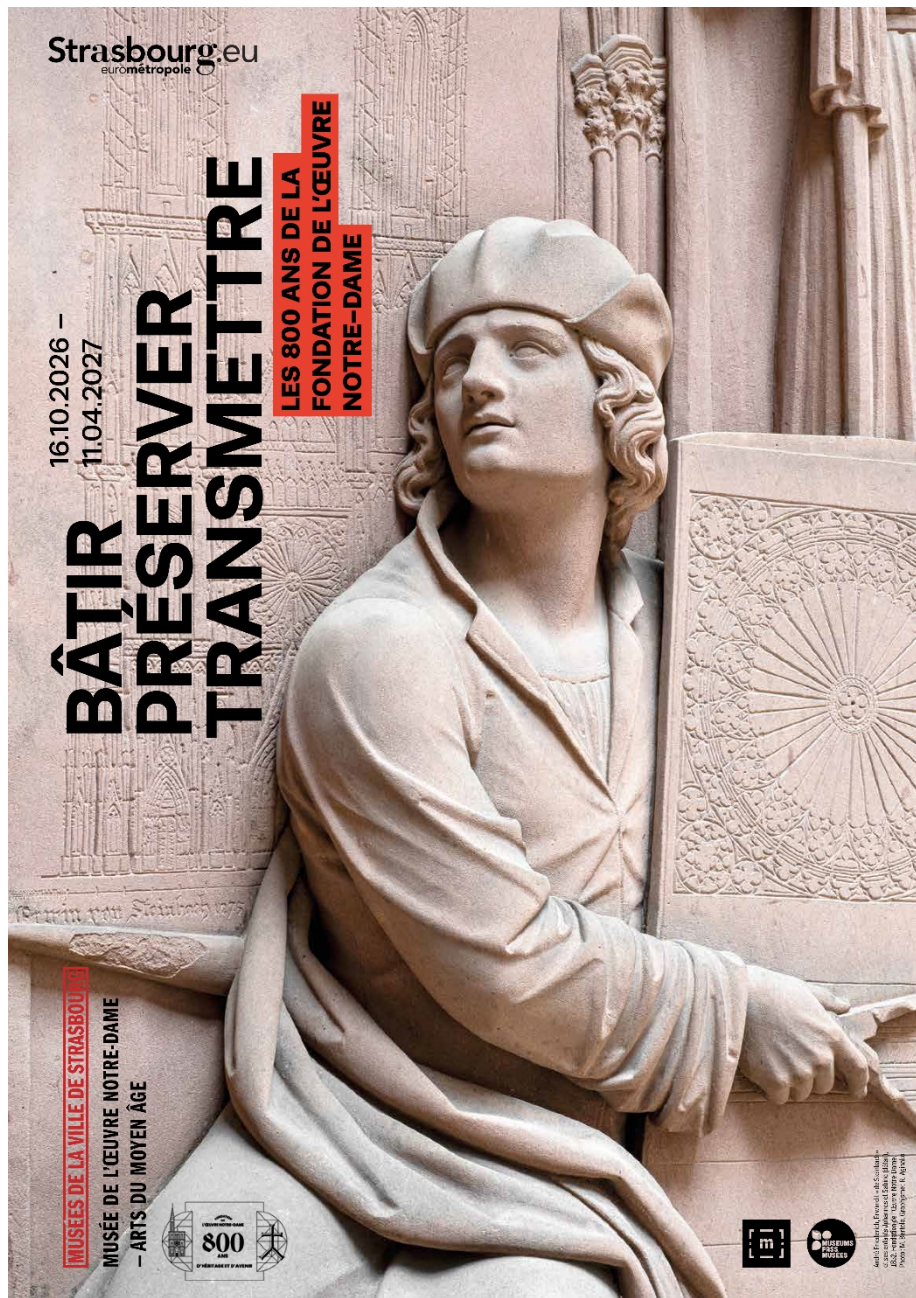


Strasbourg, 27 August 2026

BUILDING · PRESERVING · HANDING ON: THE 800 YEARS OF THE ŒUVRE NOTRE-DAME FOUNDATION



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1. Project

The Œuvre Notre-Dame Foundation is a unique institution in France and has been devoted for eight centuries to building and preserving the Cathedral of Strasbourg. Despite political and religious upheavals, its existence has never been questioned.

This exhibition invites us to explore the rich history and the specificity of this unique institution, from its creation to the present day. Founded at the beginning of the 13th century by the Bishop of Strasbourg and the Cathedral's Chapter of Canons to supervise construction and manage donations and bequests, the Œuvre Notre-Dame (in Latin *Opus Sancte Marie*, in German *Frauenwerk* or *Werk Unserer Lieben Frau*), came under the control of the City from the 1280s onwards.

The exhibition focuses on the importance and diversity of missions of one of the oldest cathedral workshops in Europe, its expertise having been inscribed on the UNESCO Intangible Cultural Heritage List in 2020. It emphasizes the wealth of its heritage, preserved continuously since the Middle Ages: real estate and land, architectural drawings, plans and surveys from all periods, engravings, photographs, casts, sculptures, antique tools and more. These collections, today further enriched by the technical output of the different construction sites, make the Cathedral of Strasbourg one of the best-documented buildings in France.

Through this exhibition, Strasbourg focuses on eight centuries of exceptional commitment to preserving its heritage, while reminding us that these skills are still being handed down and keeping the Cathedral alive today.

The exhibition in 15 sections is being held in the Musée de l'Œuvre Notre-Dame, a museum of the Middle Ages and the Renaissance situated since 1931 in the historic house of the Foundation.

An exhibition jointly organised by the City of Strasbourg Museums and the Œuvre Notre-Dame Foundation with the scientific collaboration and the numerous loans from Archives de la Ville et de l'Eurométropole de Strasbourg

Exhibition Curators:

Sabine Bengel, art historian, cultural project manager at the Œuvre Notre-Dame Foundation; Sophie Wessbecher, Œuvre Notre-Dame Foundation

Cécile Dupeux, Head Curator, Œuvre Notre-Dame Museum, Jean-David Touchais, Œuvre Notre-Dame Museum

www.oeuvre-notre-dame.org

www.musees.strasbourg.eu

2. A Partnership between two Institutions

The Museums of the City of Strasbourg and the *Œuvre-Notre-Dame* Foundation are joining forces to mount an exhibition marking the 800th anniversary of the *Œuvre-Notre-Dame* Foundation. The exhibition is being integrated into the permanent collection circuit of the *Œuvre-Notre-Dame* Museum.

The *Œuvre-Notre-Dame* Museum is one of the few European museums to be entirely devoted to the art of the Middle Ages and the Renaissance, notable for the coherence and quality of its regional collections. Housed in the historic Gothic and Renaissance buildings of the *Œuvre-Notre-Dame* Foundation, the Museum incorporates two historic rooms: the large summer meeting hall of the Cathedral Stonemasons' and Stonecutters' Guild - known as the "Lodge Room" - and the former Administrators' Hall, complete with its Archives and Treasury Room.

The Museum proposes a chronological trail going from the Romanesque period to the 17th century. Its diverse collections (comprising sculpture, painting, stained glass, furniture, and *objets d'art*) attest to the importance of Strasbourg as an artistic centre at the confluence of the Latin and Germanic worlds. Highlights include a remarkable collection of Gothic sculptures from the Cathedral (on loan from the French State) and a selection of important works dating from the 15th to the 17th centuries (notably by Nikolaus Gerhaert, Hans Baldung Grien, and Sebastian Stoskopff).

The *Œuvre Notre-Dame* Foundation is a unique institution in France, having been occupied for the last eight centuries in the construction and preservation of the Cathedral of Strasbourg.

The Foundation's primary mission is the maintenance, conservation, and restoration of the Cathedral of Strasbourg. It is considered to be the oldest Cathedral Workshop in the world still in operation. Its role also encompasses documenting the heritage and passing on the traditional skills of stonemasons, sculptors, and other craftsmen.

Since 2017, the *Œuvre Notre-Dame* Foundation has been listed in the French Inventory of Intangible Cultural Heritage.

Today, it continues to fulfil its role as delegated project owner for restoration work on the Cathedral, in collaboration with the French State. UNESCO's recognition of its expertise and craftsmanship helps to position the Foundation in a forward-looking perspective.

3. Exhibition Trail

A/ An Exhibition Trail

The exhibition presents an itinerary in 15 sections, going from the Middle Ages to the present day and spread across the four levels of the museum. Bringing together 83 works of art, archival documents, tools, and interpretative displays, it sheds light on the mission of the *Œuvre Notre-Dame*, its organisation and its role in the life of the city. It emphasizes the remarkable continuity of a model that closely links past and present. The *Œuvre Notre-Dame* Foundation's rich collection of documents, including architectural drawings, engravings, historical photographs, and scale models, and is prominently featured, together with its archival collection, held by Strasbourg and Eurometropolis Archives.

B/ Key stages of the Trail, illustrated by a selection of documents exhibited

Origins

Produced when Strasbourg Cathedral had already been under construction for several decades, a manuscript from the Abbey of Melk in Austria known as the **Melk Obituary** (1224 - 1228) provides valuable evidence. In the form of a register, it contains the first known mention of the *Opus Sancte Marie (Œuvre Notre-Dame)* - an institution established by the Strasbourg Cathedral Chapter to oversee the construction of the Gothic edifice. The register lists in particular the *magistri operis* (Canons and Project Administrators), who were responsible for supervising the construction site and ensuring its financing.

A decisive turning point

In 1262, the construction of the nave was interrupted by the Battle of Hausbergen: the stonemasons of the *Œuvre Notre-Dame* (in German: *Werk Unserer Lieben Frau* or *Frauenwerk*) joined Strasbourg forces opposed to the Bishop. Following his defeat, Strasbourg became a Free City of the Empire. A period of transition then began for the Foundation: management of the *Œuvre Notre-Dame* gradually passed from the Cathedral Chapter to the City Magistrate (1280s-1290s). It is in this context that the name of Master Erwin (known as Erwin von Steinbach), the emblematic architect of the Cathedral, was mentioned for the first time on October 16, 1284, in a **Charter delivered by the City Magistrate**.

Medieval organisation

In the Middle Ages, the *Œuvre Notre-Dame* Foundation operated under a distinctive administrative structure. Its management was entrusted to a **receveur**, responsible both for finances and the supervision and remuneration of artisans and other employees. A statue included in the permanent collections of the Museum possibly depicts a *receveur*. The Foundation was overseen by three administrators appointed by Strasbourg City Council. From a technical standpoint, the master builder directed all the various artisans: stonemasons, sculptors, masons, blacksmiths, joiners, carpenters, and glaziers. He was assisted by a foreman or stone dresser, known as

an *appareilleur* or *parlier*.



Receveur of the Œuvre Notre-Dame (?), c. 1430. In the Middle Ages, management of the Œuvre Notre-Dame's finances was entrusted to a lay manager, possibly the figure depicted here. Photo: Mathieu Bertola/ Strasbourg City Museums.

Strasbourg, Supreme Lodge

In 1439, the completion of the spire north tower, at 142 meters, the tallest structure in Christendom - marked a turning point for the *Œuvre Notre-Dame*. The account book for 1439–1440, on display in the exhibition, bears witness to this pivotal moment. Written in Old German, its title reads: *Des werckes unser lieben frowen Rechnunge / uff Sunigihten [Sonnenwende] MccccxL Jar, von den/ gantzen vergangen Mccc Nün und / drissigsten Jare* - translating to "The account book of the *Œuvre Notre-Dame*, at the solstice of the year 1440, for the entire preceding year of 1439." This register offers a tangible glimpse into the workings of the construction site, recording notably delivery of iron for the crowning section of the Spire. Twenty years later, at a gathering of master builders in Regensburg in 1459, the institution was designated supreme lodge of the Holy Roman Empire. From that point on, the lodges of Cologne, Vienna, and Bern (and later Zurich) fell under its jurisdiction, and Strasbourg played a mediating role in litigation between stonemasons.

A well-established Institution

The Notre-Dame Foundation pursued its mission throughout the Middle Ages: collecting donations, managing assets, and organizing the construction of the Cathedral. A wise acquisition policy allowed it to build up considerable landholdings. As early as the 13th century, it owned land in Elmerforst, near Balbronn, and gradually expanded its holdings through donations and purchases. **A detailed plan of the village and the forest was drawn up by Daniel Specklin (?) in the 16th century.**

From the 14th century onwards, the *Œuvre* held properties in over 200 villages across Alsace and the region beyond the Rhine, as well as a hundred or so houses

in Strasbourg. The decades following the completion of the Spire were marked by important commissions for furnishings, the addition of chapels or porches, and the constant need to restore the building.

Splendour, Upheavals and Destruction

Since Strasbourg's annexation by France in the late 17th century, Strasbourg Cathedral has served as the setting for spectacular displays staged by the the Œuvre Notre-Dame. The **Depiction of Strasbourg Cathedral during the festivities held in 1744 in honour of Louis XV** illustrates this ceremonial use of the building. During the King's visit, the city staged illuminations, banquets, and fireworks. Illuminating the Cathedral involved work by the workmen of the Œuvre, responsible for installing and maintaining a multitude of oil lamps, some of their bowls having been preserved to this day.

The French Revolution marked a dramatic turning point in the building's history. The decree ordering the destruction of the Cathedral's statues, dated November 25, 1793, required the removal of religious sculptures from around the "Temple of Reason." Many statues were destroyed, leaving the niches empty. These acts of vandalism posed a new challenge for the Œuvre Notre-Dame, now called on to preserve a deeply scarred structure.

In this context of revolutionary upheaval, the institution, considered as part of the Church, was directly affected: its property was confiscated.

Preserve, restore, rebuild

Under a Consular decree dated November 25, 1803, the Œuvre Notre-Dame - now a municipal foundation - regained management of its assets. The text guaranteed the exclusive allocation of its revenues to the maintenance and preservation of the Cathedral, even though the building was State property.

In 1870, work continued on the highest parts of the building, as illustrated by the **elevation drawing of the apex of the Spire** - made during repairs necessitated by the bombardment.

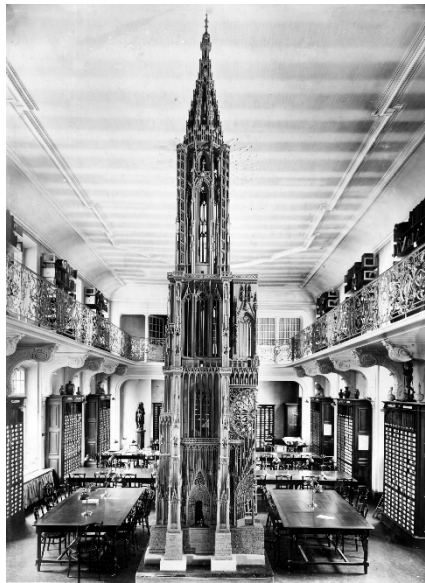
The restoration of the crossing tower was part of this broader reconstruction effort. Gustave Klotz, the architect for the Œuvre Notre-Dame, consulted Eugène Viollet-le-Duc, who advocated a **Neo-Romanesque crossing tower, numerous preliminary designs being drawn up for the project**. Klotz oversaw this major undertaking from 1876 to 1879. The tower was acclaimed for its seamless integration into the structure.

Structural challenges and technical restorations

At the beginning of the 20th century, attention turned to the very stability of the structure, and in particular to the pier supporting the tall tower and spire. After cracks were discovered, the architect Johann Knauth undertook major reinforcement work starting in 1912.

The model of the foundations for the narthex pillar supporting the spire reveals structural issues within the subsoil and the foundations themselves. Subsequently,

the tower's foundations were replaced by a concrete base during a long and complex construction project that lasted until 1926.



In 1914, during the project to reinforce the cathedral's foundations, The architect Johann Knauth commissioned a large plaster model of half of the west façade.
Photo: Fondation de l'Œuvre Notre-Dame

The Foundation today

Today, the Foundation continues its work of monitoring the cathedral. Thirty-one people work within the institution to oversee projects commissioned by the Regional Conservation of Historic Monuments and Cathedral maintenance operations, manage real estate assets, and preserve the documentary archives.

Since 1999, a framework agreement between the Ministry of Culture and the Foundation has delegated project ownership for these work sites to the Foundation, while assigning sole responsibility for project management and execution to the Chief Architect of Historic Monuments.

Since 2020, the craftsmanship of cathedral workshops in Europe—specifically the Strasbourg workshop and 17 others across Germany, Austria, Norway, and Switzerland—has been inscribed on UNESCO's Intangible Cultural Heritage list. This inscription, which led to the collaborative creation of a pinnacle known as the "Stone of Europe," highlights the importance of these workshops in the conservation of buildings and the transmission of skills.

C/ Focus on remarkable works and documents

The exhibition brings together a unique array of works and documents that bear witness to the history of the Œuvre Notre-Dame Foundation and the richness of its collections. Sculptures, architectural drawings, archives, casts, and photographs offer an intimate look at life on the construction site, the materiality of the building, and the management of the institution.

- **The restored statue of a Virtue - evidence of conservation challenges**

A sculpture representing one of the Virtues from the North Portal of the Cathedral façade has just arrived at the Museum following restoration. Carved in the late 13th century, it depicts a Virtue vanquishing a Vice. Its deteriorated condition—including the loss of the crown, hair, fingers, and lance, as well as the onset of erosion on the drapery—led to its removal in 1990 and its replacement on the building with a copy made from a cast of the original. Very recent studies of this magnificent statue have revealed traces of polychromy, a rarity among the sculptures of the west façade.

- **The "Feathered Angel" - an iconic figure of the Saint-Laurent portal, the final project at present under way.**

Identified in 2021 within the lapidary collections of the Musée de l'Œuvre Notre-Dame, this small angel was no doubt originally positioned above the Virgin and Child in the "Adoration of the Magi" scene on the Cathedral's Saint-Laurent portal, as suggested by a 17th-century engraving. Its large, finely carved wings and the plumage covering its body bear witness to the sculptor's craftsmanship.

The Inspectorate General of Historic Monuments authorized the reinstatement of the angel on the portal in the form of a sandstone copy, in accordance with the Chief Architect's proposal. This copy was created in 2024 by the Œuvre Notre-Dame sculpture workshop and was permanently installed on the building in 2026.

- **Erwin von Steinbach surrounded by his children - the master builders as seen by the 19th century.**

Erwin "von Steinbach" (d. 1318) is the first master builder of Strasbourg Cathedral to be clearly identified through inscriptions and a few rare historical sources. Over the centuries, chroniclers, writers, and legends have credited him with the creation of the entire Cathedral, even though his period of activity corresponds only to the construction of the lower sections of the façade in the late 12th century.

In 1852, the Alsatian sculptor André Friederich dedicated a monumental high-relief to Erwin—the legendary builder of the edifice and the quintessential symbol of Gothic genius. The work depicts the visionary architect on the left, holding an imaginary design for a twin-spired façade, and shows him assisted on the construction site by his actual or legendary descendants: his son Johannes—who is historically documented as having succeeded his father as architect—is shown with a compass, working on the design for the great rose window; his daughter, the legendary sculptress Sabine (reputed to have created the great Gothic sculptures of the south portal), is portrayed holding a mallet and chisel at the foot of one of her presumed masterpieces, the figure of the Church, which is shown nearing completion. This monumental relief was likely originally intended to be placed in the vicinity of the cathedral.



André Friederich, bas-relief, 1852. Fondation de l'Œuvre Notre-Dame.
Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg

- **Stained-glass window bearing the coat of arms of the Œuvre Notre-Dame - administrative and economic memorandum**

Housed in the Musée de l'Œuvre Notre-Dame, a heraldic panel bearing the institution's coat of arms displays the German inscription "Unser Frauen Werk 1629." Created by the Strasbourg glass painter Lorenz Lingck, it features the coats of arms and names of the three administrators and the *receveur* of the Œuvre Notre-Dame in its four corners.

Beyond its heraldic function, the panel presents a political and moral programme. Two chained women personify the Church and temporal power, united under the banner of Concord. Flanking them, Vanity and Justice complete the message: power is short-lived, justice must prevail. Created in the midst of the Thirty Years' War, this stained-glass window reminds administrators of their responsibility in managing the institution and serving the city.



Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg

- **Jean-Laurent Goetz (1723-1809), Elevation of the North Side of the Cathedral with the newly built gallery-shops.**

This monumental drawing - one of the most spectacular in the OND's modern-era collections - has been restored for the occasion. In this 1776 work, the Œuvre's architect, Jean-Laurent Goetz, depicts the Cathedral's redesigned surroundings following the removal of the medieval shops and miscellaneous workshops that had previously abutted the building's façade and flanks, and the creation - between 1776 and 1778 - of new shops set behind galleries of uniform style to the south and north. In the interest of visual unity, he adopted the Late Gothic style.

4. Keys to understanding

800 years of service to the Cathedral

The Fondation de l'Œuvre Notre-Dame is celebrating eight centuries of uninterrupted service to the Cathedral of Strasbourg. From January 2026 to July 2027, exhibitions, a concert, open days, and lectures will highlight the institution that tirelessly watches over the Cathedral.

From the medieval construction site to today's workshops

In the Middle Ages, the master builder was assisted by a *pareilleur* (or *parlier*) - an experienced stonemason responsible for preparing the work and using full-scale drawings and templates. He acted as the liaison with the construction site and stood in for the architect in his absence.

Stonecutters formed the main group of workers. In 1415, during the construction of the tall octagonal tower, the site employed between twenty and thirty stonecutters, though their numbers gradually declined after the Spire was completed in 1439. After the architect, the blacksmith was the most important figure on the construction site.

Today, the Fondation de l'Œuvre Notre-Dame workshop operates across two sites. The workshop - comprising 26 artisans specializing in stone cutting, sculpture, and conservation - along with the technical office, is located on Rue des Cordiers, near the cathedral. The forge, carpentry shop, and sawing facilities remain at the Meinau site, which also houses the stone block yard and part of the collections. Current activities also focus on cataloguing and showcasing the collections, as well as managing financial and real estate assets.

Expertise recognized by UNESCO

By passing on their knowledge to apprentices, Cathedral Workshops train new generations of artisans and document their techniques. The teams include skilled artisans, architects, art historians, archivists and administrative staff. They are at the heart of heritage conservation, combining traditional expertise and innovation to ensure the sustainability of centuries-old techniques. The Foundation also encourages technical and scientific exchanges with other Cathedral Workshops, laboratories as well as institutes in France and abroad. On December 17, 2020, UNESCO inscribed the expertise of Cathedral Workshops (*Bauhüttenwesen*) in Europe on the list of intangible cultural heritage <https://ateliersdecathedrales.org/>.

This recognition is the result of a joint nomination by 18 workshops located in Germany, Austria, France, Norway, and Switzerland - which share best

practices for heritage preservation and have joined forces to promote a vibrant, cross-border network. Entitled "Craft techniques and customary practices of Cathedral Workshops in Europe: expertise, transmission, knowledge development, and innovation," this inscription highlights the importance of these workshops in the conservation of buildings and the transmission of skills.

A unique business model

From the Middle Ages onwards, the Œuvre Notre-Dame has relied on donations and bequests accumulated over the centuries to finance the construction of the Gothic Cathedral. This tradition of donations continues to this day.

The Foundation manages extensive holdings covering 125 municipalities in Alsace, including agricultural land, vineyards, and forests - such as the Elmerforst (covering nearly 890 acres) - as well as twenty or so properties, mainly in Strasbourg, including the famous Maison Kammerzell. The institution also benefits from corporate support, through patronage initiatives.

Its land and forest holdings, supplemented by an annual subsidy from the City of Strasbourg, represent an essential resource for the Œuvre Notre-Dame, ensuring long-term financing for the maintenance and preservation of Strasbourg Cathedral.

Architectural collections and drawings

Through eight centuries of continued existence, the Fondation de l'Œuvre Notre-Dame has amassed collections of exceptional richness, making Strasbourg Cathedral one of the best-documented monuments in France. These collections comprise medieval archives, architectural drawings, plans, engravings, photographs, stained glass, casts, sculptures, models, antique tools as well as audiovisual material - collections that are continually being enriched through unremitting conservation and restoration work.



Craftsmen from the Fondation de l'Œuvre Notre-Dame on the work site of the south transept arm, 2016.
Fondation de l'Œuvre Notre-Dame. Photo: Jean-François Badias / Strasbourg Eurométropole

5. List of lenders

- Archives de la Ville et de l'Eurométropole de Strasbourg
- Bibliothèque Humaniste de Sélestat
- Cabinet des Estampes et des Dessins (Musées de la Ville de Strasbourg)
- Archives d'Alsace
- Fondation de l'Œuvre Notre-Dame

6. Cultural and educational programming

Dans le cadre de La Journée internationale du patrimoine culturel immatériel **VISITES**

Les ateliers de l'Œuvre Notre-Dame depuis le Moyen Âge

Samedi 17 octobre à 11h

Durée : 1h / Tarif : entrée du musée + 2€

Avec Vincent Cousquer, Fondation de l'Œuvre Notre-Dame

Les savoir-faire des ateliers des cathédrales : un patrimoine mondial de l'humanité (UNESCO)

Samedi 17 octobre à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Sophie Wessbecher, Fondation de l'OND et Albert MARTZ, Fondation de l'Œuvre Notre-Dame

Démonstration de sculpture

Samedi 17 octobre de 15h30 à 17h30, en continu

Durée : libre / Tarif : entrée du musée

Découvrez la technique de la sculpture du grès avec Albert Martz, Fondation de l'Œuvre Notre-Dame

VISITES

Découvrir l'exposition

Dimanches 18 octobre, 8 et 22 novembre, 20 décembre, 17 janvier, 21 février, 21 mars et 4 avril à 11h

Durée : 1h / Tarif : entrée du musée + 2€

Führung auf Deutsch

Samstags, 28. November, 27. Februar, 20. März um 14h30 Uhr

Durée : 1h / Tarif : entrée du musée + 2€

Führung auf Deutsch durch die Ausstellung.

Les Maîtres d'œuvre et architectes de la cathédrale

Samedi 7 novembre à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Sabine Bengel, Fondation de l'Œuvre Notre-Dame

Voir l'exposition autrement

Samedi 14 novembre à 10h

Visite découverte de l'exposition interprétée en LSF

Durée : 1h / Tarif : entrée du musée + 2€

Sur réservation : isabelle.bulle@strasbourg.eu

Les traces des tailleurs de pierre sur la cathédrale

Mercredi 25 novembre à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Louis Blanchard, Fondation de l'Œuvre Notre-Dame

Un chantier exceptionnel : la consolidation des fondations de la tour (1906-1926)

Mercredi 13 janvier à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Anne-Doris Meyer, guide-conférencière

Du petit musée de la cathédrale au Musée de l'Œuvre Notre-Dame

Samedi 13 février à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Cécile Dupeux, Musée de l'Œuvre Notre-Dame

L'histoire de l'Œuvre Notre-Dame à travers ses collections

Samedi 20 février à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Sophie Wessbecher, Fondation de l'Œuvre Notre-Dame

Le chantier du portail Saint-Laurent, 2021-2026

Mercredi 10 mars à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Aymeric Zabollone, Fondation de l'Œuvre Notre-Dame

Une veille continue sur la cathédrale

Mercredi 7 avril à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Aymeric Zabollone, Fondation de l'Œuvre Notre-Dame

Sur les traces des bâtisseurs

Samedi 10 avril à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Sabine Bengel, Fondation de l'Œuvre Notre-Dame

VISITES « COUP DE PROJECTEUR »

Durée : 20 min / Tarif : entrée du musée

Dimanche 6 décembre

À 16h : L'actualité du chantier de la cathédrale : le portail Saint-Laurent (2021-2026)

À 16h30 : Déposer les sculptures de la cathédrale pour les protéger

Dimanche 3 janvier

À 16h : L'Œuvre Notre-Dame à la tête des finances du chantier

À 16h30 : La salle des administrateurs, lieu des finances

Dimanche 7 février

Deux chantiers marquants,

À 16h : La consolidation des fondations de la tour

À 16h30 : La restauration de la flèche

Dimanche 7 mars

À 16h : Bouleversements révolutionnaires

À 16h30 : Destructures et reconstructions au 19^e siècle

REGARDS CROISÉS

L'organisation et le financement de l'Œuvre Notre-Dame au Moyen Âge

Mercredi 18 novembre à 15h

Durée : 1h / Tarif : entrée du musée + 2€

Avec Sabine Bengel, Fondation de l'Œuvre Notre-Dame, et Gerald Schwedler, professeur d'Histoire du Moyen Âge à l'Université de Kiel

Une nouvelle statue au musée : étude et traitement d'une Vertu de la façade de la cathédrale

Samedi 23 janvier à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Cécile Dupeux, Musée de l'Œuvre Notre-Dame et Mathieu Baud, Fondation de l'Œuvre Notre-Dame

Le patrimoine foncier et immobilier de l'Œuvre Notre-Dame au Moyen Âge et aujourd'hui

Samedi 16 janvier à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Benoît Jordan, directeur des Archives de la Ville et de l'Eurométropole et Anne Laforge, Fondation de l'Œuvre Notre-Dame

Les dessins d'architecture et leur traduction dans la pierre

Mercredi 27 janvier à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Jean-David Touchais, Musée de l'Œuvre Notre-Dame et Aymeric Zabollone, Fondation de l'Œuvre Notre-Dame

La restauration du portail Saint-Laurent (2021-2026)

Samedi 6 mars à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Alexandre Cojannot, conservateur régional adjoint des monuments historiques, et Aymeric Zabollone, Fondation de l'Œuvre Notre-Dame

ATELIERS FAMILLES

Bâtir une cathédrale

Dimanche 18 octobre à 16h

Jeudis 22 et 29 octobre, mercredis 23 et 30 décembre à 14h30

Jeudis 25 février et 4 mars à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Dimanche 4 avril à 16h

Durée : 1h / Tarif : gratuit

Suivre le parcours d'un bloc de grès, de son extraction à sa pose sur l'édifice tout en manipulant des outils de taille de pierre et de sculpture. Comprendre la différence entre ces deux métiers par une initiation au dessin technique.

À partir de 10 ans.

SPECTACLES

Les confidences d'une gargouille

Lundi 15 mars 2027 à 19h

Durée : 1h / Tarif : gratuit

À l'occasion des 800 ans de la Fondation de l'Œuvre Notre-Dame, la Maîtrise du Conservatoire de Strasbourg propose un spectacle musical et conté où les pierres de la cathédrale prennent la parole. Une gargouille espiègle, un sacristain curieux et le maître d'œuvre Erwin entraînent petits et grands dans un voyage où légendes, humour et musique donnent vie à l'histoire du monument.

Sous la direction d'Anne-Juliette Meyer d'après un conte de Carole Bergossi, musique de Christophe Bergossi.

Réservation indispensable : Celine.COURTY@strasbourg.eu

Grand Démon

Samedi 20 mars de 10h à 18h

Durée : 3 déambulations de 15mn, horaires à venir / Tarif : entrée du musée

Fortement influencés par le bestiaire de la Cathédrale de Reims, composé de 700 créatures, les artistes David Girondin Moab et Eduardo Félix ont créé Grand démon, une gargouille monumentale.

Installée dans le jardin du musée, elle s'éveille, puis animée par un groupe d'amateur·rices marionnettistes, elle déambulera jusqu'à la place de la cathédrale. Chacun de leurs mouvements insuffle de la vie à la créature. Et au fil de ce défilé fantastique, tout un imaginaire médiéval se réinvente sous nos yeux.

Une proposition du TJP Centre Dramatique National Strasbourg -Grand Est, dans le cadre des Micro Giboulées / tjp-strasbourg.com

PROJECTIONS

Le défi des bâtisseurs - La cathédrale de Strasbourg

À l'Auditorium des Musées (MAMCS)

Samedi 14 novembre à 15h

Durée : 52 min / Tarif : gratuit

Une plongée passionnante au cœur de la grande aventure de l'art gothique. La cathédrale de Strasbourg comme vous ne l'avez jamais vue ! Séquences de fiction, documents d'époque, entretiens avec des spécialistes et images de synthèse : l'histoire est contée « de l'intérieur », dans le décor du Strasbourg de l'époque et

nous donne à voir toutes les étapes de la construction.

Un film de Marc JAMPOLSKY (2012).

Avec Sabine Bengel, Fondation de l'Œuvre Notre-Dame et Stéphane Potier
(Inventive studio, restitutions 3D)

Tout public à partir de 10 ans.

Cathédrale Sauvage

(Lieu et date à venir, voir le site des musées)

Sur la cathédrale Notre-Dame de Strasbourg, Mathieu Baud, en charge des questions de la conservation de l'édifice, veille sur les derniers représentants d'une faune aussi riche qu'insoupçonnée. Accompagné des cinéastes Pauline Bugeon et Cédric Chamblin, Mathieu se lance dans une enquête pour documenter, recenser et tenter de préserver les espèces sauvages qui peuplent le monument.

Avec Mathieu Baud, Fondation de l'Œuvre Notre-Dame

Tout public à partir de 10 ans.

Rien ne dépasse l'art - 5 ans au sommet

(Lieu et date à venir, voir le site des musées)

Ce documentaire de Bruno Aguila (2005) suit la restauration de la flèche de la cathédrale de Strasbourg de 2000 à 2004.

COLLECTIONS PERMANENTES

Salle des dessins d'architecture de la cathédrale

Présentation du dessin de la flèche de la cathédrale attribué à Johannes Hültz (vers 1419), un trésor national, et du projet de seconde flèche.

Ouverture de la salle de conservation des dessins au public

Tous les samedis de 14h à 18h et les dimanches de 10h à 18h

Durée : libre / Tarif : entrée du musée

VISITES

La maison de l'Œuvre et son décor : paysage intérieur et images du vivant

Samedi 24 octobre à 14h30

Durée : 1h / Tarif : entrée du musée + 2€

Avec Jean-David Touchais, Musée de l'Œuvre Notre-Dame

Dans le cadre des Journées de l'Architecture : Art, architecture et paysages

Le dessin de la flèche de la cathédrale (vers 1419)

Dimanches 4 octobre, 6 décembre, 3 janvier, 7 février, 7 mars à 11h et 11h30

Durée : 30 min / Tarif : gratuit

Journées Européennes des Métiers d'Art

Samedi 3 avril

Visite : Voir l'exposition autrement

à 10h

Durée 2h / Tarif : gratuit

Présentation des outils de taille et des processus de construction de la cathédrale.

Visite adaptée aux personnes mal et non-voyantes.

Sur réservation : isabelle.bulle@strasbourg.eu

Visite : De la sculpture à sa copie, l'ange redécouvert

à 14h30

Durée : 1h30 / Tarif : gratuit

Comment identifier une sculpture disparue ? De quelle manière sculpter la copie de l'œuvre ?

L'exemple de la sculpture de l'ange du portail saint Laurent est présenté par Sabine Bengel et Vincent Cousquer de la Fondation de l'Œuvre Notre-Dame.

Démonstration de sculpture

Samedi 3 avril de 15h30 à 17h30, en continu

Durée : libre / Tarif : gratuit

Découvrez la technique de la sculpture du grès avec Albert Martz, Fondation de l'Œuvre Notre-Dame.

Dimanche 4 avril

Visite : Découvrir l'exposition

Dimanche 4 avril à 11h

Durée : 1h / Tarif : gratuit

ATELIER FAMILLES

Bâtir une cathédrale

Dimanche 4 avril à 16h

Durée : 1h / Tarif : gratuit

Suivre le parcours d'un bloc de grès, de son extraction à sa pose sur l'édifice tout en manipulant des outils de taille de pierre et de sculpture. Comprendre la différence entre ces deux pratiques par une initiation au dessin technique.

Durée : 1h

À partir de 10 ans.

Other exhibitions as part of the festivities marking the 800th anniversary of the founding of the Œuvre Notre-Dame

« The 800 years of the *Fondation de l'Œuvre* and Kehl - a special relationship / 800 Jahre Straßburger Münsterbauhütte und Kehl - eine besondere Beziehung »

From 8/10/2026 to February 2027

Venue: Kehl, public space.

This bilingual exhibition highlights the close ties that have brought together the *Fondation de l'Œuvre Notre-Dame* and the town of Kehl since the Middle Ages. The exhibition presents the Foundation as prime landowner and feudal lord on the far bank of the Rhine. It explains how it shaped the history of Kehl from the late Middle Ages to the early 19th century.

“Centenary of restoration work on the pillar supporting the Cathedral tower (1906–1926)”

From 09/10/2026 to 31/03/2027, 10 am – 1 pm, 1.30 pm – 6 pm

Venue: the Cathedral Platform

In the early 20th century, architect Johann Knauth took on a major challenge: that of saving the Spire, using truly innovative techniques. This exhibition offers a look at this landmark project, focusing on the restoration of the tower's pillar foundations.

“Messbild/Messlab - Perspectives on the Cathedral: 1897–2026”

From April 6, 2027, to July 4, 2027, during Cathedral opening hours.

Event location: Strasbourg Cathedral, South Aisle

Images from the exceptional 1897 photographic campaign documenting Strasbourg Cathedral and conducted by the Royal Prussian Institute of Photography in Berlin are juxtaposed with contemporary photographs taken from the same vantage points. Comparisons may thus be made across a span of more than a century.

7. Publications

-La Fabuleuse Histoire de l'Œuvre Notre-Dame, éditions de la Nuée Bleue

L'historienne de l'art Sabine Bengel raconte cette fabuleuse aventure. Vous comprendrez mieux comment, au travers des siècles, est financé un chantier de cathédrale, qui le dirige, les métiers et leurs évolutions, les problématiques d'approvisionnement en bois ou en pierre, l'adaptation aux modes artistiques ou aux régimes politiques, et le dialogue constant entre tradition et innovation qui a permis à la Fondation de l'Œuvre Notre-Dame sa longévité inégalée. 27€

Livres à paraître aux éditions de la Nuée Bleue :

- Actes de la journée d'étude : les 800 ans de la Fondation de l'Œuvre Notre-Dame, Cette journée d'étude a réuni les acteurs et les actrices de l'histoire riche et plurielle de la Fondation de l'Œuvre Notre-Dame. Elle vise à mettre en lumière les multiples facettes de cette institution et à partager les avancées les plus récentes de la recherche.

Des tailleurs de pierre médiévaux aux architectes contemporains, les interventions abordent les dimensions économiques, sociales, artistiques et culturelles afin de révéler toute la vivacité de cette institution séculaire.

- Livre Jeunesse : À la découverte des ateliers de la cathédrale de Strasbourg.

8. Practical information

Musée de l'Œuvre Notre-Dame

3, Place du Château, Strasbourg

Opening times: weekdays 10 am – 1 pm, 2 pm – 6 pm. Saturday and Sunday 10 am – 6 pm. Closed Mondays

Tel: +33 (0)3 68 98 50 00

Group Visits: information at

www.musees.strasbourg.eu/groupe-tarifs-reservations

Tickets: €9 (reduced: €5)

Admission free :

- visitors under age 18
- Carte Culture card holders
- Atout Voir card holders
- Museums Pass Musées card holders
- Éduc'Pass card holders
- disabled visitors
- students in art history, archaeology and architecture
- employment seekers
- social assistance beneficiaries
- Strasbourg Eurometropolis badge-holding employees

Admission free, all visitors:

1st Sunday in the month.

Individual annual pass: €45 (reduced : €30)

1-day pass for all museums: €20 (reduced : €15)

Museums-PASS-Musées: 1 year - 350 museums, parks and residences in France, Germany and Switzerland: more at www.museumspass.com

Press kit and visuals downloadable at: www.musees.strasbourg.eu

Press contact :

Julie Barth – julie.barth@strasbourg.eu

Sonia Zilli – Fondation de l'œuvre Notre-Dame – sonia.zilli@strasbourg.eu

<https://www.musees.strasbourg.eu/dossiers-et-communiqués-de-presse>

Exposition « Bâtir · Préserver · Transmettre : Les 800 ans de la Fondation de l'Œuvre Notre-Dame »

Musée de l'Œuvre Notre-Dame
Du 16 octobre 2026 au 11 avril 2027



1. André Friederich, bas-relief, 1852.

Erwin de Steinbach, premier maître d'œuvre identifié de la cathédrale de Strasbourg, devient au XIX^e siècle le symbole du bâtisseur médiéval. Il est ici représenté avec ses enfants Johannes et Sabine. Fondation de l'Œuvre Notre-Dame. Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg



2. Charte du 16 octobre 1284. Ce contrat mentionne pour la première fois Erwin de Steinbach, en tant que maître d'œuvre de la cathédrale, poste qu'il occupe jusqu'à sa mort en 1318. Photo : Archives de la Ville et de l'Eurométropole de Strasbourg



3. Artisans de l'Œuvre Notre-Dame sur le chantier de restauration de la tour de la cathédrale de Strasbourg, vers 1920. Photo : Fondation de l'Œuvre Notre-Dame



4. Vitrail aux armes de l'Œuvre-Notre-Dame de 1629, mentionnant les administrateurs et le receveur de l'Œuvre Notre-Dame. Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg



5. L'atelier de sculpture de l'Œuvre Notre-Dame avec une maquette en plâtre du massif occidental de la cathédrale de Strasbourg, 1912. Photo : Fondation de l'Œuvre Notre-Dame



6. Une Vertu des portails Ouest de la cathédrale (vers 1280-90) réapparaît après étude et restauration en 2026 par la Fondation de l'Œuvre Notre-Dame. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg



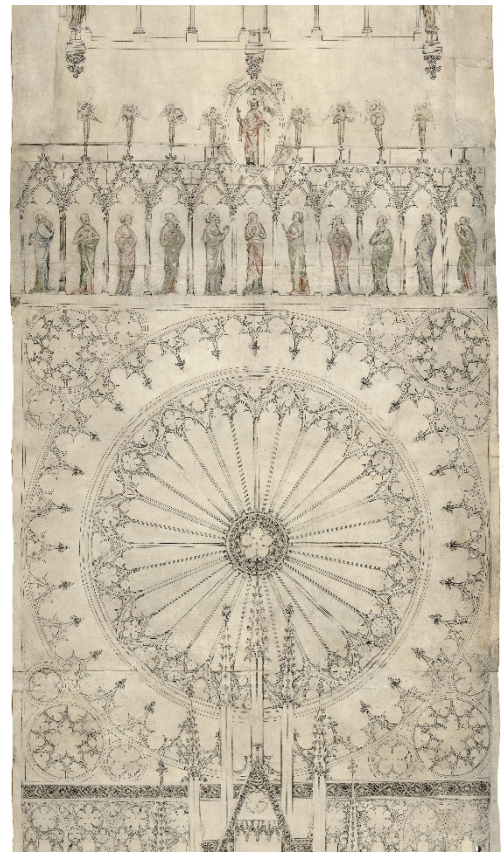
7. Receveur de l'Œuvre Notre-Dame (?), vers 1430. Au Moyen Âge, la gestion des fonds de l'Œuvre Notre-Dame est confiée à un receveur laïc, peut-être représenté ici. Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg



8. En 1914, lors du chantier de consolidation des fondations de la cathédrale, l'architecte Johann Knauth fait réaliser une grande maquette en plâtre de la moitié de la façade occidentale. Photo : Fondation de l'Œuvre Notre-Dame



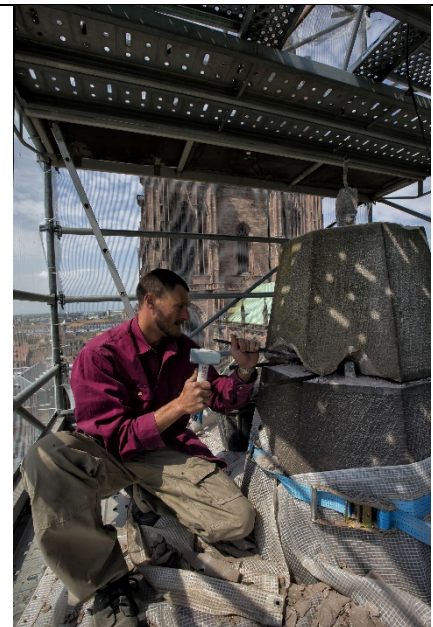
9. Procession de l'atelier de taille de pierre et maçons de l'Œuvre Notre-Dame, Cortège industriel, 25 juin 1840. Strasbourg, Cabinet des Estampes et des Dessins. Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg



10. Dessin 5, vers 1360-1370. Parmi les collections de l'Œuvre Notre-Dame figurent les exceptionnels dessins d'architecture médiévaux de la cathédrale, conservés au musée. Photo : Mathieu Bertola/ Musées de la Ville de Strasbourg



11. La gypsothèque de l'Œuvre Notre-Dame rassemble les nombreux moulages en plâtre des sculptures de la cathédrale, réalisés depuis le XIX^e siècle. Photo : Fondation de l'Œuvre Notre-Dame



12. Artisans de la Fondation de l'Œuvre Notre-Dame sur le chantier du bras sud du transept, 2016. Fondation de l'Œuvre Notre-Dame. Photo : Jean-François Badias / Strasbourg Eurométropole