

# 2024 Exhibitions programme

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## Musée des Arts Décoratifs

107 rue de Rivoli, Paris 1<sup>er</sup>

### First semester

**Henry Cros (1840-1907), sculpteur et dessinateur**

6 March → 26 May 2024

**Parcours mode, bijoux, design**

3 April → 10 November 2024

**La naissance des grands magasins.**

**Mode, design, jouets, publicité. 1852-1925**

10 April → 13 October 2024

**Printemps asiatique 2024. Objets de luxe en Chine \***

6 June → 24 November 2024

### Second semester

**Mode Nouvelles générations : 35 ans de l'ANDAM \***

1<sup>st</sup> October → 30 March 2024

**L'intime, de la chambre aux réseaux sociaux**

15 October 2024 → 30 March 2025

**Christofle**

14 November 2024 → 20 April 2025

**La mode en modèles :**

**Photographies des années 1920-1930 \***

6 November 2024 → 26 January 2025

**Mon ours en peluche**

4 December 2024 → 22 June 2025

\* New exhibitions



MUSÉE DES ARTS  
DÉCORATIFS



## Henry Cros, 1840-1907

### Sculpteur et dessinateur

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6 March 2024 → 26 May 2024

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curators: Jean-Luc Olivié, Curator, Glass Collection  
Véronique Ayroles, Assistant Curator, Glass Collection



Henry Cros —  
Untitled  
Circa 1895-1900  
© Les Arts Décoratifs /  
Laurent Sully-Jaulmes

*Amazone* —  
Bas-relief project  
Circa 1890  
Watercolour over graphite pencil sketch  
© Les Arts Décoratifs / Jean Tholance

A little-known but highly original figure of 19<sup>th</sup>-century sculpture, Henry Cros (1840-1907), brother of poet Charles Cros (1842-1888), received help and praise from Rodin and later Bourdelle, references that gave him a coveted place in the history of modernity.

With an atypical career from his training onwards, this sculptor was also a painter, renewing the tradition of encaustic painting, with a veritable passion for polychromy, and eager to develop new approaches and techniques for colour sculpture, just as his brother Charles did for colour photography. For example, he became the first sculptor to employ the material of glass, by inventing the technique he referred to as “glass paste” (*pâte-de-verre*) in 1884. He also had a keen interest in the field of the decorative arts.

In addition, he was an excellent and prolific draughtsman: part of his production was only revealed to the public after his death thanks to the famous gallery of founder A. A. Hébrard. The Musée des Arts Décoratifs has brought together a remarkable collection of his works on paper, including most of his personal notebooks, kept by his family.

The large donations of his work received by the Musée des Arts Décoratifs since 1914, and especially graphic arts pieces, from 1993 onwards, are for the most part unpublished.

This monographic exhibition, presented on the occasion of the 2024 Drawing Salon highlights this rich heritage.

# Parcours

## Mode, Bijoux, Design

3 April → 10 November 2024

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curators: Marie-Sophie Carron de la Carrière, Head Heritage Curator, Fashion and Textiles Collection

Dominique Forest, Head Curator, Modern and Contemporary Collection

Mathieu Rousset-perrier, Heritage Curator, Middle Ages, Renaissance and Jewelry Collections

Juliette Pollet, Heritage Curator, Modern and Contemporary Collection

Karine Lacquemant, Assistant Curator, Modern and Contemporary Collection

Éric Pujalet-Plaà, Assistant Curator, Fashion and Textiles Collection

In April 2024, the Musée des Arts Décoratifs will open a new exhibit in the rooms housing the permanent collection devoted to contemporary design, from levels 5 to 9 of the Pavillon de Marsan. For the first time, this presentation will include a selection of fashion and jewellery creations: some thirty couture or ready-to-wear pieces and approximately fifty accessories and jewellery creations that resonate with the museum's design masterpieces from the 20<sup>th</sup> century to the present day. In this context, with recent additions to the rooms hosting the Lalanne bequest and the new acquisitions of the Design Circle, the chosen fashion and jewellery works will sublimate the design and artisanal creations already on display, whether in terms of similarities in form or design, or chronologically. This presentation pays a special tribute to the couturiers and creators who have recently contributed to the enrichment of the museum's collections by means of generous donations.

Discover the creations of Balmain, Andrea Crews, Comme des Garçons, Schiaparelli, Issey Miyake, Xuly Bêt, Fred Sathal, Elizabeth de Senneville, Valentino, Paco Rabanne, Christian Dior, Hermès, Lanvin, Louis Vuitton, Van Cleef and Arpels, Line Vautrin, Gilles Jonemann, Helmut Lang, Christian Astuguevieille, and many others.



Stéphane Rolland —  
 *Icône*  wedding dress  
Gold lamé  
Spring-summer 2023  
haute-couture collection  
© Les Arts Décoratifs /  
Christophe Dellière

Humberto et Fernando Campana —  
 *Settimio*  cabinet  
Bamboo and gilded bronze  
2012  
© Les Arts Décoratifs / Jean Tholance

Claude Boisselier —  
Ring  
Enamelled bronze  
1988  
© Les Arts Décoratifs / Jean Tholance



Graphic identity of the exhibition  
 “La naissance des grands magasins” —  
 © Atelier pentagone

# La naissance des grands magasins. Mode, design, jouets, publicité. 1852-1925

10 April → 13 October 2024

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Main curator: Amélie Gastaut, Head Curator, Advertising and Graphic Design Collection

Associated curator: Anne Monier, Curator, Toys Collection

Associated curator: Marie-Pierre Ribère, assistant Fashion and Textile Collection

The Musée des Arts Décoratifs and the Cité de l'architecture are joining forces to present a series of two exhibitions on the evolution of large department stores from 1852 to the present day. This joint project between the two institutions, running from spring to winter 2024, aims to showcase the history of these new temples of consumerism in two chapters. The first chapter, presented at the Musée des Arts Décoratifs, from 10 April to 13 October 2024, focuses on the birth of department stores within the historical, political, and social context of the Second Empire, their development, golden age, and finally, their consecration during the International Exhibition of Modern Decorative and Industrial Arts of 1925. Drawing on the museum's collections of advertising, fashion, toys, and decorative arts—which represent over 80% of the works on display—the exhibition allows visitors to discover how, from 1850 onwards, a new business concept emerged in Paris, driven by a handful of audacious entrepreneurs. Le Bon Marché, La Samaritaine, Le Printemps, Les Galeries Lafayette, and Les Magasins du Louvre, the new mecca of women's fashion and goods, revolutionized commerce and heralded the genesis of a consumer society. The birth of fashion and its democratization, the invention of sales, the child as a new commercial target, and even mail order sales are just some of the topics the public can explore over the course of this exhibition, rich in discoveries. It also aims to show that beyond commercial principles, the emergence of such department stores bears witness to the industrial revolution, the urban transformations under the Baron Haussmann, the rise of the bourgeoisie, and the construction of the image of the “Parisienne”.

The second chapter, presented at the Cité de l'architecture et du patrimoine from 16 October 2024 to 16 March 2025 focuses on the history of department stores from the mid-19<sup>th</sup> century to the present day, highlighting their use of bold architectural designs, visually stunning and functional alike. The exhibition also boasts an international dimension, taking the public on a veritable European tour of these commercial architectures, present in the daily life and imagination of contemporary societies.

# Printemps asiatique 2024. Objets de luxe en Chine \*

6 June → 24 November 2024

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curator: Béatrice Quette, curator overseeing Asian and non-Western collections

On the occasion of the 60<sup>th</sup> anniversary of cultural relations between China and France and the 7<sup>th</sup> edition of Asia Week, the Musée des Arts Décoratifs is presenting a new presentation of an important ensemble of Chinese works in its permanent exhibition.

This new presentation highlights the exceptional nature of certain materials and numerous Chinese crafting techniques used since antiquity to create luxury objects. These techniques allowed the sublimation of materials such as jade and other hard stones, porcelain, cloisonné or painted enamel, bronze, lacquered wood, feathers, and glass. All the works presented have been selected from the national collections of the Musée des Arts Décoratifs. They illustrate the production of the Yuan (1279-1368), Ming (1368-1644) and Qing (1644-1912) dynasties from the 13<sup>th</sup> century to the end of the 19<sup>th</sup> century. This presentation also tells the story of the museum's collection and the sources of inspiration that these objects have been for artists, designers, and manufacturers for more than 150 years, from the Chinoiserie period of the 18<sup>th</sup> century to the second half of the 19<sup>th</sup> century and the Art Nouveau period.

The tour begins in the Jewelry Gallery and continues through the permanent galleries, from the medieval halls to the contemporary rooms.



Box —  
China, Ming dynasty (1368-1644),  
Xuande mark and period (1426-1436)  
Cloisonné enamel on copper alloy,  
gilding  
© Les Arts Décoratifs / Jean Tholance

Double gourd (from a pair) —  
China, Qing dynasty (1644-1912),  
Qianlong period (1736-1796)  
Carved lacquer, known as “Peking  
lacquer”, on wood  
© Les Arts Décoratifs / Jean Tholance



Arthur Avellano —  
Dress  
Smoky black sheer latex  
Spring summer 2024  
© Astrid Staes

## Mode

# Nouvelles générations : 35 ans de l'ANDAM \*

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**1<sup>st</sup> October 2024 → 30 March 2025**

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curator: Sophie Lemahieu, curator of fashion and textile collections after 1947

From October 1, 2024, to March 30, 2025, the Musée des Arts Décoratifs celebrates the 35<sup>th</sup> anniversary of the ANDAM (National Association for the Development of Fashion Arts) through a selection of 17 fashion silhouettes, showcasing its visionary perspective on young creation. The Musée des Arts Décoratifs is home to the national collection of fashion and textiles, which is among the world's most substantial, spanning from the 18<sup>th</sup> century to the present. Since 1989, ANDAM has annually awarded emerging designers from the French and international scenes, providing them with the means, through its competition and comprehensive support program, to establish themselves sustainably in the fashion landscape. The collaboration between the Musée des Arts Décoratifs and ANDAM aims to highlight these new fashion players. Winners are invited to offer emblematic pieces from their award-winning collections each year, enriching the museum's archives of contemporary fashion. Through themes such as the art of tailoring, body deformation, or transparency, the silhouettes and accessories of the 2023 and 2024 winners converse with those of their predecessors from the Museum's collections. This presentation highlights ANDAM's openness to the diversity of fashion, which is characterized by aesthetic proposals, technical research and craftsmanship, and the expression of each creator's personal universe. With the support of ANDAM, Nathalie Dufour, Founder and CEO of ANDAM, and its President Guillaume Houzé, Director of Image and Communication, Member of the Executive Committee of the Galeries Lafayette Group, President of the Galeries Lafayette Corporate Foundation.

Featured fashion designers: Martin Margiela, Olivier Guillemin, Gareth Pugh, Udo Edling, Jeremy Scott, Vicente Rey, Koché, Vincent Rubin, Marine Serre, Stéphanie D'Heygère, Ludovic de Saint-Sernin, Ester Manas, Louis-Gabriel Nouchi, Duran Lantink, Ruslan Baginskiy, 31 Février, Glenn Martens for Y/Project, Arthur Avellano, Charlotte Chesnais, Mariot Chanet, three 2024 Fashion winners, one 2024 Accessory winner.

\* New exhibition

# L'intime, de la chambre aux réseaux sociaux

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15 October 2024 → 30 March 2025

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

General Curator: Christine Macel, Museum Director

Curator: Fulvio Irace, Exhibition Curator and Design and Architecture Historian

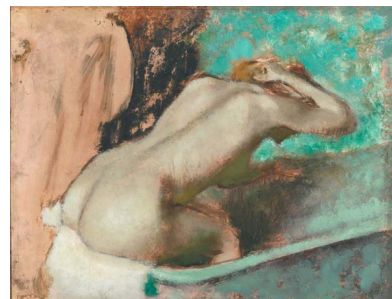
Digital Consultant: Jean-Louis Fréchin, Designer and Architect

Scenography: Italo Rota, Architect

Today, is our privacy threatened, or on the contrary, does it pose a threat to the public sphere?

What do the objects of our everyday life tell us about our relationship to the private sphere and the way in which this has evolved since the 19<sup>th</sup> century? Presented in the nave of the museum, this exhibition is part of a new programme focusing on the decorative arts and design through the prism of a sociological approach, thus offering a reflection on the way in which objects reflect lifestyles and societal developments.

The chosen theme is that of our relationship to the personal or private sphere and its transformations over the centuries. The bedroom, beds, armchairs and sofas, screens, dressing tables, bourdaloues (coach pots), commode chairs, bathtubs, sex toys, connected objects, and applications punctuate this exhibition exploring various themes linked to intimacy: sleep, eroticism, sexuality, beauty, grooming, the different ways of being together, promiscuity, and the desire for solitude. Contemporary aspects of intimacy are also explored, like those generated by social networks, new surveillance technologies, and even certain marginalized contexts. Artisans, artists, and the great designers from the 18<sup>th</sup> to the 21<sup>st</sup> centuries are summoned through this history of the intimate, ranging from Édouard Vuillard to Edgar Degas, the Bouroullec brothers to Gaetano Pesce, as well as Superstudio and Archizoom, David Hockney, and Nan Goldin.



Edgar Degas —

*Femme assise sur le bord d'une baignoire et s'épongeant le cou*  
*Woman seated at the edge of the bath sponging her neck*

1880-1895

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

Memphis —

*Tarayara Boxing Ring*  
designed by Masanori Umeda  
1981

© Memphis



# Christofle

14 November 2024 → 20 April 2025

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curator: Audrey Gay-Mazuel, Heritage Curator, Historical Collection

The Musée des Arts Décoratifs presents a major exhibition on the Maison Christofle, showing how, from its foundation in the 1830s to the present day, this line of talented goldsmiths, begun by Charles Christofle (1805-1863) and Henri Bouilhet (1830-1910), transformed the lines and decorations of silverware, allowing it to become a feature of daily life. Through an immersive and magical exhibition, this large retrospective features a selection of over six hundred pieces of gold and silverwork, paintings, drawings, and posters, from the Bouilhet-Christofle Collection and other major national collections. The first exhibition of this scale, it has been organized by the Musée des Arts Décoratifs, which has always maintained close links with the Maison Christofle, recognized as part of France's tangible heritage since the second half of the 19<sup>th</sup> century.

From small spoons to large vases, as well as monumental pieces of furniture created for world fairs, this exhibit reveals forgotten aspects of the work of the Maison Christofle to visitors. The Maison exploited the full potential of metal to create works of all dimensions, typologies, and colours, combining silver, gold, enamels, and patinas. Throughout the different gallery spaces, visitors are invited to go behind the scenes of creation where the secrets of this remarkable expertise are revealed. Tableware, laid out in both intimate and majestic settings, also brings to life, thanks to a resolutely contemporary scenography, the splendour of the legendary restaurants and palaces like the Ritz, iconic trains, liners, and planes like the Orient Express, the Normandie and the Concorde, as well as places of political power, all supplied by Christofle, considered an ambassador of luxury and the French art de vivre both in France and abroad. Today, always in search of innovation, the Maison Christofle is present in our daily lives, transforming the most ordinary objects into design pieces: video game consoles, coffee cups, and sneaker boxes. For almost two hundred years, Christofle has worked with some of the greatest creators, like Luc Lanel, Gio Ponti, Andrée Putman, and Karl Lagerfeld, to revolutionize traditional goldsmithery. Finally, this exhibition may be said to show the long history of the decorative arts as seen through the prism of goldsmithery: from historicism to Japonism, Art Nouveau to Art Deco, as well as 1950s' design to today's highly contemporary creations.



Vase — Christofle, goldsmith  
Paris, circa 1874  
Émile Reiber 1826-1893  
Gilded and patinated bronze,  
cloisonné enamel  
© Les Arts Décoratifs / Jean Tholance

*Flèche (Arrow) candelabra* —  
Christofle, goldsmith  
Gio Ponti (1891-1975)  
Paris, 1928  
Silver-plated metal  
© Christofle

Coffee cup *Objet Miroir*  
(Mirror Object) —  
Christofle, goldsmith  
Ramdane Touhami  
Paris, 2022  
Silver-plated metal  
© Christofle

The exhibition is presented in the Christine & Stephen A. Schwarzman fashion galleries.



# La mode en modèles : Photographies des années 1920-1930 \*

6 November 2024 → 26 January 2025

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curator: Sébastien Quéquet, Curator, Photography Collection

The exhibition “La mode en modèles” on view from November 6, 2024 to February 26, 2025, presents a selection from the museum’s collection of photographic deposits of fashion models. More than one hundred photographs, drawings, films, and haute couture dresses provide an overview of Parisian fashion creation during the Roaring Twenties, from 1917 to 1939. These often overlooked images, crucial to the legal protection of fashion houses, offer a detailed look at the work of major couturiers, from the Callot sisters to Jeanne Paquin, from Jeanne Lanvin to Elsa Schiaparelli, including Madeleine Vionnet and Jean Patou. They allow us to trace the evolution of fashion innovation and aesthetics during this iconic period. Models deposits, a component of industrial property along with patents and trademarks, were filed with labor courts or court registries until 1979 to legally protect a creation and act against copying. Their creation during the First World War was aimed at combating the “fashion pirates”, smugglers and imitators who were rampant in France and abroad. Lawsuits reported in the press, such as that of Madeleine Vionnet in the early 1920s, solidified the practice. Until the late 1930s, couturiers had their new creations photographed from every angle.

A model deposit could be a collection of several photographs or the result of a photographic system that combined lenses or mirrors to capture the different facets of the outfit: front, back, profile. Attracting a specific category of photographers, often professional studios or portraitists, or even famous figures such as Man Ray or Thérèse Bonney, these deposits illustrate the importance of photography in the fashion industry and the protection of intellectual property.



Suzanne Talbot —  
Hat  
1928  
Gelatine-silver print  
© Les Arts Décoratifs / DR

Madeleine Vionnet —  
Evening dress  
Winter 1938-1939  
Gelatine-silver print  
© Les Arts Décoratifs / DR

\* New exhibition

# Mon ours en peluche

4 December 2024 → 22 June 2025

Musée des Arts Décoratifs, 107 rue de Rivoli, 75001 Paris

Curator: Anne Monier, Curator, Toys Collection

The undisputed king of toys, the teddy bear descends on the Musée des Arts Décoratifs to tell his incredible story. Born at the very beginning of the 20<sup>th</sup> century, he quickly earned a place for himself in the hearts of children, dethroning toys whose existence dated back to Antiquity, like dolls or animals on wheels. Since then, the teddy bear has become the quasi-universal symbol of childhood, and synonymous with tenderness and gentleness. But how has the former king of animals, revered for his strength and feared for his ferocity, transformed into the most popular of toys? The exhibition begins by recounting the eventful history of bears and human beings, from the first cohabitation in prehistoric caves to the bear handlers whose actions threatened the survival of the species. It continues with a look at the ancient ursine cults and their destruction by the Catholic Church, reducing the ancient pagan idol into a voracious, lazy, even demonic, animal. The four hundred teddy bears from the museum's collections tell the story of the birth of this toy in 1920 in Germany and the United States, as well as its transformations and successes. Since the first models made from mohair and wooden straw, which were heavy and rigid, the teddy bear has become more flexible and softer. He now comes in bright or pastel colours, making him the ideal cuddly toy. He reigns over an entire menagerie of stuffed animals, as well as works of children's fiction, thanks to figures like Winnie the Pooh, Mishka the Bear, and Paddington.

Nowadays, while children abandon their toys at a younger and younger age, teddy bears have retained their allure thanks to this symbolic charge, the artists inspired by them, and the adults who keep them into adulthood. Staying close to one's childhood companions is no longer a sign of immaturity but allows one to cultivate the part of childhood that lies within us all, giving voice to our spontaneity and creativity.

Far from the ferocious demigod that he once was, the bear has become—particularly in its polar version—the symbol of climate change and nature under threat. The various actions carried out to save the species, and the debates generated, show that the bear has never been, and never will be, an animal like any other.



Poster —  
*Jouets, Étrennes, (Toys, Gifts)*,  
Raymond de la Nézière, circa 1925,  
© Les Arts Décoratifs

Steiff —  
*Bear*  
1910-1912  
© Les Arts Décoratifs / Jean Tholance

# Useful Information

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## — Press contacts

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## — Les Arts Décoratifs

**The not-for-profit organization  
Les Arts Décoratifs brings together  
the Musée des Arts Décoratifs,  
the Musée Nissim de Camondo,  
the Camondo School, the Ateliers  
du Carrousel, and the Library.**

Johannes Huth, President  
Sylvie Corréard, Chief executive  
officer  
Christine Macel, Director  
of Museums, Deputy chief  
executive officer

## — Musée des Arts Décoratifs

107 rue de Rivoli, 75001 Paris  
+33 (0) 1 44 55 57 50  
Métro: Palais-Royal, Pyramides,  
Tuileries

### Hours

Permanent collections:  
→ Tuesday to Sunday, 11 am – 6 pm  
Temporary exhibitions:  
→ Tuesday and Wednesday,  
11 am–6 pm  
→ Open late on Thursdays until 9 pm

### Admission

→ General admission: €15  
→ Concession: €10  
→ Free for under 26

## — Musée Nissim de Camondo

63 rue de Monceau, 75008 Paris  
+33 (0) 1 53 89 06 40

### Hours

Open 10 am – 5:30 pm  
Closed Monday and Tuesday

### Admission

→ General admission: €13  
→ Concession: €9  
→ Free for under 26

## — Library

111 rue de Rivoli, 75001 Paris  
+33 (0) 1 44 55 59 36  
Open Monday 1 pm – 6 pm  
and Tuesday to Friday 10 am – 6 pm

## — Publications and images

107 rue de Rivoli, 75001 Paris  
+33 (0) 1 44 55 57 68

## — Visitor engagement

### → Activities for individuals

Reservation via the online ticketing

### → Activities for groups

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

### → Conferences, round tables and colloquiums

Reservation via the online ticketing  
conference@madparis.fr  
+33 (0) 1 44 55 59 26

## — École Camondo

266 boulevard Raspail, 75014 Paris  
+33 (0) 1 43 35 44 28

## — Ateliers du Carrousel

107 rue de Rivoli, 75001 Paris  
266 boulevard Raspail, 75014 Paris  
63 rue de Monceau, 75008 Paris  
+33 (0) 1 44 55 59 02

## — Bookshop & Gift Store

105 rue de Rivoli, 75001 Paris  
+33 (0) 1 42 60 64 94  
Open 11 am – 18:30 pm  
Open late on Thursdays until 9 pm  
Closed Monday

## — Loulou Restaurant

107 rue de Rivoli, 75001 Paris  
or access via the Carrousel gardens  
Open daily 12 pm – 2:30 pm  
and 7 pm – 11 pm  
+33 (0) 1 42 60 41 96

## — Le Camondo Restaurant

61 bis rue de Monceau, 75008 Paris  
Open Tuesday to Saturday from  
noon to midnight and Sunday during  
the day  
+33 (0) 1 45 63 40 40

## — Internet and social media

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