curator of the Bayeux Tapestry
- **Mr. Kuroda Taizô**, Head Curator of the Idemitsu Museum of Arts
- **Mrs. Hélène Bayou**, Head Curator, in charge of the Japan section of the National Museum of Asian Art Guimet
- **Mr. Michel Maucuer**, Head Curator of the City of Paris Museum of Asian Art Cernuschi
- **Mrs. Véronique Béranger**, in charge of the Japanese collection in the Department of Manuscripts at the National Library of France
- **Mrs. Sophie Piauger**, assistant at the Japanese collection in the Department of Manuscripts at the National Library of France
- **Mr. Jean-Baptiste Garnero**, documentary researcher at the French Film Archives

ORGANISING COMMITTEE

Exhibition organised by the City of Bayeux

Based on an original idea by Mr. Isao Takahata, producer at Studio Ghibli, author of the book “Animation during the 12th Century: Cinematic and Animation Elements in Picture Scrolls of the National Treasure Class”. (editorial control and formatting: Studio Ghibli, 1999).

In partnership with the Idemitsu Museum of Arts (Tokyo).

STEERING COMMITTEE

Patrick GOMONT, Mayor of Bayeux
Kléber ARHOUL, Regional Director of Cultural Affairs
Loïc JAMIN, Deputy Mayor in charge of Tourism and Museums
Françoise ZELLER, Deputy Mayor in charge of Cultural and Heritage Work
Sylvain POTIER, Cabinet Director
Didier COÈNE, Director General of Services

EXHIBITION COMMISSION

EXHIBITION CURATOR:
Sylvette LEMAGNEN, Curator of the Bayeux Tapestry

TECHNICAL CONSULTANT:
Estelle LEGGERI-BAUER, Associate Professor at INALCO

Céline MEYET, Project Manager, Assistant to the Exhibition Curator
François ARNAUD, Museums Advisor to the DRAC (Regional Department for Cultural Affairs) of Basse-Normandie
Antoine VERNEY, Head Curator of the Bayeux Museums

TECHNICAL COMMITTEE

MAIRIE OF BAYEUX
Patrick ANNE, Director of Financial Services
Magali BIGNON, Head of Communications Department
Patrick DURAND, Director of Technical Services
Adeline FLAMBARD, Head of Cultural Department
Caroline MESLET, Head of Public Contracts
Alain QUONIAM, Legal Manager
Pascal SALIOT, IT Department Manager
ACTIVITY BOOK

A children’s guide

An activity book for 8-12 year olds has been designed by the specialist agency “La Petite Boîte-Normandie Junior”, with the assistance of an illustrator, and in partnership with the Bayeux Tapestry Museum team, in particular the education department.

Both entertaining and educational, this dynamic guide – especially produced for the Exhibition – combines observation games with documentary information.

An original feature: it is read from right to left, like the emakimono.

This 8-page, A5 format booklet is handed out, free of charge. This is a French-language publication.

It will be downloadable from the Bayeux Tapestry website, and is primarily designed for teachers and group leaders.
ADDITIONAL EVENTS

For the whole duration of the Exhibition, the City of Bayeux will be holding Japanese cultural events. Here’s a foretaste:

**Lecture**
by Mr. Takahata at the Exhibition opening (pending confirmation)

**Wednesday Calligraphy and Origami Workshops**
For the whole duration of the Exhibition
At the Bayeux Tapestry Museum

**The Game of Go**
With the City of Bayeux Sports Department (dates will be confirmed)

**Manga dans tous ses états**
EXHIBITION Manga in all its forms
From 15th September to 7th November
At the Bayeux Tapestry Museum

**Literary Evening**
JAPANESE CHRONICLES
(13th December at 8.30 pm – Bayeux Tapestry Museum Chapel):
By the company “PMVY – Le Grain de Sable”. Reading of texts about Western Writers discovering Japan (Nicolas Bouvier, Roland Barthes, Philippe Forest, Luís Fróis, Lafcadio Hearn, Pierre Loti, Albert Londres...)

**Martial Arts Demonstrations**

**INTERACTIVE MULTIMEDIA SCREENING**
on the theme of Manga,
by Mr. Maximin Gourcy
Friday 30th September at 8.30 pm
Auditorium of the Bayeux Tapestry Museum

**WORKSHOP WITH A MANGAKA**
Conducted by a Mangaka:
Mr. Duc Santy Hoang
- children’s workshop (8-12 year-olds)
- workshop for teenagers and adults
Saturday 22nd October (times to be advised)
At the Bayeux library
CULTURE
A Vehicle for Economic Development

In recent years, the City of Bayeux – spurred on by its Mayor, Patrick GOMONT, and his deputies, Loïc JAMIN (Head of Tourism and Museums), and Françoise ZELLER (Head of Culture) – has committed itself to a policy for the creation of exhibitions of international stature. Those are centred on the Bayeux Tapestry, with the aim of an all-year-round tourist development.

A strong cultural ambition and a marked commitment: to promote wider knowledge of the masterpiece, to suggest a different approach, and renew public interest, to strengthen its touristic appeal and generate business and income for the region.

The exhibition “Emakimono and the Bayeux Tapestry – Animated Cartoons from the Middle Ages” is part of the aim to bring life to the City and its region by the means of high quality projects. This major Exhibition has been officially recognised as being of national interest by the French Ministry of Culture and Communication.

The previous exhibition “Following the Vikings’ Footsteps”, held in 2007 (in conjunction with the National Museum of Denmark), also aroused great public interest, increasing the number of visitors to the Bayeux Tapestry Museum, notably in the low season, with positive repercussions for the local economy.

BAYEUX, LIVING HERITAGE

The City’s developments and events have gained widespread recognition for their outstanding quality: landscaping of the city’s riverbanks (les Bords de l’Aure), creation of the Memorial to War Correspondents, festivities linked with the creation of the Duchy of Normandy (11th centenary), new layout of the Museum of the Battle of Normandy, refurbishment of the Bishops’ Palace, and the on-going relocation of the Baron Gérard Museum (opening in 2012)...

BAYEUX, A DESTINATION TO FALL IN LOVE WITH

Miraculously spared from war destructions, Bayeux is a city with an extremely well preserved patrimony. Set in the heart of Normandy, at a stone’s throw from the landing beaches, Bayeux enjoys the true charm of a medieval city. In its centre stands its flagship, the majestic cathedral, consecrated in the presence of William the Conqueror, King of England in the 11th Century.

The cobbled streets, timber-framed buildings, riverside walks, mansions and private townhouses and high street are all an invitation to take a stroll through the city.
PRACTICAL INFORMATION

From 31st March to 30th December 2011

Exhibition in French and English

Open daily
(except from lunchtime on 24th December to the morning of 26th December)

Opening Times:
Until 15th November: 9 am to 6.30 pm
(7 pm May to August)
After 15th November: 9.30 am to 12.30 pm and 2 pm to 6 pm

Ticket office closes 45 minutes before the Museum

Admission fee:
Normal museum entrance fees
For individuals:
€ 7.80 full rate,
€ 5.20 reduced rate
(Famille Nombreuse card-holders, job seekers, disabled, etc.)
€ 3.80 students.
Free for the under-10s.

ACCESS:
Normandie-Calvados
Bayeux is situated 260 km from Paris and 30 km from Caen

BY RAIL:
Coming from Paris Saint-Lazare
(2 hours) Paris-Cherbourg line
Bayeux SNCF train station
(500 metres from the Museum)

BY ROAD:
From Paris,
direct access via A 13
then RN 13 (2 hours 40 minutes)
From Caen,
direct access RN 13 (20 min)
From Rennes,
access A 84, then RN 13 (2 hours)
From Saint-Lô,
access D 572 (40 min)
From Cherbourg,
direct access RN 13 (1 hour 10 mins)

BY AIR:
Caen-Carpiquet Airport (20 km)

BY CAR FERRY:
Caen-Ouistreham Terminal
(30 km)

Bayeux Tapestry Museum
Centre Guillaume le Conquérant
13 bis rue de Nesmond
14400 Bayeux - FRANCE
Tel: +33 (0)2 31 51 25 50
Email: tapisserie@mairie-bayeux.fr
www.tapisserie-bayeux.fr

For all tourist information:
www.bessin-normandie.com
PARTNERS

Exhibition organised by the City of Bayeux

The exhibition has been officially recognised as being of national interest by the French Ministry of Culture and Communication

Public Subsidies
- Ministry of Culture and Communications
- Conseil Régional of Basse-Normandie
- Conseil Général of Calvados
- Japan Foundation
- JCDecaux
- Japan Airlines
- Espace culturel Leclerc Bayeux
- France bleu Basse-Normandie
- Ouest-France
- CPL Bois
- Esnault couverture-zinguerie
- Girard et Fossez et cie
- Groupe Fidorg expertise-comptable et conseil
- Frial
- SFPN - experts-comptables
- Tronsson-Grenier - Brico Pro

Other sponsored events are being prepared.

The visuals for this Exhibition are the work of Unik Studio Graphique of Caen

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S'il est inférieur à 40 mm, il faut utiliser cette version du logo : le m de extrêmuseum doit être à l’aplomb du M de GuiMet .