

Perpetuo Visitor's Guide

The exhibition ***Perpetuo. Fragments of Yesterday, Textiles of Tomorrow*** highlights reuse, the preservation of know-how and creativity in the service of a more responsible future for textiles. It offers a dialogue between textile pieces from the Coptic period - evidence of technical mastery and ingenuity dating back thousands of years - and contemporary creations that make use of this heritage in the face of today's ecological and economic emergencies.

This tour is structured around four themes:
Heritage,
Revival,
Metamorphosis,
Innovation.

Perpetuo invites us to re-evaluate the value of textiles, to consider them as a medium of memory, a terrain for experimentation and a space where new ways of doing, thinking and living are invented.





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Preserving and passing on knowledge

The exhibition *Perpetuo* focuses on one of the fundamental aspects of textile design: HERITAGE. Coptic textiles from the first centuries of our era immerse us in a thousand-year-old past and raise contemporary questions about preservation, memory and the transmission of knowledge.

Made of linen and wool, these rare artifacts, produced between the 3rd and 8th centuries, are remarkably well preserved. They illustrate the expertise of the artisans, the finesse of the weaving and embroidery techniques and the subtle use of natural dyes. The motifs decorating Coptic textiles have a particularly rich and varied iconographic repertoire: geometric, floral and animal motifs, as well as religious and symbolic scenes. These pieces attest to a time when textiles were not limited to simple aesthetic or utilitarian creations, but served to transmit technical, spiritual and cultural knowledge through the ages.

In this section, heritage is more than mere conservation; it becomes a field of experimentation where past and present meet, feed off each other and together form a vision of the future. Today, this tradition continues to feed contemporary creations. Visual artists and designers act as transmitters of memory and guarantee the continuity of knowledge. They draw on their heritage to explore new forms of expression. They reinterpret local and domestic skills and use the symbols and emblems of their time. They are also committed to a return to nature and the "local" and defend ecodesign and reuse of materials as part of an ethical and sustainable approach. With their work, they open innovative perspectives for the future of textiles.



Emma Bruschi
Pants from the « Almanach » collection, 2019

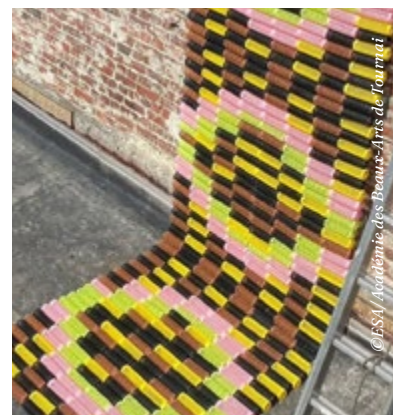
Emma BRUSCHI uses the territory as raw material and draws inspiration from places that are personal to him. Her collections exude a certain nostalgia, tranquility and slowness. She draws her inspiration from rural and agricultural settings, workers' clothing, flora and fauna, and all the skills involved, to create her clothes. Her *Almanach* collection is inspired by the popular imagery of the Savoyard almanac. In every village, people mastered the art of working with wood, iron and reeds; in every home, they knew how to embroider, spin, knit, play cards and work with straw. A domestic know-how passed down from generation to generation, with a penchant for fine craftsmanship.



Alexander Marinus
Daedalos à Ganshoren, 2024



Delphine Dénéréaz
Les commerces, détail, 2023



Alexander MARINUS is a multidisciplinary artist with a keen interest in the relationship between culture, society and nature. With the guiding principle of "cradle to cradle," all elements and systems of his projects are considered living organisms and should function as such. This concept differs from recycling because it focuses on preserving the quality of the materials used and thus their durability over time. He works with raw jute fiber and Belgian wool and with ways to add value to the materials he uses as a whole. His work includes materials research, textile art, film and writing. His work has led to tapestries, machine and tool making and experimental documentaries.

Delphine DÉNÉRÉAZ presents installations she makes using the "lirette rug" or "armless blanket" technique, which involves recycling used linen to make rugs and blankets. A traditional skill that has become a militant act. She develops a large-scale sculptural practice by weaving on a grid. Her installations are immersive environments where art history and ancestral cultures jubilantly meet the signs and artifacts of contemporary society. Her work combines a variety of inspirations: nature, her fear of the future, fairy tales, pagan legends, the symbols of an era, the South...

The students from the Académie des Beaux-Arts de Tournai present an installation based on a discarded material from the textile industry: the dye cone. Derived from their original function, the cones are arranged in a visual composition reminiscent of the structure of a woven fabric, with columns of colors organized in a regular manner, following a precise logic of repetition and rhythm. This process takes the form of a sculptural "weave," a monumental flying carpet.

Léo Seigneux, ESA/ Académie des Beaux-Arts de Tournai
5184 cônes textiles, détail, 2023

Creative and cultural repair

Far from being a trivial practice, the reuse and transformation of materials has always been intrinsically linked to a need for survival, sustainability and respect for resources. History shows us that the transformation of materials has never been a simple utilitarian act; it is also a creative response to limited resources and a means of preserving and passing on knowledge over time.

In the current context, where the ecological crisis is of increasing concern, this approach has a special resonance. The REVIVAL section is part of a broader reflection on responsible production, waste reduction and environmental preservation. It showcases the work of designers with a deep ethical commitment, whose approach goes far beyond the simple reuse of industrial waste and the trend toward upcycling (a term that has become “fashionable” and is often reduced to a marketing argument).

By choosing simple, accessible and sustainable solutions, the designers thoroughly question production models and current consumption patterns. They reflect on the origin of raw materials, the sustainability of materials, design processes and production, while putting people and their environment at the center. Their work champions the values of autonomy and resilience, as an act of resistance to programmed obsolescence.

A playground where innovation lies not only in the creative potential of what is already there, but in the ability to reinvent, to highlight the possibility of continuous rebirth, to open new perspectives for building a more sustainable future.

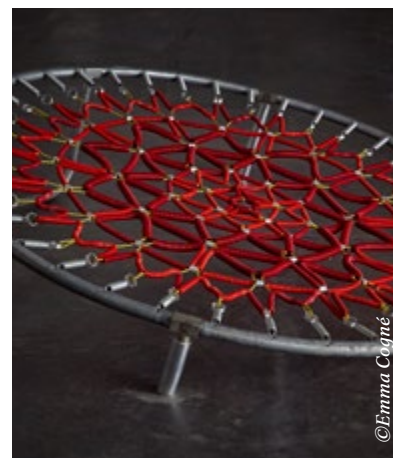


FabBRICK, a specialist in eco-design, designs textile waste bricks to make high-quality partitions for acoustic and thermal insulation. Clarisse Merlet recovers clothes that are too damaged to be reused. After collection, they are simply shredded and mixed with a unique ecological glue, with the aim of minimizing the transformation process.

FabBRICK
FabSILLA, 2023



LA GADOUE
Après la tempête, panneau, 2022



Emma Cogné
Piège à soleil, 2024

LA GADOUE studio, Eloïse Maës and Audrey Werthle experiment with soft materials and produce ceramic art and design objects. Somewhere between art, craft and design, they use their freedom of plastic expression to create unique installations, textile paintings, wallpapers and curtains that dress up spaces. With *Up GRADE*, they are developing a circular textile project. The goal is to make use of the textile flows created by our consumer society. Their only limitation: reuse what already exists.

Emma COGNÉ builds bridges between disciplines, primarily using vernacular and low-tech craft and low-tech practices. Midway through craft, when she thinks in terms of materials, her practice is rooted in a search for simplicity and legibility. At the heart of a global project experimenting with the medium of textiles entitled *Système T*, Emma creates rhythmic canvases that imbue everyday life with poetic paradoxes. Using a personal repertoire of techniques and materials, she develops a playground and explores human webs, the interconnection between cultures; the “sub-commons. Establishing a dialogue between ancestral weaving techniques and the remnants of the industrial era, her work gives life to unique pieces of textile furniture and site-specific installations, connecting interior(s) and exterior(s).

COPTIC TEXTILES

- **The Copts**, the first Christians in Egypt, are an agrarian civilization that emerged from a cultural cross-pollination between Mediterranean settlers and local traditions. The term "Coptic" is derived from the Greek "Aegyptos," changed to "Qubti" in Arabic, and often refers to the period from the 4th to 8th centuries, when Christianity became dominant in Egypt. However, **their textile history** dates back to the 12th century and shows remarkable skill and creativity.
- **Coptic burial practices**, inherited from pharaonic traditions, consisted of wrapping the deceased in successive layers of textiles, including tunics, shawls and robes. **These garments**, which were often found during excavations in Upper Egypt, were mainly made of linen and decorated with colored wool carpets. The tunics were decorated with geometric or figurative motifs, such as vertical bands (claves), medallions (orbiculi) or squares (tabula), which remained characteristic until the Fatimid period (Shiite Muslim dynasty between the 10th and 12th centuries).
- **Coptic textiles** reflect a rich artistic mix. Inspired by Greco-Roman, Christian and Sassanid art, their motifs combine Nilotic scenes, stylized plant forms and complex geometric compositions. Certain themes, such as the Tree of Life or circular labyrinths symbolizing the Universe, evoke shared **mythological and religious references**. During the Middle Ages, under Islamic rule, the forms evolved toward more pronounced stylization, but the ancient and Christian influences remained visible, especially in the early tapestries, which closely resemble the mosaics of late antiquity.
- The mastery of **natural dyes** was another essential aspect of Coptic textile art. Colors were obtained from plants such as madder for red, gaude for yellow and indigo for blue. By combining these dyes, artisans created a rich palette, including deep greens and blacks. Each fiber, often spun with an "S" twist, **bears the technical signature of ancient Egypt**.
- **Coptic textiles** were made primarily of linen, with designs inserted with dyed wool in tapestry. Weavers used a variety of techniques to play with colors and shapes, combining superimposed wefts and meticulous detailing. The textiles, **both utilitarian and decorative**, reflect a unique combination of local traditions and foreign influences while at the same time testifying to exceptional craftsmanship that has spanned the centuries.





Linen 'head net' for ladies
5th century - 6th century

This top was made using sprang, a technique used to maintain the symmetrical pattern created by hand braiding threads together. Once the garment was made and its center was reached, it was finished with a system of braids or chains, visible here at the top of this textile. A small cord, here in red wool, was often added to one of the undersides of the fishnet for adjustment once it was on the head.



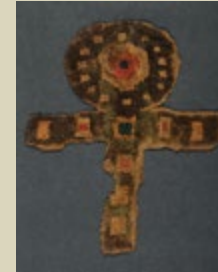
Tabula included with the rider
4th century - 6th century

A horseman pursues a lioness (?) against a background of vegetation, which continues into the exuberant foliage of the border and returns in the crenellated frieze that surrounds the composition.



Underside of a clavus
5th century - 6th century

Between two rows of arcades are figures of dancers or musicians, with a bird in the end cartouche.



Looped ansée cross
3rd century - 6th century

'Crux ansata,' enriched with imitation stone cabochons, was almost certainly part of a tapestry. It takes the form of the hieroglyph 'ankh,' which means life and was used by Egyptian Christians to represent the glorious cross of Christ and as a symbol of immortality and rebirth.



Nereid tabula
7th century - 9th century

The dark brown background of the central medallion depicts a stylized Nereid holding a cup in one hand and riding a sea monster with spotted fur.



Piece of a curled linen blanket with band and tabula
4th century - 6th century

The tapestry band is decorated with two large medallions drawn by an acanthus scroll, with a feline jumping after a hare in the center. On either side, scrolls form medallions decorated with a rosette. The edges of the tabula are similarly decorated, with a quadruped in the center. In the central medallion is engraved an eight-pointed star, whose surface is covered with tracings of flying yarn.



Piece of furniture fabric with loop
3rd century - 5th century

A dark band decorated with a stylized foliate wreath. A medallion decorated with a large two-part rosette: green petals on a red background on one side and red petals on a teal background on the other.



Includes decorative band and tunic tabula
4th century - 6th century

Decorative square band with sigillum adorning the lower part of a linen tunic and vertical braid. The former is interrupted by medallions enclosing geometric star patterns or small branches with leaves.



Piece of polychrome braid
6th century - 9th century

Diagonal rows forming a multicolored network of lozenges and hexagons. Diamonds and hexagons, the latter in three rows and bisected at the ends, with their edges.



Fragment of blanket or pillow
4th century - 6th century

Looped linen cloth, decorated with a tabula woven into the background. In the center a hunter or warrior with a spear and shield (?). Curls along the edges, interrupted by stylized rosettes in the corners.



Pastiche combining plant motifs on a blue background with polychrome border pieces
6th century - 8th century

This textile consists of several cut, joined and sewn together fragments on an unbleached linen cloth. The central part is occupied by small stylized threads forming a network of lozenges, in the center and at the points of which, on a bright blue background, are placed various motifs (baskets, bouquets, etc.); some of these, however, come from other parts of the textile, breaking the rhythm. Some of the yellow borders, from another fabric, are joined together against the grain.



Decorated handle (?) with double row of busts
4th century - 7th century

The figures in bust, with curly hair and clothed clavi tunics, are inscribed in medallions drawn by interlined scrolls. Their identification is uncertain: should it be seen as a representation of the deceased, inspired by classical iconography or a purely decorative motif ?



Orbiculus with figures wearing tiaras
4th century - 6th century

Interpretations range from a mythological scene - the final encounter between Achilles and the queen of Amazons Penthesilée, on the left - to two recurring figures in these tissues, a putto and a nereid. The shell crowning the scene may suggest the second hypothesis, but the two diadems (blue and red) of the characters suggest a rather high status.



Fragmentary cover decor with ornamental foliage
5th century - 6th century

A putto and a running gazelle (?) camp in the scrolls of vases framed by acanthus leaves. The two registers are separated by a serrated strip.



Orbiculus applied to the eagle
5th century - 6th century

The bird of prey is presented in three quarters, wings outstretched and head turned. In the outer band, a stylized interlacing frieze.



End of a two-tone clavus of a wool tunic
5th century - 7th century

Two medallions formed by a rinceau, with candelabra radicles, enclose a bird and a plant motif, the latter returning to the pendant.



Six fragments of polychrome braid
5th century - 7th century

Fine yellow rinceau with stylized flowers in two colors.



Two tabulae with four-foot assemblages
4th century - 6th century

The two fragments have identical borders, consisting of rows of medallions decorated with geometric patterns. They probably come from the same textile. The central squares each contain a cat with spotted fur (left) and a dog or hare with a collar (right), evolving in a plant environment.



Fragmentary children's tunic
5th century - 7th century

Wool dress with carved sleeves. The same multicolored tapestry, alternating geometric patterns and stylized figures, flanked by a red crenellation, forms the clavi and marks the neckline. It is enriched with two rows of red palmettes.



Pastiche
5th century - 7th century

In the center, an outline with multiple lobes, interrupted by red lines and blue-green dots, contains a peacock-feathered palmiped. The wide edges unfold a jagged grid, in which near the axes busts take place with wavy hair decorated with jewelry, possibly allegorical figure (seasons?).



Tabula for dolphins, even supported
5th century - 6th century

In the center, a heart-shaped flower with four petals stands out against a dark brown cruciform background extending to the outer edge. The four quarter medallions thus created in the corners are occupied by dolphins with teal bodies and red and pink fins, facing each other and leaning simultaneously, two by two.



Fragment of upholstery fabric
5th century - 7th century

Decor of leaves and flowers in perennial colors, arranged in a staggered pattern, on a seedling of small colored lines. This type of textile was often used as a shroud, which explains why it could survive in such large numbers.



Tabula of a covering fabric for the bust of a woman
5th century - 7th century

Central medallion with an allegory of the earth, richly decorated with jewels. In the cleavage of the light-background square, three peacocks and a bird. In the border (patched) red medallions with extreme stylization of acanthus rinceau (upper part) and rosettes (lower part), alternating with pecks at the axes. Some parts have been added in modern times.



Fragment of a wall hanging with multicolored patterns
5th century - 7th century

The linen canvas is dotted with small stylized flowers in yellow and red or blue, among which three large patterns flourish: a basket with fruit and plants stylized, a flower with multiple yellow and green petals on a red background and a bird with dark blue plumage, red and yellow.



Original tripartite textile, purple in the center and red on the sides
6th century-7th century

Two colored surfaces separated by a small band decorated with a frieze of geometric motifs, volutes and stylized unbleached plants. The function of the textile is uncertain. In a first hypothesis, it could be a furniture fabric that the colors and distribution of the decor strongly approximate the cushion of an Etruscan sarcophagus. Another hypothesis could connect this fragment to a shawl or head veil.



Orbiculus recorded in a tunic
3rd century - 5th century

Exclusive plant decoration flowering from the center where four branches sprout, whose multilayered leaves cover the surface.

XXX GLOSSARY OF SYMBOLS

ANKH : The Egyptian cross, crux ansata, takes the schematic form of the sandal holding the foot, viewed from above. The circle represents the trapped ankle, held; the horizontal frames the width of the step and the length goes between the big toe and the second. The god of the dead, Osiris, always has his feet connected; he cannot move. The living being has his left foot forward, he goes, his heart beats.

ICTYOS : cf. fish symbol "ICTYOS ". ICHTUS Christian symbol, ancient Greek word meaning fish. At the beginning of Christianity, this symbol was used by Christians to recognize each other. ICHTUS consists of the initials of the five Greek words "IESOUS CHRISTOS THEOU UIOS SOTER ": Jesus Christ, Son of God and Savior.

WINE, DRUIVES, WINE : as the theme of wine, associated with the Egyptian god Osiris, was transposed into the cycle of the Greek god Dionysos, it was also transposed into Jesus Christ. Wine is blood. The gospels associate God with a winemaker and Christ with the vine.

XXX GLOSSARY OF HABITATS AND ABUNDANT

NILOTIC : any setting related to the river Nile (cf. nilotic scenes)

NEREIDE : the Nereids are the many daughters of Nereus, son of the sea, depicted as an old man. This symbolized a sea that was rather serene and benevolent to men. His daughters helped sailors.

PUTTO (I) : symbol of fertility and prosperity, the motif of the putto is often found on Egyptian textiles. Naked angels are often depicted swimming or playing among various types of aquatic animals. The foliage populated by putti can be understood in a paradisiacal sense.

ACANTHUS : plant with very cut leaves. These leaves were valued for their beauty and were often depicted with great detail in the sculptures of ancient Greece. They represented immortality, rebirth and resurrection.

RINCEAU : the rinceau consists of many vegetable interlacing representing curves and counter curves more or less complex, in which characters and / or animals animate.

HORSEMAN : the motif of the horseman, inherited from the great hunting mosaics or sarcophagi of Roman times, was particularly appreciated by the Egyptians. These numerous images of horsemen may represent a simple decorative motif, the symbol of the emperor, military power or even a sacred horseman triumphing over the forces of evil, or perhaps all at once with the multitude of approaches dear to the Egyptians.

/// GLOSSARY OF REGISTERS

TABULA (ae), cf. tablet: the tabula is a small quadrangular textile surface on which a decorative and or narrative decor is expressed. This piece of fabric, often woven separately, is very often added.

TABULA WITH DOLPHINS : Inherited from the classical repertoire, the dolphin was considered the savior of shipwrecked sailors and was a symbol of protection. In the arts of the early Christians, it also represented the salvation of the soul.

ORBICULUS (i), cf. orbit: the orbiculus is a small circular textile surface on which a decorative and or narrative decoration is expressed. This piece of fabric is very often added.

ORBICULUS WITH EAGLE : the iconography of the eagle is inherited from classical Roman arts in which the bird of prey, the imperial animal par excellence, symbolized the power and majesty of the emperor, which he protected with his spread wings. The image and symbolism were later found in the Christian arts where the eagle was associated with Christ.

CLAVUS (i) : the clavus is a textile band placed at an angle on the top of the bust, like a collarbone forming a pendant or turned into a spear at the bottom of a tunic. This piece of fabric is very often added.

FRIEZE : the frieze is a decorative and, or narrative juxtaposition.

The collection of Coptic textiles was donated by Maria Luise and Robert Fill -Trevisiol, Coll. King Baudouin Foundation, deposited in the Royal Museum of Mariemont, Morlanwelz

Photos : ©Musée royal de Mariemont/Michel Lechien



METAMORPHOSIS Reinventing matter

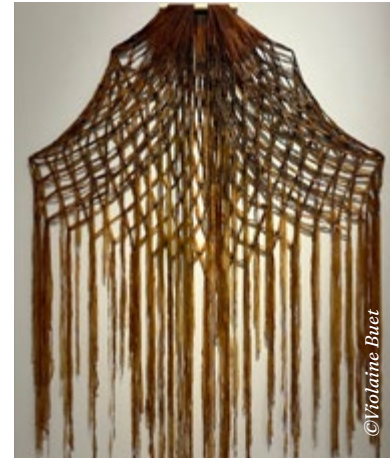
METAMORPHOSIS continues the exploration begun in the Resurgence section and refers to a profound transformation, a change that goes beyond appearance to reveal unsuspected possibilities.

From this perspective, textile finishing - that is, all processes aimed at improving the appearance, properties or functionality of materials - offers a more accurate reading of this metamorphosis. This process resembles a form of alchemy, metaphor for the ability to sublimate matter, sublimating and reinventing resources considered marginal, residual or invasive. Through meticulous and thoughtful gestures, these practices elevate materials beyond their raw state, giving them a new aesthetic and symbolic dimension.

At the heart of this approach is the idea that every element, even if considered insignificant or disposable, has untapped potential. Brown algae, for example, from the depths of the sea, are organisms that are billions of years old and have memories of the origins of life. Once seen as an invasive resource or a nuisance to marine ecosystems, here they are reinvented, transformed into valuable textile materials, capable of being woven, colored, printed, braided, embroidered and transformed in multiple ways to create sustainable products.

Similarly, fish skins, considered byproducts of the food industry, are often discarded or unused, transformed into rare leather with an exotic look. Fish used include species such as salmon, sturgeon and trout whose skins have a unique texture. Innovative processes with a low ecological footprint are used to avoid the use of polluting chemicals while highlighting the specific texture of the skin. A technical challenge and a creative response to the issues of sustainability and waste reduction in the fashion and leather industries.

This creative alchemy appeals to the idea that matter is never frozen. It is alive, evolving, capable of reinventing itself and generating new meanings. By pushing the boundaries of what textiles can be and become, artisans, designers and industrialists question our relationship with matter and the natural world. Their work opens avenues for more conscious production, able to reinvent the resources at our disposal while respecting the balance of the planet.



Violaine Buet
Poncho, 2020



ICTYOS
SQUAMA® Brut - Peau de saumon Rouge corail



At the intersection of design, craftsmanship and research, **Violaine BUET**, using a valuable network, multidisciplinary know-how, develops an encounter between macroalgae and textile techniques, between nature and manufacturing. The identity of these promising biodegradable materials raises a series of questions and reflections around our relationship with nature and our expectations regarding materials and objects. Reconciliation with the idea of impermanence, inherent in every life cycle, invites us to design new ways of designing our relationship with our environment.

ICTYOS, Benjamin Malatrait, Gauthier Lefébure and Emmanuel Fourault, together with the French food industry, are organizing a virtuous logistics system to transform the skins into truly rare leather with an exotic look. Ictyos has a proprietary tanning process for plants. A unique recipe that allows them to obtain a hypoallergenic leather, with a woody scent and ennobling over time.

Gilles BOLLAND cultivates a balance between tradition and innovation. His mastery of the classic techniques of leather goods is accompanied by recourse to modern technologies, such as modeling and printing in resin, which he integrates into his creation techniques. In 2024, it expands its out expertise in training as a jeweler, with the ambition of designing its own metal accessories - buckles, clasps and rings - to enrich its leather works.

Gilles Bolland
Fisheye, 2025

A world of possibilities

In the Innovation section, makers seeking independence, ecology and poetry play the role of researchers in white coats. Their prospective approach questions the relationship between science and nature as the basis for a future that is both sustainable and desirable. They shape a more frugal world where matter is reinvented and the use of resources is reconsidered. By combining craft know-how and modern technologies, combining fields of application, they open the way to new possibilities in designing sustainable materials and objects.

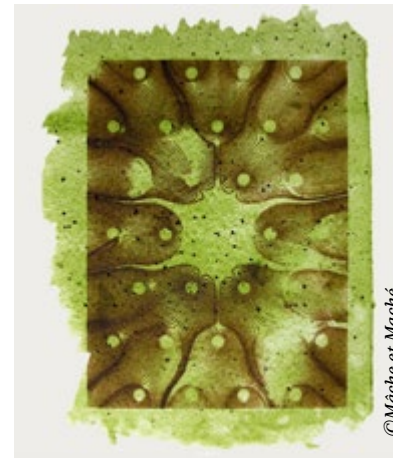
The exploration of biomaterials led to the development of an innovative material from food waste: eggplant peel. Called Precious Peels, these skins transform into soft and translucent surfaces, evoking leather, paper or organic stained glass. These textiles are decorated with deep hues ranging from bright red to velvety brown, obtained through a subtle play of chemical reactions and variation in their PH. Woven, cut, sewn, folded, assembled, etc., these materials open the way to applications in the field of interior architecture.

At the intersection of artistic creation, packaging and food, edible newspapers invite us to reconsider our relationship with food. This ephemeral and atypical material evokes an analogy to printed scrolls. Patterns are applied to these sheets by a mechanical arm equipped with an edible ink brush. This technique creates a fascinating interplay between the precision of the digital tool and the randomness generated by the materiality of the support. Although intended primarily for gastronomy, it invites reflection on the history of text, paper and printing as vectors for the transmission of knowledge and information. He creates a porosity between two worlds and explores how culinary art can inspire and nurture other forms of creation.

In a damaged world, artists, designers and engineers become aware of their role as actors in this chain of transformation. Through their productions, they reveal what tomorrow's world could be. Their commitment goes beyond creation: they actively participate in the collective struggle for the planet. Their ideas do not remain dreams, but become tangible realities that are gradually integrated into our daily lives. They draw a future, a world of possibilities where what we dream today becomes tomorrow's reality.



Loumi Le Floc'h
Precious Peels, collection Mouvement, 2024



Mâche & Maché
Edible paper, 10 Février 2025

Loumi LE FLOC'H initiated the *Precious Peels* project, driven by exploring the physical and plastic properties of vegetables, especially those of eggplant. His research allows him to develop new textile surfaces using a unique processing technique based on known and environmentally friendly processes. Guided by a deep ecological conscience, she continues her work by recycling and sublimating everyday elements, revealing the unsuspected beauty of the banal.

MÂCHE & MACHÉ, innovation studio dedicated food, combines design, gastronomy and innovation. This multidisciplinary team of research designers, mechanical engineers and agronomists, chefs and pastry chefs works on the development of sustainable food. They support the agri-food industry in their innovation projects. In this dynamic, they develop innovative materials, such as food paper, made from fruits, vegetables and their by-products.



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Dogs not allowed (except assistance
dog)

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monday : closed
tuesday → friday : 10 am - 1 pm & 2 pm - 5:30 pm
saturday : 10 am - 1 pm & 2 pm - 6 pm
sunday & public holidays : 2 pm - 6 pm

PRICES

7 € / 6 € / 3 €

free under -18s
free admission every 1st sunday of the month
group 6€ / adults (min. 10 pers.)

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