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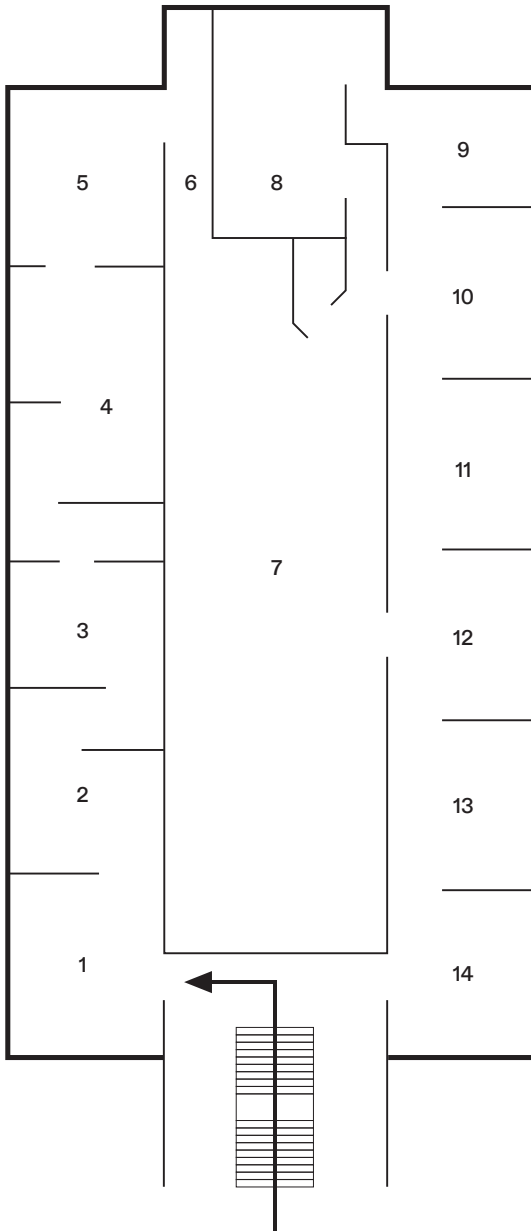
Private Lives

from the Bedroom
to Social Media

From 15 October 2024
to 30 March 2025

MADAM

MUSÉE DES ARTS
DÉCORATIFS



1 Women and the intimate

2 A room of one's own

3 Restrooms

4 Bathtime

**5 Intimate Beauties:
From Private to Public**

6 Perfume, at the Heart of Intimacy

**7 Design, between Isolation
and Promiscuity**

8 Sexualities: From Books to Sex Toys

9 Intimacy and Sexualities

10 The Connected Bedroom

**11 From Social Networks
to Content Creation**

12 Surveillance and Safety

13 The Precarious Intimate

**14 The Ultimate Intimacy:
Conversations with Oneself**

Some of the works presented in rooms 8 and 9 may offend the sensibilities of people due to their sexually explicit nature. Access to these rooms by young people is not recommended.

Welcome to the Musée des Arts Décoratifs and the exhibition 'Private Lives : from the Bedroom to Social Media'

Enjoy your visit!

**This exhibition is dedicated
to the memory of Italo Rota.**

This exhibition leads us to the heart of our secret gardens, on a journey through the concept of the intimate, from the eighteenth century to today, in the Western context. Through objects of decorative arts, design, art works, images, and everyday items, it explores how intimacy has transformed over time. Bedrooms, beds, items related to personal grooming, relieving oneself, beauty, sexuality, resting, or socializing, devices and images of recent technology: all speak to our various ways of living and their evolution.

The intimate, etymologically derived from the Latin *intimus*, refers to our most interior realms, and by extension everything relating to private life. While it was during the eighteenth century that the word *intime* first appeared in France, the notion truly took hold in the nineteenth, with the emergence of a bourgeois class that imposed divisions between professional and family life, as well as between male and female activities. The twentieth century and above all the first decades of the twenty-first, marked by new techniques of security and surveillance, social networks, and lockdowns, have once again profoundly altered our understanding of the intimate. The boundaries between private and public have blurred, becoming more porous and generating substantial discourse. This presents us with a particular question: has private life become tyrannical, in an overly narcissistic society that has lost its sense of public spirit, or have these recent developments placed it under threat?

RECYCLE ME! If you leave your brochure at the end of the exhibition, it can be recycled or reused

For the comfort and accessibility of all, folding seats, wheelchairs, magnetic induction loops, baby carriers, and changing tables are available on level -1 near the cloakrooms.

The emergence of the bourgeoisie as a dominant social class in the nineteenth century, facilitated by the rise of capitalism, resulted in a clear demarcation of public and private spheres. Within this social class, men handled business affairs, while women were in charge of domestic and private arenas. Painters, predominantly male, often depicted them indoors, providing a glimpse of the outside through a half-open door or window. At the end of the 1960s, in spite of utopian modern

architecture with floor-to-ceiling windows that eliminated the boundaries between interior and exterior, the idea of the '*femme d'intérieur*', or housewife, had not yet disappeared from the common mindset. Only gradually, thanks to feminist movements, did women succeed in dissociating themselves from enclosed spaces, in real life as well as in artistic representations. They would go on to become the major drivers of changing notions of intimacy.



Édouard Vuillard, *Personnages dans un intérieur. L'intimité*
1896

Glue-based paint on canvas, Paris,
Petit Palais

© Paris Musées / Petit Palais, musée des Beaux-Arts
de la Ville de Paris

A room of one's own

ROOM 2



Zanele Muholi, *Bona, Charlottesville*

2015

Gelatin silver print, Paris, galerie

Carole Kvasnevski

© Zanele Muholi

Having a room of one's own has not always been the norm. The working classes long occupied housing in which the entire family slept in the same room. Eighteenth-century aristocrats kept the bedrooms of husbands and wives separated, while they entertained in reception rooms. Indeed, it was not until the eighteenth century that the word for bedroom first appeared in French. The marital bedroom emerged as a new habitat for the bourgeois classes of the nineteenth century, followed by separate bedrooms for children, young girls, and teenagers. Today, digital networking technology has removed all limits to what can be done in bed. The bedroom has become a living space, with beds growing increasingly large, and comforters replacing sheets. Nowadays everyone aspires to have a room, or at least a bed, of one's own.

Restrooms

ROOM 3

The civilizing process, particularly as of the eighteenth century, led to a domestication of impulses, strengthening of social control, and the establishment of thresholds concerning modesty, which had previously held little significance. Notions of delicacy began to permeate everyday actions and bodily functions gradually became hidden away. Practices such as urinating in public using the *bourdaloue*, a portable chamber pot carried by eighteenth-century women, or relieving oneself in a water closet, on a commode, or even in public spaces, stopped being commonplace. The modern inventions of hygiene and privacy led to modifications in lavatory facilities, which

became subject to bans in the nineteenth century. Reactively, the feminist artist Judy Chicago put the sanitary menstrual protections on display, while in the late twentieth century Nan Goldin and Sarah Lucas toyed with concepts of modesty.



Anonymous, *Bidet*

18th century

Oak, leather, earthenware, Paris, Musée des Arts

Décoratifs, gift of Margaret Blake-Gould

© Les Arts Décoratifs / Jean Tholance



Edgar Degas, *Femme assise sur le bord d'une baignoire et s'épongeant le cou*
Between 1880 - 1895

Oil and essence on paper mounted
on canvas, Paris, Musée d'Orsay

© RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

Prior to the advent of modern research on hygiene, water had long been associated with miasmas, or noxious vapors. In the eighteenth century, dry washing practices using friction were the norm. Tolerance for body odor used to be quite high; only in the nineteenth century did it become associated with degradation. The concept of modesty also developed rather gradually. Eighteenth-century painters tended to represent women at their *toilette* not alone but accompanied by servants or

visitors. During the nineteenth century, it was common to have bathtubs of sheet metal or zinc that could be moved around the house, without help from a servant. A new wave of hygiene rolled in. Bathrooms first began to appear in the second half of the nineteenth century along with the increasing availability of running water, although they were the exception until the beginning of the twentieth century and not widespread until the 1950s. What yesterday was a luxury is today quite ordinary.

Intimate Beauties: From Private to Public

ROOM 5

Over the centuries, the quest for beauty, often pursued away from prying eyes, has remained a constant. The objects associated with it, however, have continued to evolve, even vanish, according to fashion and sociological shifts. The eighteenth-century patch box, a container for artificial beauty marks, corresponded to a facial aesthetic that at once hid imperfections and established a look. The dressing table or vanity was developed around the same time, before eventually disappearing from interiors. Mirrors also helped cultivate new relationships with the body. Available in full-length versions as of the nineteenth century, they modified perceptions by allowing the body to be studied in its entirety. The powder compact however, once an essential accessory, lost out in the face of the current trend for a more natural, glowy complexion. Lip color in stick form, appearing around 1870, became a cult object whose popularity led to a certain uniformity of appearance. The more recent period has opened up to greater diversity, inclusivity, and gender fluidity, as well as greater narcissism.



Jules Chéret, *La Diaphane, poudre de riz, Sarah Bernhardt*
1891

Lithograph, Paris, Musée des Arts Décoratifs, gift of Jean-Bertrand-Henry-Édouard Darolles (Intendant Général)

© Les Arts Décoratifs

Perfume, at the Heart of Intimacy

ROOM 6



Yves Saint Laurent, *Opium*
1977

Paris, Patrimoine Yves Saint Laurent Beauté

Fragrance is inherently intimate, whether applied directly to the body and detected in close physical proximity, or more widely disseminated through a vaporous trail of scent. These two types of usage speak volumes about the relationship that the wearer wishes to establish with others. A voluptuous scent engenders a dynamic of seduction, echoed by the bottle's shape and colors. Fresher and floral, it comes closer to the eighteenth-century tradition that linked fragrances to cleanliness and smelling good. The twentieth century was particularly rich in trends and symbolism and there was overlapping and innovation between the two. The perfume of the liberated woman or the flapper of the Roaring Twenties, the scent of the young girl with *Anaïs Anaïs*, the return of sensual, even heady perfume with *Opium*, the unisex fragrance *CK One* returning to the practice of the eighteenth century, represent as many variations on intimate scent.



Superstudio, *Bazaar Sofa*
1969-1970

Polyester reinforced with fiberglass, polyurethane foam and polyamide jersey, Paris, Centre Pompidou, Musée national d'art moderne / Centre de création industrielle

© C. Toraldo di Francia | Superstudio, Archivio Filottrano

Design from the 1950s to today, whether in the form of chairs, sofas, or beds, points to an ongoing tension between the conflicting desires of seclusion and of socializing. Much furniture popular in the 1950s and 1960s offer a protective withdrawal into a cocoon. Other models, typical of the late 1960s and 1970s, reflected the impulse to socialize, to gather together, and share intimacy in close contact. Boundaries between public and private, between exposure

and withdrawal, begin to blur with the emergence of more informal lifestyles in the context of the sexual revolution. One radical mission of design was to respond to a society that had become more free, with the rejection of the patriarchal family unit, nomadism, and physical promiscuity. Shared intimacy marked the transition from modernity to postmodernity, the decline of bourgeois conceptions of decency, and the beginning of a new era of more liberated behavior.

Sexualities: From Books to Sex Toys

ROOM 8

The representation of sexuality in its various forms has been the target of much censorship. In the eighteenth century, a libertine era, erotic images linked to the intimate register were widespread, but remained subject to the 'male gaze', with the focus on the man looking at the woman, including in representations of feminine love. Homosexuality was rarely illustrated and judged negatively when it was. From the eighteenth century on, debates arose around practices such as the 'droit de seigneur', raising the issue of consent. In the nineteenth century, snuff boxes used by men for chewing tobacco were decorated with pornographic images, a holdover from the previous century. In the early twentieth century, a new object designed to heighten female pleasure

was introduced, which would go on to become an object of mass consumption in the United States as of the 1960s-70s: the vibrator. Today, designers create pleasure objects for all sexual orientations.



Éric Berthes
× Sonia Rykiel
Oh my god
2006
Tin, Paris,
Éric Berthes

Intimacy and Sexualities

ROOM 9



David Hockney, *In Despair*
1966
Etching on paper, London, Tate
© David Hockney

In the twentieth century, the representation of various types of sexuality emerged gradually before eventually being brought into the open. Male homosexual intimacy was ennobled by David Hockney and his paintings of couples in bed. Nan Goldin, a socially engaged American photographer, applied a tender and magnifying gaze to her photographic series from the early 2000s depicting various couples making love. Zanele Muholi, a South African artist and LGBTQI+ activist, portrays Black women embracing. Each of these works marks a turning point that reveals major sociological developments regarding sexual intimacy, although they may not be representative of every individual's situation in their particular social environment or country of residence. Regardless, they represent fundamental steps towards the respect of all people in the intimate sexual sphere, which some still seek to control with laws.

New technologies have greatly contributed to the evolution of the intimate experience. The advent of the Sony Walkman in the late 1970s made it possible to isolate oneself in public spaces through immersion in music. The invention of the Minitel Rose in the 1980s offered the novelty of remote meetings. The internet and mobile phones, which took off in the 1990s, profoundly changed the boundaries between public and private. In the early 2000s, reality

TV shows, such as the series *Loft Story*, transformed viewers into voyeurs of intimate moments intentionally put on display. The emergence of social networks magnified the phenomenon of exhibiting the intimate and the bedroom becoming a connected space, entailing various risks of violation of private life. In 2020, while about 30 billion connected objects were in use worldwide, the idea of the right to disconnect was born.

Evan Baden, *Emily*
2010
Pigmented Inkjet on Aluminum
© Evan Baden



From Social Networks to Content Creation

ROOM 11

In 1947, when the film director J.K. Raymond-Millet anticipated connected telephones and screens intruding into all aspects of public life, he did not imagine the apps and social networks that would revolutionize the boundaries between public and private. In 2023, 80% of French people subscribed to social networks, on which they spent an average of two hours per day. This has definitively redrawn the boundaries between public and private spheres. A new passion has emerged, that of putting oneself on display. It is no longer a matter of addressing one person but a multitude, of revealing one's intimate environment, often constructed, without being intimate with the people forming these new communities. This is the paradox of self-exposure confronted by content creators, who stand at the front lines of this evolution. In this section, we invite them to share their conceptions of the intimate.



Instagram Account of Lena Mahfouf

@lenamahfouf
December 17, 2023



No Design, Drone *Anafi*
2021

Polyamide, fiberglass, epoxy resin, copper, silicon, motor, battery. Parrot Drones SAS, Paris, Musée des Arts Décoratifs, gift of Parrot S.A.

© Les Arts Décoratifs / Christophe Dellière

Surveillance and Safety

ROOM 12

New technologies of surveillance and safety have led to profound changes in our relationship to intimacy and private life, whether in public or private spaces. Surveillance cameras, geolocation, tracking and facial recognition techniques, drones, digital files, and connected objects generate opportunities as well as risks. Laws regulate their use in both public and private spheres, for public authorities as well as businesses, employers, and even citizens. However, malicious actions can lead to unwanted revelations regarding private life, which in response lead to countersurveillance such as privacy masking. Balances must constantly be reestablished between the need for security and the desire for transparency, the right to privacy and respect for individual freedoms.



Mathieu Pernot, *Les Migrants*

2009

Series « Les Migrants ». Chromogenic print mounted on aluminum, Paris, d'Art Contemporain – Paris Collections

© Adagp, Paris, 2024

What remains of the intimate and how to preserve it in situations of precarity, when one is deprived of a space of their own, whether experiencing homelessness, immigration, imprisonment, or illness? Many architects, artists, and designers have come up with solutions for those without housing, including survival clothing. Kosuke Tsumura designed, for example, the *Final Home Pocket Parka*. Photographs by Richard Billingham, Mathieu Pernot

and Jacqueline Salmon portray sites of fragile intimacy, such as shelters, prisons, hospitals, and places affected by poverty. When housing is lacking, public benches - when not blocked by metal bars - and makeshift covers help reconstruct the nest required for sleep. These contexts of vulnerability demonstrate the extent to which intimacy is linked to safe spaces and basic everyday objects, and how ultimately it enables one to assert their own identity.

The Ultimate Intimacy: Conversations with Oneself

ROOM 14

Beyond intimacy, the intimate consists of what we keep inside ourselves: the thoughts, dreams, and imagination that inhabit us, buried deep within, impossible to take away. This is our most precious part, the part that allows us to construct an identity, to cultivate creativity, to develop relationships with others. The idea of a conversation with oneself, the title of a 1761 book by Louis Antoine de Caraccioli, took off in the eighteenth

century, based on a newfound sensitivity to our inner worlds. Language forged the development of this new realm of the intimate, which culminated in the nineteenth century with the practice, persisting to this day, of keeping a journal. The journals presented here, ranging from the nineteenth century to the present day, capture inner voices, outside of time, where the notebook becomes the ultimate intimate.

Thomas Hirschhorn, *Écrits de Londres*
(Chat-Poster)

2020

Serie Eternal Ruins (2020). Cardboard, wood, prints, felt, adhesive, crystals, Paris, galerie Chantal Crousel

© Adagp, Paris, 2024



Discover the exhibition in a different way: activities

INDIVIDUALS

GUIDED TOUR

Adults

Bedrooms, beds, armchairs, sofas, dressing tables, commode chairs, bathtubs, sex toys, connected objects, apps: through the presentation of objects related to the themes of grooming rituals, beauty, sleep, and sexuality, the guide traces a history of the intimate.

Thursdays 6:30 - 8:00 PM

Fridays 11:30 AM - 1:00 PM

Saturdays 11:30 AM - 1:00 PM, 2:00 - 3:30 PM, 4:00 - 5:30 PM

WORKSHOP

AGES 11-14

Like me Like moi

From bedrooms to social networks, through an exploration of the exhibition participants question their perception of intimacy, self-image, and what they wish to show to others. These reflections take form in the workshop through the creation of a fashion accessory with reflective materials. 1 hour visit followed by 1 hour workshop.

Wednesdays, 2:30 - 4:30 PM

Tuesday to Friday during school holidays, 10:30 AM - 12:30 PM and/or 2:30 - 4:30 PM

LECTURE

Dates and details to follow on madparis.fr.

GROUPS

Guided tour - *in French or in English* - and the visit-workshop combination are available for adults as well as youths, according to profile (student groups, recreation centers, higher education, associations, companies), at the day and time of their choice.

20 participants maximum per group; up to 30 for school groups, including chaperones

SPECIAL GUIDED TOUR / COLLEGES & LYCEES

This visit invites participants to define the notion of the intimate and to question the practices associated with it, including beauty, grooming, sleep, social networks, and connected objects. What do the objects in our daily lives tell us about our relationship with intimacy and how it has evolved since the 18th century?

PROGRAM MAD PRO

CAP to BTS – vocational high schools and apprentice training centers, for students in hairdressing and beauty professions.

Se mettre en scène : usage des objets de toilette et de beauté

An educational program of cultural awareness intended to encourage students on professional tracks to use the museum as a place of inspiration.

A day at the museum, with an exploration of the exhibition in the morning followed by a practical workshop in the afternoon.

To book a guided tour:

reservation@madparis.fr / +33 (0) 1 44 55 57 66

You are looking for a time slot for your group tour (with no guided tour): book a self-guided group Ticket at <https://billetterie.madparis.fr>



Scan this code to find all the information about the exhibition and to book activities:

Continue your visit to the Musée des Arts Décoratifs collections

Your ticket gives you access to the entire museum, so make the most of it and continue your visit to the collections by heading up to the 3rd floor.

Bedrooms, boudoirs, bathrooms: reconstitutions of various interiors reflecting the evolution of our relationship with the intimate, from the Middle Ages to current times, can be found throughout the museum's permanent collection.

The private apartments of **JEANNE LANVIN, ARMAND-ALBERT RATEAU (1882-1938), Paris, circa 1924-1925**

The private apartment of the couturier Jeanne Lanvin, located on the second floor of her Parisian *hôtel particulier*, includes a boudoir opening onto a terrace, a bedroom, and a bathroom.

The Art Deco-style setting, designed by the decorator Armand-Albert Rateau, takes inspiration from naturalistic and stylized shapes and patterns borrowed from Antiquity and the Middle East, while incorporating highly personal decorative references. The daisy motif makes reference to the couturier's beloved daughter, while silk in 'Lanvin blue' adorns the bedroom. The octagonal plan of the boudoir as well as the alcoves for the bed and the bathtub reinforce the intimate atmosphere of these rooms.

This sumptuous Parisian residence featured complete modern conveniences: radiators, electricity, running water. Such amenities were however reserved primarily for the elite. In most French homes, it was not until the 1930s that central heating through hot water was developed; bathrooms were not widespread until the 1950s; and running water became universally available only as of the 1980s.

Rather than concealing the appliances, the bathroom decor elegantly highlights their modernity. The bathtub, toilets, bidets, and sink are made of Hauteville marble. The patinated bronze taps are decorated with pheasants and pine cones. The exposed bulbs of the light fixtures celebrate the advent of electric lighting. Two built-in display cases showcase beauty objects and products. Body care was of particular interest to Jeanne Lanvin, who created cosmetics and perfumes, including the famous *Arpège*, launched in 1927.

On view on the 4th floor of the museum, room 48



Jeanne Lanvin's boudoir

© Les Arts Décoratifs / photo : Luc Boegly



Jeanne Lanvin's bedroom

© Les Arts Décoratifs / photo : Jean Marie DelMoral



Jeanne Lanvin's bathroom

© Les Arts Décoratifs / photo : Philippe Chancel

Les Arts Décoratifs is a non-profit association that brings together the Musée des Arts Décoratifs, the Musée Nissim de Camondo and the Camondo School, the Ateliers du Carrousel and the library.

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The SOLO or DUO pass is valid for one year and gives you unlimited priority access to the temporary exhibitions and permanent collections of the Musée des Arts Décoratifs for one or two people. For more information, visit madparis.fr.



EXHIBITION CATALOGUE

Available at the bookstore-boutique
Co-publishing Gallimard /
Musée des Arts Décoratifs
288 pages
18 essays, 230 illustrations
21 x 28,5 cm, price €52

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General curator and author:
Christine Macel

Curator: Fulvio Irace

Scientific advisors: Jean-Louis Frechin, specialist in digital design and Francis Kurkdjian, perfume designer

Assisted by Kahina Hamlaoui, Astrid Novembre and Léa Piconnier

Scénography:

Italo Rota and Alessandro Pedretti
With the collaboration of Giacomo Guarneri and Carola Mazzocchi

Graphisme : Lacasta Design

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