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du costume  
de scène

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Co-produced with

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# En Press pack piste!

les plus beaux  
costumes de  
cirque

Exhibition  
from 15<sup>th</sup> June  
2013 to 5<sup>th</sup>  
January 2014

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# En piste!

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Exhibition  
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Just like the parade when the circus comes to town, this exhibition is staging the display, for the first time, of the magnificent costumes and robes belonging to some of the greatest circus troupes in the world. Dressed in their dolman jackets, clown suits and leotards, decorated with painted designs, embroidery and sequins, Monsieur Loyal and the clowns, equestrians, acrobats, jugglers, animal tamers; trapeze artists and tightrope walkers will bring the magic of the circus ring to life in a swirl of colours and light. The CNCs invites the visitor to discover a universe dating from the emergence of the modern circus in the 18<sup>th</sup> Century up to the development of the contemporary circus.

### Items displayed in the exhibition

Costumes, costume and act accessories, trunks, pictures, photographs, posters, models of costumes and stage makeup, audiovisual documents and interviews with artists, costume makers and manufacturers will be presented by the CNCs. These pieces have been sourced from the greatest families and circuses in the world: Fratellini, Bouglione, Cirque Plume, Cirque du Soleil, Cirque Phénix, The Ringling Bros. & Barnum & Bailey Circus, Franco Dragone Entertainment Group...

### Backstage at the circus

In addition to showing the dressing rooms of these emblematic characters, the exhibition will enable visitors to see behind the scenes of the circus. From design through to the creation of the costume, the true talent of these master craftsmen will be revealed; along with their traditional production methods and more modern techniques, and including those indispensable extras such as the makeup, wigs, masks and shoes. An artist's dressing room will illustrate the physical transformation of the artist into a character who can inspire laughter and excitement. Using this backdrop, the exhibition will also show the development of the costumes specific to each act, with ideas drawn from military art, ballet, the trend of exoticism, history or contemporary art.

### The fantastic circus story

The circus was originally a show which developed from equestrian artistry in England in the middle of the 18<sup>th</sup> Century. It then spread throughout the western world, to the United States, Africa and China, creating a form of popular and brightly coloured entertainment which was constantly changing and was based on its set of defining features: the ring, the big top, risk, talent and laughter. Throughout its history, the circus has epitomised movement and metamorphosis, creating its own highly technical costume art which is as rigorous as it is spectacular.

### Exhibition catalogue

Author: Pascal Jacob  
Coffee-table book (catalogue)  
Portrait format 24 x 29.7 cm.  
192 pages, richly illustrated.  
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and Fage Editions.  
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### Contact presse:

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fage.editions@free.fr  
www.fage-editions.com







🔗 Souvenir from the Barnum & Bailey  
Greatest Show on Earth, 1902, carte postale.  
Coll. BnF, Performing Arts department. © BnF.

# Exhibition highlights



## Equestrian artistry: the origin of the circus

It was through his presentation of equestrian exercises that the English officer Philip Astley founded the modern circus in 1768. His horse-riding acrobats rapidly progressed beyond mere military drills. The equestrians borrowed the romantic tutu from ballet, a classic image for the equestrians, which was given a twist by Achille Zavatta executing a clownish parody of the ribbon jump. Mary-José Knie, Yasmine Smart or Silvia Zerbini were clothed in elegant long dresses. Dany Renz was Robin Hood, Paulina Schumann *My Fair Lady*, Chotachen Courtault a chinese horseman: all these characters take off at a gallop with the spectator's imagination.



🔗 Pink singer, *Saltimbanco*, costumes  
by Dominique Lemieux, Cirque du Soleil,  
1992. Coll. Cirque du Soleil.  
© Pascal François/CNCS.

## Numerous costumes from contemporary circus

In the classical circus, it is the artist, who is often the originator of his act, who decides on the volumes, colours and materials. After 1968, in a reaction against the repetitive standard styles governing the different archetypes, contemporary costume started to focus instead on the idea of the overall aesthetic style of the show. The costume maker assists with the research into the characters, works with the materials and the colours, and creates profiles which will build into scenes which are in harmony with the spirit of the show. The clown duo Motusse and Paillasse, created by Mariepaul B and Philippe Goudard, the whiteface clowns in Madonna Bouglione's *Pentimento* show, the poetic characters in the Cirque Plume, the baroque dressing room of *La Tribu iOta* at the Centre national des Arts du Cirque (CNAC), the settings created for the Cirque du Soleil, Cirque Phénix or the Franco Dragone Entertainment Group, are all different examples of where clowns, acrobats and musicians become characters in a story.

## Around a hundred costume models plunge us into the world of the costume maker's workshop

These exceptional costume models enable us to discover the multiple talents at the service of the circus ring: Gérard Vicaire, who has designed costumes for the greatest whiteface clowns the world over, Liliane Bonvallet for her husband Punch the clown, Jean Eden for the cirque national Alexis Grüss, Nadia Genez for the Cirque Plume, Popy Moreni and Odile Hautemulle for Madonna Bouglione, Odile Hautemulle for the CNAC, Pascal Jacob for Muriel Hermine or Ringling



🔗 Costume of François Fratellini (1879-1951)  
sequined black and cream with motifs from  
board games. Coll. Jacob-William.  
© Pascal François/CNCS.

## Sequined costumes by Vicaire

The design of sequined costumes started in the 1930's when Charles Vicaire began adorning music-hall costumes with glitter. In 1947, his son Gérard started to specialise in the design of costumes for whiteface clowns, using both natural and abstract motifs, with up to 300 hours of work required for a single costume. Gérard Vicaire designed almost 400 costumes in this way. The beauty of his compositions and the quality of his work meant that the name of Vicaire came to be seen as a measure of excellence. The Maison Vicaire closed in 1993, but since 2003 Caroline Valentin, who was trained by Gérard Vicaire, has been using the stock of sequins in the old workshops, thereby ensuring the perpetuity of these extraordinary skills.



🔗 Sequined clown costume  
and sequined coat of clown  
Weber Rehde (1920-2002),  
designed by Gérard Vicaire  
made by the Atelier Vicaire,  
1956-1958, Coll. Circus Art  
Museum J. Y. et G. Borg.  
© Pascal François/CNCS.





☞ (above) The parade in the great room of the CNCS by the scenographer Delphine Lebovici. © Delphine Lebovici.

☞ One of the display cases from the exhibition "Into the Ring!" devoted to clowns by the scenographer Delphine Lebovici. © Delphine Lebovici.

### Scenography based on circus characters

#### VIP lounge

In a clown's dressing room

#### Room 1

Monsieur Loyal

#### Room 2

Equestrians

#### Rooms 3 and 4

Acrobats

#### Room 5

How to create a character

#### Room 6

Design and production

#### Rooms 7 and 8

Playing with nudity

#### Rooms 9, 10 and 11

Clowns

#### Room 12

Animal tamers and trainers

#### Room 13

The grand parade

### The exhibition finale: the grand parade

In the last room of the CNCS, the visitor is invited into the ring for the final grand Parade. Artists and animals dressed in their finest suits of silk, tulle, velvet, metal or plastic create a fantasy parade blending all the skills of the circus into a spiral of light and colour. The exoticism of the dancers from the Cirque d'Hiver or the Ringling Circus jostles for position with the sumptuous sequined clown overcoats and the exaggerated size of a princess' 3.5 metre wide skirt. Sparkling and twinkling beneath their sequined covers, an elephant, a camel... acrobats transformed into birds, foxes or pigs, into a fabric giraffe or a rubber elephant, or even into a Dralion, a cross between a lion and a dragon – all of them created for the Cirque du Soleil, the Cirque Phénix or Ringling Bros. & Barnum & Bailey Circus, forming a fantastic circus menagerie.



☞ Sequined clown costume with peacock motifs designed by Charles Vicaire and made by the Atelier Vicaire, 1970's, Coll. Jacob-William. © Pascal François/CNCS.



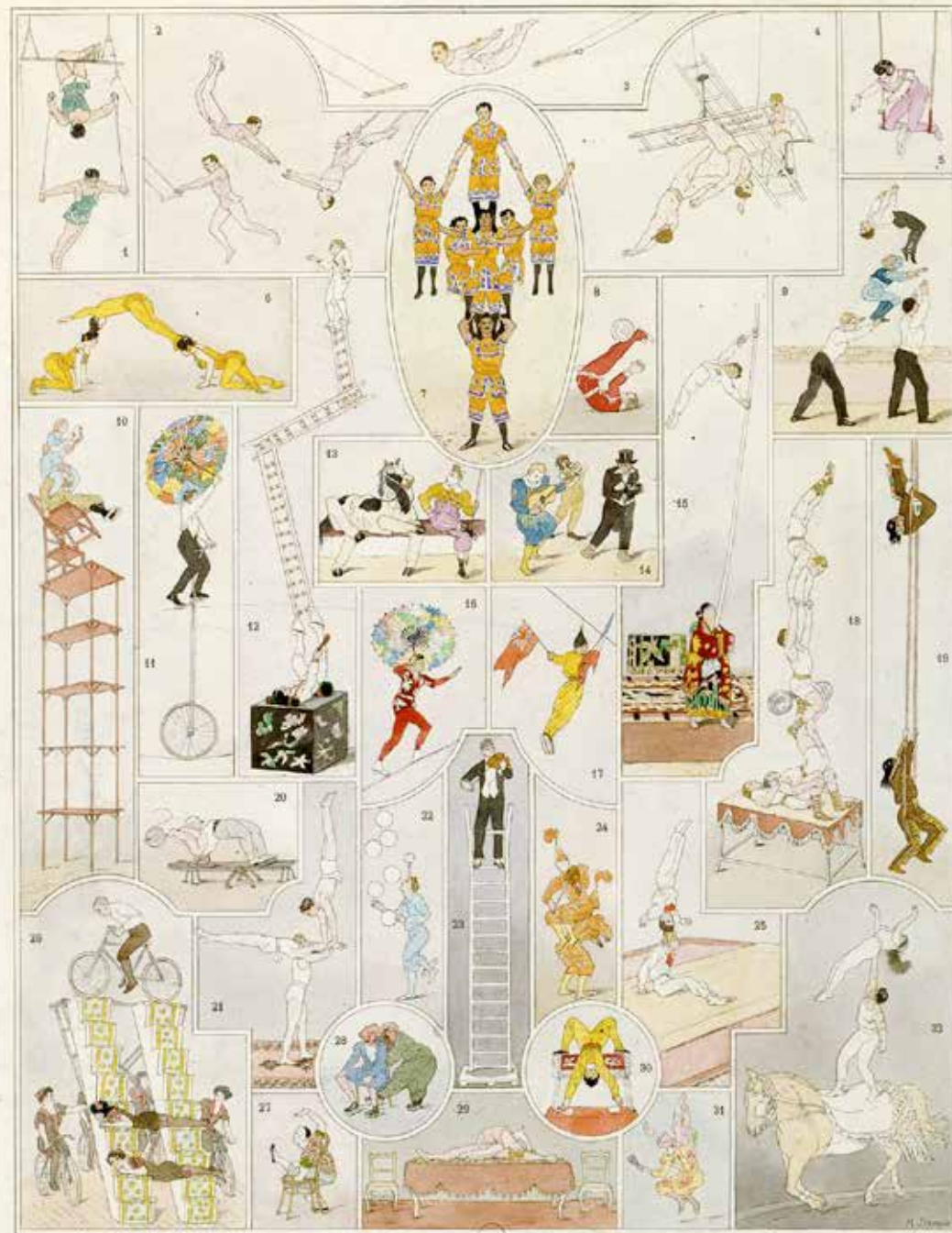
☞ Poster for the peerless juggler, the Indian Tou-Tainsko, Paris: Printed E. Lévy, 1890, lithograph. Coll. BnF, Prints and photographs department. © BnF.



# The principal figures in circus costume



The visual repertoire of the circus was based around five archetypal figures which emerged between 1770 and 1860: the ring-master, the equestrian rider, the acrobat, the clown and the animal tamer – the circus versions of the bourgeois gentleman, the ballerina, the gymnast, the fool and the warrior. The rapid succession of acts which was for a long time standard practice in the show, meant that the artist needed a garment that would instantly identify him or her. In effect, what the artist wore in the ring became the backdrop for their own performance.



Costume of the trapeze artist/contortionist Aurélia Cats. Coll. Valérie Fratellini. © Pascal François/CNCS.



Costume of the animal trainer Emilien Beabout (1929-1995) as Tarass Boulba, 1962-1984, Coll. Musée du cirque Alain Frère. © Pascal François/CNCS.



Costume of Monsieur Loyal, *Le Grand cirque*, ballet, costumes by Bernard Buffet, Palais Garnier, 1969, Coll. CNCS/ONP. © Pascal François/CNCS.



Costume of Annie Fratellini (1932-1997), Coll. Valérie Fratellini. © Pascal François/CNCS.

The original ring master has to be Monsieur Loyal, providing the continuity between each act and smoothing over any hitches. His outfit was originally based on an equestrian wardrobe but gradually evolved towards evening dress. From the embroidered loop jacket worn by Louis Joseph Sampion Bouglione to the ornate dress suit of Calixte de Nigremont, this classic profile is often dressed in a red or blue tailcoat.

As a protective second skin, the costumes of the acrobat, juggler and trapeze artist must move with the artist. The laced bodysuit of the tightrope walker Tatiana Mosio Bongonga or the vaporous skirt of Laura Smith on the trampoline are just two of the outfits which introduce us to the science of cuts, colours and materials.

Emblematic figures in the classical circus, the whiteface clown teamed up with the Auguste clown around 1870. In a pairing destined for huge success, the Auguste clown caused laughter with his clashing outfit, whilst the whiteface clown became

his elegant foil. From the 1930s, the classic whiteface clown became known for his profile with its puffed sleeves, narrow waist and triangular protruding pockets; occasionally he might drape himself in a sumptuous embroidered or sequined overcoat. Over the course of their careers, the clowns would sometimes build up a wardrobe of as many as thirty costumes. With Annie Fratellini or the Russian clown Youri Nikouline, the clown's outfit reflected the banality of everyday life in order to better expose their emotions.

Alongside the animal, a partner just as a musical instrument would be, the animal-tamer or animal trainer's costume must enhance the fragile animal body of the artist. Wolfgang Holzmaier dons the costume of a Roman circus gladiator which flatters his physique every bit as well as the colourful bolero and gilded trousers of the animal trainer Beabout as Tarass Boulba, in contrast with the sumptuous jackets of Gunther Gebel-Williams and Gösta Kruse which complement the animals themselves.



Flower clown costume, *Au pays des clowns*, costume by Pascal Jacob, Cirque Phénix Junior, 2003, Coll. Jacob-William. © Pascal François/CNCS.



# The costumes on display come from...



## La Bibliothèque nationale de France

An exhibition co-produced with la Bibliothèque nationale de France, Performing Arts department

La Bibliothèque nationale de France is delighted to be associated with the CNCS in retracing the history of circus costume from the 19<sup>th</sup> Century to the present day via the special loan of 250 selected works and the scientific collaboration of Joëlle Garcia, curator at the Performing Arts department, who together with Delphine Pinasa, director of the CNCS, is the curator of the exhibition.



🌀 The BnF Richelieu site shelters the collections of the Performing Arts department.  
© Jean-Christophe Ballet/BnF/EMOC.

Created from the exceptional collection of Auguste Rondel (1858 – 1934) who was interested in all forms of performance, the department of Performing Arts collects, preserves and promotes the performance heritage of France. Its collection, one of the best in the world in this field, brings together the archives of playwright, producers, artists, costume makers and decorators, theatres and companies, alongside collections from amateur enthusiasts.

On circus arts, Auguste Rondel collected over 12 000 manuscripts, letters, books, drawings, prints, photographs, posters, programmes and press packs. The Performing Arts department also holds many archive resources, from that of the mime artist Maurice Farina, a friend of the Fratellini, who frequented the Médrano Circus in the 1920s and 30s, to Pierrot Bidon, the founder of the Archaos circus, who has been a major influence on contemporary circus, as well as André Legrand, critic and administrator of the Médrano Circus until 1932, Géo Sandry, producer of the Cirque d'hiver performances from 1933 to 1954, and Pierre Bonvallet, the face beneath the makeup of Punch the clown. As the circus is a favourite subject for collectors and historians, the depart-

ment has also acquired the collections of Gustave Fréjaville, Jean Villars and Paul Adrian. Models of sets and costumes, but also the actual costumes and props, paintings and art objects, photographic archives, thousands of posters, programmes and press packs collected from the companies and programming organisations enhance the collections and help us to tell the story of the arts of the circus.

With their origins in the Ancient Roman Games, medieval fairs and equestrian games, the arts of the circus, from their beginnings with the Philip Astley circus up until their most modern developments, can be found in the collections of the Bibliothèque nationale de France such as coins, antiques, medieval illuminated manuscripts, texts – from the first treatises on acrobatics in the 16<sup>th</sup> Century to recent French and foreign publications –, prints, photographs and posters kept by several other BnF departments (the Museum-Library of the Opera, Prints and photography, the Rare books reserve, Literature and Art, Coins and Medals, Music and Audiovisual arts). In addition, as part of an associate agreement, the Audiovisual department has partnered with the Performing Arts department to save the audiovisual archives and recordings from the Centre national des Arts du Cirque (CNAC).

➔ [www.bnf.fr](http://www.bnf.fr)



🌀 Trunk-cubicle of Punch the clown (1918-1991).  
Coll. BnF, Performing Arts department.  
© Pascal François/CNCS.

# and also from...



## The Fratellini Academy

From its big top under the Paris ring road to its 2003 installation close to the Stade de France, the Fratellini Academy is continuing the artistic journey started in 1974 by Annie Fratellini. With its innovative architectural setting, it has become known as a graduate school and an artistic centre of international renown. The Fratellini Academy provides teaching in the circus arts from initiation up to professional level and offers artists a base for production, residency and creation. The Fratellini Academy was inaugurated in May 2003 in Saint-Denis, and is not only a top level international centre for artistic training, but also a welcoming place of creativity and production for the circus and its associated disciplines. The Academy is consistent with the tradition of Annie Fratellini, who in 1974 created the National Circus School.

➔ [www.academie-fratellini.com](http://www.academie-fratellini.com)

## The Cirque du Soleil

The Cirque du Soleil is a Quebec company whose high quality artistic entertainment has won international recognition. Since its creation in 1984, the Cirque du Soleil has been on a constant quest to excite, feed the imagination, and stimulate the senses of its audiences worldwide. For the creation of its costumes, the Cirque du Soleil uses well-known designers. All its costumes and accessories are designed and made to measure in its costume workshop in Montreal.

➔ [www.cirquedusoleil.com/fr](http://www.cirquedusoleil.com/fr)

## The Cirque Plume

Formed by a group of artists in Franche-Comté in 1984, the Cirque Plume troupe was one of the pioneers in the renaissance of circus arts. Its worldwide performances are a mix of tradition and modernity, with acrobacy, juggling, clown acts, acting and shadow theatre, reflecting a style which is both festive and poetic. Within this collective, communal project, Nadia Genez designs and makes the costumes. The Cirque Plume company has been the pioneer of the New Circus, gathering together artists who have been promoting street theatre since 1980. Their first show, *Amour, jonglage et falbalas* (Love, juggling, frills and flounces) in 1983, marked the start of a long series of performances throughout the world. Nadia Genez designs and makes the costumes for all their shows.

➔ [www.cirqueplume.com](http://www.cirqueplume.com)

## Franco Dragone Entertainment Group

Franco Dragone Entertainment Group is an international show and events company, founded in 2000 by Franco Dragone in La Louvière (Belgium), where its costume workshop is located. Franco Dragone has created permanent shows in Las Vegas and Macao and organises events worldwide.

➔ [www.dragone.be](http://www.dragone.be)

## Jacob-William Collection

Built up over the last thirty years by Pascal Jacob and Christian William, two French collectors, the Jacob-William collection is one of the biggest private collections dedicated to the circus arts. This extraordinary ensemble of over 17 000 ancient, modern and contemporary pieces such as programmes, posters, prints, photographs, drawings, costumes, pictures, bronzes, etc. is kept at La Tohu (a location dedicated to circus arts in Montreal).

➔ <http://tohu.ca/fr/a-la-tohu/fonds-jacob-william>

## Alain Frère Circus Museum

Over the course of his many trips and meetings, Doctor Alain Frère patiently put together a collection of valuable objects given to him by the great circus families in France and abroad, and by the artists themselves. These are in addition to the purchases made all over the world by this enthusiast, to add to his private museum, a true living testimony to the circus world. Here we can admire pictures, costumes, posters, postcards and many other objects.

➔ [www.museeducirquealainfrere.com](http://www.museeducirquealainfrere.com)

## The Circus Art Museum

### of J. Y. and G. Borg

The collection and library of the Circus Art Museum were put together by Doctor Gérard Borg during his trips to find the finest big tops and circus shows in the world, as a result of his friendships and professional contacts with the artists. This collection specialises in the history and iconography of the American circus, showing the visitor its finest costumes alongside rare accessories from the Buffalo Bill Wild West Show, and a miniature representation of a Ringling Bros. & Barnum & Bailey Circus performance.

## And also...

From the Cirque Phénix ([www.cirquephenix.com](http://www.cirquephenix.com)), from the Ringling Bros. & Barnum & Bailey Circus ([www.ringling.com](http://www.ringling.com)), Opéra national de Paris, the private collections of costume makers Gérard Vicaire, Caroline Valentin, Popy Moreni, Odile Hautemulle ([www.odilehautemulle.com](http://www.odilehautemulle.com)), Nadia Genez, Judith Hüsch, Claude Renard, Philippe Guillotel, Mariepaule B. and Philippe Goudard, the Entropik Association ([www.entropik.fr](http://www.entropik.fr)), Calixte de Nigremont, etc.

# Curators and artistic direction of the exhibition



**Joëlle Garcia**  
Chief curator  
of libraries

Archivist paleographer, Joëlle Garcia is the head of the Archives, manuscripts and printed materials section in the Performing Arts department of the Bibliothèque nationale de France. She has written a thesis and various articles on the history of the image, has organised workshops on the history of books, and has been the curator of the exhibitions *Acteurs en scène, regards de photographe* (2008) and *Vertige du corps: Etienne Bertrand Weill photographe* (2012) at the Bibliothèque nationale de France. She published a compendium of Charles Dullin texts in the *Mettre en scène* collection at Actes sud-Papiers in 2011, and led a feature on the arts of mime and gesture for the *Revue de la Bibliothèque nationale de France* in 2012.



**Delphine Pinasa**  
Director of the Centre  
national du costume  
de scène

Delphine Pinasa has been director of the CNCs since August 2011. She is an art historian, specialising in stage costume and from 2005 was the deputy director of the CNCs. She has worked at the Victoria & Albert Museum in London, the Ministry of Culture and Communication, and she worked at the Opéra national de Paris from 1993 to 2005, where she had particular responsibility for the museographical collection of costumes, as well as at the head of the Costume Heritage department at the Opéra from 2001 onwards. Delphine Pinasa has curated numerous exhibitions in France and abroad and has published several works, both in relation to these exhibitions and to the history of the Palais Garnier costume workshops.



**Pascal Jacob**  
Author of the  
exhibition book

Pascal Jacob is the artistic director of the Cirque Phénix and of the Festival Mondial du Cirque de Demain, teaching at the National Circus School in Montreal and lecturing at the Institute for Theatre Studies (Paris III-Sorbonne Nouvelle). He is also a creative consultant and talent scout for the Franco Dragone Entertainment Group. He is a costume and scenography designer, and is well-known for designing the shows *Barnum's Kaleidoscope* and *India*, and creating the costumes for the Rolf Knie's first *Salto Natale* show plus those for the Ringling Bros. and Barnum & Bailey Circus in the United States in 1996 and 1999. He has written some twenty works on the arts of the circus and the opera.



**Delphine Lebovici**  
Scenographer

Following a diploma in scenography at the Arts Décoratifs in Paris, Delphine Lebovici divides her time between set design for the theatre, dance and opera (*A slight ache* by Harold Pinter; *The Valkyrie* project with the Bonn Opera; *Damier*, Dance Week), design for events and for the fashion industry (Jean Paul Gaultier, Kenzo, Issey Miyake) and exhibition museography (Centre Pompidou, BnF, Palais Garnier, Musée Guimet, National Archives, the Abu Dhabi Louvre). In addition she organises multi-disciplinary experiences which lead into exhibitions, such as *Lumière subjective et Téléportation (Subjective light and Teleportation)* (Nuit Blanche 2007).



1 Act women



# “Into the ring!” with the Ina



The National Audiovisual Institute (Ina) has enthusiastically joined forces with the CNCs for this wonderful exhibition, and is delighted to present a selection of images from its superb collection. Circus parades, performances backstage, symbolic figures... The Ina uses images to carry the visitor into the heart of this popular art, accessible to all, so that he or she can discover or rediscover the magic of the circus world.



☞ The façade of the National Audiovisual Institute at Bry-sur-Marne. © Ina.



☞ *Dralion*, costumes by François Barbeau, makeup by Yves Leblanc and Eleni Uranis, Cirque du Soleil, 1999. © Coll. Cirque du Soleil / Photo Daniel Desmarais.

**Day after day, the Ina – a global standard in the field of archiving and promotion of audiovisual content – preserves and transmits the images and sounds of radio and television which constitute our collective memory. It gives them meaning and shares them with the greatest number via its collections and its expertise.**

This extraordinary wealth is drawn from:

- ☞ The archives of all the French public broadcasting channels (over 70 years of radio and 60 years of television) and news reels from 1940 to 1969.
- ☞ The obligation to place a copy of all terrestrial broadcast programmes plus cable and satellite channels with the National Library. The output of 102 television channels and 20 radio stations is digitally collected and recorded every day, 24 hours per day.
- ☞ Private collections held by the Ina (the French Tennis Federation, AFP, National Geographic, TF1, etc.)



☞ Costume of the tightrope walker, 1950's. Coll. Circus Art Museum J. Y. et G. Borg. © Pascal François/CNCS.

The expertise of Ina, a cultural enterprise for the audiovisual, in the fields of production, research, education, publishing and cultural activities, is available to all. Events, festivals, exhibitions... The Ina has been able to implement partnerships on a voluntary basis in all the fields of cultural creativity. Its knowledge and perfect command of its collections mean that it can assist with or create projects with many stakeholders in the world of culture. Accessible to all via its site [ina.fr](http://ina.fr), anyone can view, download and record on DVD, thousands of images and sounds.

→ **For more information**  
[www.institut-national-audiovisuel.fr](http://www.institut-national-audiovisuel.fr)



☞ The cricket, *Ovo*, costumes by Liz Vandal, makeup by Julie Béguin, Cirque du Soleil, 2009. © Cirque du Soleil / Photo OSA Image.

☞ Atelier Landolff, Turnip-Clown, artwork for a costume for a music-hall show, circa 1907, water-colour. Coll. BnF, Performing Arts department. © BnF.



# Le Centre national du costume de scène



## A unique organisation

The Centre national du costume de scène was opened on 1<sup>st</sup> July 2006 and is the first museum, either in France and abroad, to be entirely devoted to the physical heritage of theatres, costumes and sets.

## The collections

These consist of around 10 000 costumes and stage sets, from theatres, operas and ballets such as the Opéra national de Paris and the Comédie-Française, from the mid 19<sup>th</sup> Century until the present day. All the great names of theatre (Roger Chapelain-Midy, Lucien Coutaud, Suzanne Laliue...), visual arts (Jean Cocteau, André Derain, Maurice Utrillo, Fernand

Léger...), and fashion (Jean Paul Gaultier, Christian Lacroix, Thierry Mugler, Yves Saint Laurent...) are there because of the costumes they designed or the set canvases they painted. Many famous artists (Jean Louis Barrault, Maria Callas, Jean Marais, Mounet-Sully, Rudolf Nouriev, Madeleine Renaud, etc.) have worn and lived in these costumes.

## The exhibitions

Given the fragility of the textiles from which the costumes are made, the CNCS offers a succession of temporary exhibitions on a wide variety of themes...

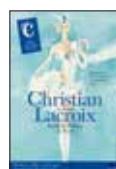


Costume's preventive conservation.

## Exhibitions shown at the CNCS since its opening



Costumer le pouvoir, opéra et cinéma  
January 26 – May 20, 2013



Christian Lacroix, La Source, Ballet de l'Opéra de Paris  
June 16 – December 31, 2012



L'envers du décor à la Comédie-Française et à l'Opéra de Paris au XIX<sup>e</sup> siècle  
January 28 – May 20, 2012



L'art du costume à la Comédie-Française  
June 11 – December 31, 2011



Les Insolites, Formes et matières des costumes de scène  
January 29 – May 15, 2011



Vestiaire de Divas  
June 5 – December 31, 2010



Opéras russes, à l'aube des Ballets Russes  
December 12, 2009 – May 16, 2010



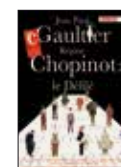
Rudolf Nouriev, la trame d'une vie  
May 8 – November 11, 2009



Au fil des fleurs, scènes de jardins  
December 6, 2008 – April 19, 2009



Costumes des Mille et une Nuits  
May 17 – November 11, 2008



Jean Paul Gaultier - Régine Chopinot: Le Défilé  
December 1, 2007 – April 27, 2008



Christian Lacroix, costumier  
June 3 – November 11, 2007



J'aime les militaires!  
January 20 – May 13, 2007



Théodore de Banville et le théâtre  
November 11, 2006 – January 7, 2007



Bêtes de scène  
July 2 – November 5, 2006

# In connection with the exhibition



## Workshops on circus costume

Workshops on circus costume organised by the CNCS and the Performing Arts department at the BnF, in partnership with Hors les Murs



Costume of François Fratellini (1879-1951) with embroidered golden sequins motifs. Coll. BnF, Performing Arts department. © Pascal François/CNCS.

## “Why are circus costumes so sparkly?”

10<sup>th</sup> and 11<sup>th</sup> October 2013

The workshops are organised by the CNCS, in co-operation with the Bibliothèque nationale de France and HorsLes Murs, the national resource centre of street and circus arts, with the aim of providing a setting where costume designers, artists, researchers and heritage managers can exchange thoughts and ideas. To register contact Delphine Pinasa, dpinasa@cncs.fr

## Visits

### Open visits

Every day from 10am to 6pm and until 7pm in July and August. Closed on December 25<sup>th</sup>, 2013. The CNCS will be open until 4pm on December 24<sup>th</sup> and 31<sup>st</sup>.

### Guided tours

At 2:30 and 4pm every Saturday and Sunday, and every day during school holidays.



The façade of the CNCS. © Jean-Marc Teissonnier (Ville de Moulins).

## During the school holidays, for the whole family

### Introductory tour

For families, suitable for children from 7 yrs accompanied by at least one adult. At 2:30pm every Tuesday during the school holidays.

### Treasure hunt based on the exhibition

Suitable for children from 7 yrs, a treasure hunt based on the exhibition, for a fun approach to the museum. From 2:30 to 4pm every Wednesday during the school holidays.

### Reading tour

Suitable for children from 4 yrs. From 11am to 12pm every Wednesday during the school holidays.

### Workshop visit

For families, suitable for children from 4 yrs accompanied by at least one adult. An interactive tour followed by a practical art workshop with a different theme each week. From 4 to 6pm every Thursday during the school holidays.

### Holidays workshop

To do alone, in family group or with friends during the summer holidays, All Saints and Christmas holidays.



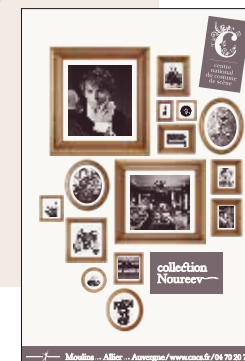
Workshop for kids. © CNCS.

## Opening of the permanent Rudolf Nureyev collection

18 October 2013

In October 2013, the Centre national du costume de scène et de la scénographie will open its first permanent exhibition rooms, dedicated to the dancer and choreographer Rudolf Nureyev (1938-1993). Items illustrating his life style and his stage style will be displayed, thanks to numerous works donated by the Rudolf Nureyev Foundation, to pieces belonging to the CNCS, and to loans from the Opéra national de Paris.

The collection includes around 300 objects: furniture, musical instruments, textiles, pictures, engravings, sculptures, city clothes and stage costumes, etc. as well as a large number of stage photographs, portraits and films.





# Practical information



## Centre national du costume de scène et de la scénographie

Quartier Villars, Route de Montilly, 03000 Moulins  
Tel. +33 (0)4 70 20 76 20  
Fax +33 (0)4 70 34 23 04  
[info@cncs.fr](mailto:info@cncs.fr) / [www.cncs.fr](http://www.cncs.fr)

## Exhibition opening times

From 15<sup>th</sup> June 2013 to 5<sup>th</sup> January 2014.  
The CNCS is open every day from 10am to 6pm, and until 7 pm in July and August.  
Special closing day 25<sup>th</sup> December 2013 and 1<sup>st</sup> January 2014.  
The CNCS will close at 4pm the 24<sup>th</sup> and 31<sup>st</sup> December.

## Entry charges

Full price: €6  
Reduced rate: €3 (12-25 yrs, job seekers, groups of 10 and over)  
Free (except groups): accompanied children under 12 yrs, disabled persons and accompanying person.  
Guided tour supplement: €5 per person

## Group rates

(from 10 people)  
Unaccompanied visit: €4 per person  
Guided tour: €60 per group plus €4 per person (maximum 30 people)

## Rates for school groups and others

Unaccompanied visit: €3 per person  
Guided visit: €80 per group (maximum 25 people)  
Guided visit and workshop: €160 per group (maximum 25 people)  
Workshop: €100 per group (maximum 25 people)

## Annual subscription

Unlimited access to the exhibitions, a reduction for accompanying persons, reduced rates with partner organisations and many other benefits.

Full price: €20  
Reduced rate: €10

## The friends of the CNCS

The Friends include decorative arts, fashion, design and performance enthusiasts, who assure the renown of the museum throughout France and abroad.

Contact: [amis@cncs.fr](mailto:amis@cncs.fr)

## Documentation centre

Free entry. General public:  
From Tuesday to Friday, 10am to 12:30pm and 2pm to 6pm.  
[documentation@cncs.fr](mailto:documentation@cncs.fr)

## Facilities for rent

A 100-seat auditorium, restaurant with catering service and many meeting rooms are available for rental. Further information: Nelly Sainte Fare Garnot  
[nsaintefaregarnot@cncs.fr](mailto:nsaintefaregarnot@cncs.fr)

## Reservations

General public and other group visits: [groupe@cncs.fr](mailto:groupe@cncs.fr)  
Youth and educational activities: [pedagogie@cncs.fr](mailto:pedagogie@cncs.fr)



© CNCS

## The Café-Brasserie

Welcoming, tailor-made service for lunch, cocktails and dinner or for morning and afternoon snacks. Wi-fi access. Shaded terrace. Decoration by Christian Lacroix. Open from 11 am to 6pm. Closed Monday but open daily during Zone A school holidays. For information and reservations: +33 (0)4 70 20 76 20  
[lerestaurant@cncs.fr](mailto:lerestaurant@cncs.fr)

Cover: Montage realised based on several costumes presented in the exhibition *Into the Ring!*  
© CNCS/Photo Pascal François.  
Design: Atalante-Paris.



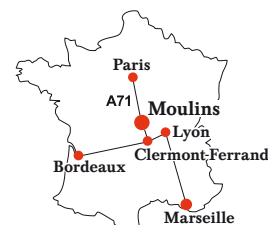
© CNCS / Photo Christine Pulvéry

## Bookshop-Boutique

Books, objects, educational games, textile items, ideas for presents, DVD/CDs, postcards and catalogues. Special children's section. Free access during CNCS opening hours. Further information: [www.cncs.fr](http://www.cncs.fr)

## Access

Car and coach parking facilities on site. Access map available at [www.cncs.fr](http://www.cncs.fr)



Access for disabled visitors, wheelchair access available, wheelchair available subject to reservation at reception. An advisor is available to help with preparing group visits. Information: [pedagogie@cncs.fr](mailto:pedagogie@cncs.fr)

## Tourist information

### Moulins tourist office

Tourism in Moulins and in the Bourbon region: introductory weekends with a visit to the CNCS offered by Moulins tourist office. [www.pays-bourbon.com](http://www.pays-bourbon.com)  
Tel. +33 (0)4 70 44 14 14

### Departmental tourism committee of the Allier

[www.allier-tourisme.com](http://www.allier-tourisme.com)  
Tel. +33 (0)4 70 46 81 50

### Regional tourism development committee for the Auvergne

[www.auvergne-tourisme.info](http://www.auvergne-tourisme.info)  
Tel. +33 (0)4 73 29 49 46

# Visuals available for press use



at [www.heyman-renoult.com](http://www.heyman-renoult.com)



Flower clown costume, *Au pays des clowns*, costume by Pascal Jacob, Cirque Phénix Junior, 2003, Coll. Jacob-William.



Costume of François Fratellini (1879-1951) sequined black and cream with motifs from board games. Coll. Jacob-William.



Costume of François Fratellini (1879-1951) in blue silk fabric with painted motifs. Coll. Valérie Fratellini.



The fox, *Zed*, costumes by Renée April, makeup by Eleni Uranis, Cirque du Soleil, 2008. © Coll. Cirque du Soleil/Photo Red Dog Studio.



The cricket, *Opa*, costumes by Liz Vandal, makeup by Julie Béguin, Cirque du Soleil, 2009. © Coll. Cirque du Soleil/Photo OSA Image.



Pink singer, *Saltimbanco*, costumes by Dominique Lemieux, Cirque du Soleil, 1992. Coll. Cirque du Soleil.



Sequined clown costume and coat of clown Weber Rehde (1920-2002), by Gérard Vicaire, 1956-1958, Coll. Circus Art Museum J. Y. et G. Borg.



Clown costume of Valérie Fratellini.



Costume of the equestrian Mary-José Knie, Cirque du Soleil, 1940's. Coll. BnF, Performing Arts department.



Clown costume of Punch (1918-1991), designed and made by Liliane Bonvallet, 1940's. Coll. BnF, Performing Arts department.



Costume of the tightrope walker, 1950's. Coll. Circus Art Museum J. Y. et G. Borg.



Sequined clown costume of Punch (1918-1991), designed and made by Gérard Vicaire, 1947. Coll. BnF, Performing Arts department.



Souvenir from the Barnum & Bailey Greatest Show on Earth, 1902, carte postale. Coll. BnF, Performing Arts department. © BnF.



Atelier Landolf, Turnip-Clown, artwork for a costume for a music-hall show, circa 1907, water-color. Coll. BnF, Performing Arts department. © BnF.



Artwork for a costume from Pascal Jacob for the show *The Rainforest, Airiana, The Human Arrow*, Ringling Bros. & Barnum & Bailey Circus, 1995-1997. Coll. BnF, Performing Arts department. © BnF.



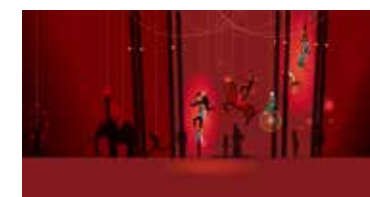
Juliette Vesque (1881-1949) and Marthe Vesque (1879-1962), Acrobats and circus acts, 1927, water-colour painted print. Coll. BnF, Performing Arts department. © BnF.



Poster for the peerless juggler, the Indian Tou-Tainsko, Paris: Printed E. Lévy, 1890, lithograph. Coll. BnF, Prints and photographs department. © BnF.



Trunk-cubicle of Punch the clown (1918-1991). Coll. BnF, Performing Arts department.



The parade in the great room of the CNCS by the scenographer Delphine Lebovici. © Delphine Lebovici.



One of the display cases devoted to clowns by the scenographer Delphine Lebovici. © Delphine Lebovici.



The façade of the CNCS. © Marc Luczak.



Costume of the trapeze artist/contortionist Aurélie Cats. Coll. Valérie Fratellini.



Costume of Monsieur Loyal, *Le Grand cirque*, ballet, costumes by Bernard Buffet, Palais Garnier, 1969, Coll. CNCS/ONP.



Yang the Clown, *Zaia*, costumes by Dominique Lemieux, makeup by Nathalie Gagné, Cirque du Soleil, 2008. © Coll. Cirque du Soleil/Photo Red Dog Studio.



Costume of the animal trainer Emilien Beautour (1929-1995) as Tarass Boulba, 1962-1984, Coll. Musée du cirque Alain Frère.



Costume of Annie Fratellini (1932-1997), Coll. Valérie Fratellini.



Main staircase at the CNCS. © CNCS/Photo Christine Pulvéry.

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