2026
Exhibition Program

Musée des Arts décoratifs
107 rue de Rivoli, Paris 1er

Paul Poiret. La mode est une fête
June 25, 2025 → January 11, 2026

1925-2025. Cent ans d'Art déco
October 22, 2025 → April 26, 2026

Guénaëlle de Carbonnières. Dans le creux des images
Focus Exhibition
October 29, 2025 → February 1 2026

Une journée au XVIIIe siècle, chronique d'un hôtel particulier
February 18 → July 5, 2026

Le langage des murs. Estampages de la Chine à Notre-Dame
Focus Exhibition
March 18 → June 28, 2026

La mode en majesté,
haute couture et tradition à la cour de Thaïlande
May 13 → November 1, 2026

Marion Delarue, créatrice de bijoux
Focus Exhibition
September → Early December 2026

Rafael Pavarotti, photographe
October 2, 2026 → May 2, 2027

Look. 40 ans de mode au musée
September 30, 2026 → April 4, 2027

MUSÉE DES ARTS DÉCORATIFS

Paul Poiret.
La mode est une fête

—

June 25, 2025 → January 11, 2026
Christine & Stephen A. Schwarzman galleries, levels 1 & 2 – Rivoli

Curator: Marie-Sophie Carron de la Carrière, curator in charge of the fashion and textile collections 1800-1946.
Assisted by Marie-Pierre Ribère, assistant curator for fashion and textile collections

The Musée des Arts Décoratifs presents the first monograph dedicated to Paul Poiret (1879–1944), an emblematic figure of Parisian haute couture in the early 20th century. Well known for freeing women from corsets by introducing fluid silhouettes and vibrant colors into his designs, Poiret revolutionized fashion history. The exhibition "Paul Poiret: Fashion is a Feast" offers an immersive experience into his creative universe, exploring his boldness and artistic power through fashion, decorative arts, perfumery, celebrations, and even gastronomy, in relation to the vibrant cultural context of the early 20th century.
Showcasing the lasting influence of his work on contemporary designers, the exhibition captivates the visitors through an immersive experience, a selection of objects, documents, and personal testimonies.
Becoming a couturier in 1903, Paul Poiret developed a bespoke lifestyle for a wealthy and cultured clientele eager for innovation. Following the example of his mentor, couturier Jacques Doucet, he assembled a personal collection of works by contemporary artists, some of whom were his friends—from Matisse to Picasso, as well as Brancusi, Van Dongen, and Dunoyer de Segonzac. Poiret transformed fashion by simplifying silhouettes and introducing structural changes, such as low waistlines beneath the bust, often adorned with grosgrain ribbons. His bold, vibrant color palette, inspired by Fauvism and Orientalism, reflects his innovative spirit.
The exhibition relies on the collections of the Musée des Arts Décoratifs—including fashion, textiles, furniture, drawings, photographs, illustrations, and posters—along with prestigious loans. It explores the various themes that marked Paul Poiret's life and work, from his fascination with the Ballets Russes to his artistic collaborations with Raoul Dufy, as well as the 1925 International Exhibition of Modern Decorative and Industrial Arts and his enduring stylistic influence.





Paul Iribe —
The Dresses of Paul Poiret Narrated by Paul Iribe
1908
Album, plate nº. 3
© Les Arts Décoratifs

Paul Poiret —
Joséphine evening dress
1907
© Les Arts Décoratifs / Christophe Dellière







Pierre Chareau —
Study in the private apartments of a French Embassy at the 1925 International Exposition
1924-1925
© Les Arts Décoratifs

André Groult —
Chiffonnier
1925
© ADAGP, Paris / Les Arts Décoratifs / Jean Tholance

Jacques-Émile Ruhlmann —
État rectangle cabinet
Circa 1922-1923
© Les Arts Décoratifs / Jean Tholance

1925-2025. Cent ans d'Art déco

—

October 22, 2025 → April 26, 2026
Nave / level 2 – Tuileries / level 3 – Marsan + Rivoli

General curator: Bénédicte Gady, museum director.
Curator: Anne Monier Vanryb, curator in charge of the 1910-1960 collections
Associated curator: Mathieu Rousset-Perrier, curator in charge of Middle Ages / Renaissance and jewelry collections.
Jean-Luc Olivié, head curator in charge of glass collections

In 1925, the International exhibition of modern decorative and industrial arts marked the peak of Art Deco. Designers, manufacturers, magazines, department stores, artists, and even foreign nations competed fiercely to occupy Parisian buildings or erect temporary structures to showcase their latest creations. From October 22, 2025, to April 26, 2026, the Musée des Arts Décoratifs celebrates the centenary of this major style and its success with a contemporary scenography.
An aesthetic and artistic trend that emerged before World War I, Art Deco flourished in the 1920s, coinciding with the rise of a new lifestyle. Speed, movement, and freedom became the guiding principles of society, breaking with previous decades. At its peak, Art Deco was neither theorized nor formalized. The term itself only appeared in the 1960s and 1970s and refers to a wide variety of creations. Protean and elusive, Art Deco ultimately represents a combination of forms, motifs, materials, and techniques used by designers in the 1920s and 1930s, a movement capable of capturing the spirit of "Années folles."
Modern in their forms, Art Deco furnitures and objects used the most precious craftsmanship and remained accessible only to the wealthy, without concern for mass production. The exhibition aims to celebrate the movement in all its aspects and contradictions. Through a series of point of views, it covers Art Deco's multiple incarnations—from its beginnings in the 1910s to contemporary reinterpretations, including its rediscovery in 1971.
The numerous masterpieces from the museum's Art Deco collection, the largest in the world, will be exposed featuring pieces such as Groult's chiffonier, the elegant pieces by Jacques-Émile Ruhlmann, and the desk-library from the French Embassy by Pierre Chareau, reinstalled for this anniversary. The exhibition follows the frantic rythm and desire for freedom of the "Années folles," where contemporary creations, inspired by this movement also finds its rightful place place.

Guénaëlle de Carbonnières. Dans le creux des images

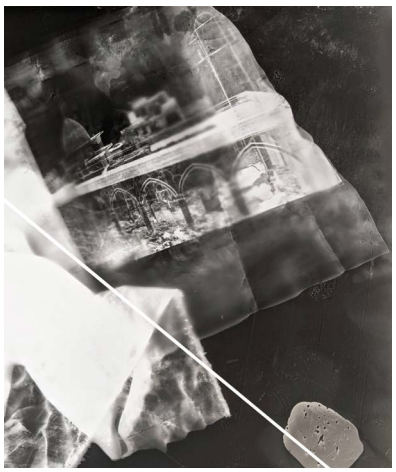
—

Focus Exhibition
October 29, 2025 → February 1, 2026
Drawing, Wallpaper and Photography Department, level 5 – Tuileries

Curator: Sébastien Quéquet, curator in charge of the Photography collections

The Musée des Arts Décoratifs presents the photographic work of Guénaëlle de Carbonnières from October 29, 2025, to February 1, 2026, in the Drawing, Wallpaper and Photography Department. Her work revolves around collective memory, especially through the use of archaeological and architectural images. For the first time, she immerses herself in the museum's photographic collections to uncover and reveal hidden stories, much like an excavation site.
Fascinated by the photographer Franck de Villecholle (1816–1906) and his "Conte de fées" album, in which he sticked prints documenting the destructions of the Commune, she explores the multiple graphic expressions of these works: collages, tears, glue marks, traces of use, overlays, and accidents. Her original work resonates with these images, navigating the space between archival and aesthetic imagery, between historical documents and the picture book.
Guénaëlle de Carbonnières (b. 1986, Paris) was initially trained in philosophy and holds an agrégation in Fine Arts. Her work has been presented at fairs including Unseen (Amsterdam), Paris Photo, and Art Paris, as well as at MAPRAA, L'Attrape-Couleurs, and the Renaud Foundation (Lyon), at La Résidence (Dompierre-sur-Besbre), and at CAP – Centre d'art (Saint-Fons), in dialogue with the Lyon Biennale. She is represented by Galerie Françoise Besson in Lyon and Galerie Binome in Paris.





Franck de Villecholle —
Ruins of the Chateau de Saint-Cloud
1871
Albumen print
© Les Arts Décoratifs

Guénaëlle de Carbonnières —
Stones, folds
Veiled Time series
2023
Fragmented photogram on RC paper
© Guénaëlle de Carbonnières, courtesy galerie Binome



Une journée au XVIIIe siècle, chronique d'un hôtel particulier

—

February 18 → July 5 2026
Gallery level 3 – Rivoli

Curators: Ariane James-Sarazin, General Curator of Heritage in charge of 17th- and 18th-century collections and the Nissim de Camondo collection
Sophie Motsch, Curatorial Assistant



The Musée des Arts Décoratifs invites visitors to step into the intimate world of an 18th-century aristocratic townhouse from February 18 to July 5, 2026. From its residents to masters and servants, and even their pets, the immersive exhibition *Une journée au XVIIIe siècle, chronique d'un hôtel particulier* dives visitors through a day under the reign of Louis XVI.
With a scenography by FREAKS architecture that is alive, auditory, and olfactory—engaging all the senses and following a narrative thread—the visitor is invited to wander from room to room, as if a close friend or privileged guest of the family.
Featuring over 500 original objects, mainly from the Musée des Arts Décoratifs collections, showcasing their full diversity—woodwork, furniture, ceramics, silverware, painting, sculpture, graphic arts, textiles and fashion, toys, jewelry, glass, wallpapers, and more—the exhibition brings to life a universe of refinement and comfort. It explores the townhouse's urban context, spatial layout, interior design, daily functioning, and the everyday activities of its owners.
From morning toilette to evening games in elegant company, from the splendor of a French-style dinner to the gentle harmonies of a salon concert or the witty pleasures of conversation during a garden stroll, daily life is presented from dawn to dusk, with each room reimagined to correspond to a specific moment of the day.



The Morning Routine —
Niklas Lafrensen, called Nicolas Lavreince (1737–1807)
Paris, circa 1774–1791

Pug Dog and Puppy —
Meissen Manufacture after a model by Johann Joachim Kändler (1706–1775)
Circa 1745

Robe à l'anglaise —
France, 1780–1785
© Les Arts Décoratifs / Christophe Dellière

Le langage des murs. Estampages de la Chine à Notre-Dame

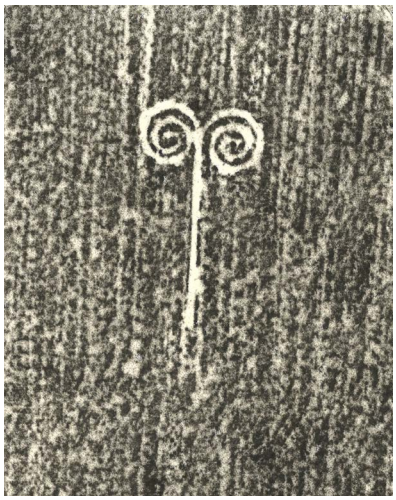
—

Focus Exhibition
March 18 → June 28, 2026
Drawing, Wallpaper and Photography Department, level 5 – Tuileries

Curator: Béatrice Quette, Curator in charge of Asian collections
Conservation-Restorers: Valentine Dubard de Gaillarbois and Cécile Huguet-Broquet
Special Guests: Santiago Hardy, rope access technician on the Notre-Dame de Paris restoration project

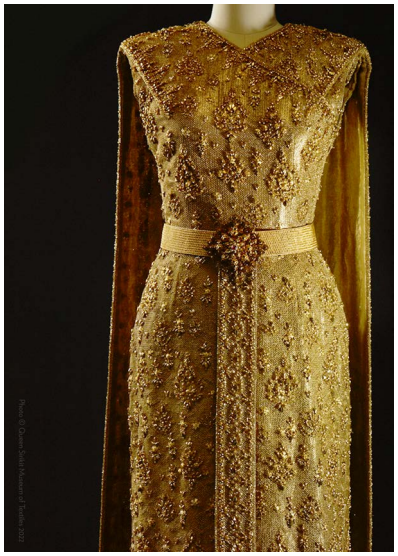
From March 18 to June 28, 2026, the Musée des Arts Décoratifs presents *Le langage des murs. Estampages de la Chine à Notre-Dame,* the fourth focus exhibition in the Drawing, Wallpaper and Photography Department, coinciding with the Salon du Dessin and Printemps Asiatique.
Featuring around one hundred works—including ancient and contemporary rubbings, drawings, and technical tools—the exhibition showcases the art of stone rubbing through a unique selection of the museum's Chinese and French collections. On that occasion, the museum invites Santiago Hardy, a steepljack, and Delphine Syvilay, then research engineer at the Laboratory for Research on Historic Monuments (LRMH), to present for the first time the marks of the stonemasons and the stamped graffiti uncovered during the restoration of Notre-Dame de Paris.
Born in China around the beginning of the Common Era, the rubbing technique allows the impression of a carved or engraved motif or text to be taken using paper and ink. Late 19th-century rubbings of Chinese bas-reliefs, tomb walls, Buddhist caves, and steles demonstrate the fascination of early 20th-century travelers and the enduring vitality of the practice in China.
In France, the works on display reveal both a memorial practice and a workshop method, or documentation for publication, as seen in rubbings by Émile-Auguste Reiber of Chinese bronzes or by Eugène Grasset of bookbindings. Jean Dubuffet's inventions reflect the artist interest in embossing and affirm its aesthetic significance.
This technique, which faithfully reproduces the relief and scale of objects with precision and poetry, found an unexpected revival during the reconstruction of Notre-Dame de Paris. The inventory and rubbing project of the cathedral's lapidary signs and graffiti, initiated by Santiago Hardy and Delphine Syvilay, was supported by the Notre-Dame scientific restoration team and the public body overseeing the cathedral's restoration.





China, Qing Dynasty (1644-1912), late 19th century —
Base of a statue representing a Buddhist procession, rubbed on-site
China, Northern Wei Dynasty (386-534), 525
Rubbing executed in the late 19th – early 20th century

Rubbing of a lapidary mark made on-site at Notre-Dame de Paris by Santiago Hardy and Delphine Syvilay



La mode en majesté, haute couture et tradition à la cour de Thaïlande

—

May 13 → November 1, 2026
Christine & Stephen A. Schwarzman galleries, level 2 – Rivoli

Curators: Béatrice Quette, Curator in charge of Asian Collections
Conservation team of the Queen Sirikit Museum of Textiles in collaboration with SACIT (Sustainable and Craft Institute of Thailand)



Evening Dress —
Pierre Balmain
Paris, 1960
Collection of Her Majesty Queen Sirikit, Queen Sirikit Museum of Textiles (QSMT)

Variation of the Thai Dusit Court Dress with Double Shoulder Fabric —
Erik Mortensen for Maison Balmain
Paris, 1985
Collection of Her Majesty Queen Sirikit, Queen Sirikit Museum of Textiles (QSMT)

The Musée des Arts Décoratifs presents a unique exhibition on the clothing evolution at the Thai court, featuring pieces from the royal collection. Gathering more than a hundred exceptional garments and accessories, the exhibition showcases the royal wardrobes, highlighting the eight traditional Thai costume formats designed by Her Majesty Queen Sirikit in collaboration with a team of historians and local Thai designers.
The exhibition also emphasizes the unique history of cultural and artistic dialogue, marked by over thirty years of collaboration between Queen Sirikit and fashion designer Pierre Balmain, later continued with the Balmain and Lesage houses.
Organized in collaboration with the Queen Sirikit Museum of Textiles in Thailand and SACIT (Sustainable and Craft Institute of Thailand), the exhibition coincides with the celebrations of the 170th and 340th anniversaries of diplomatic relations between France and Thailand (formerly the Kingdom of Siam).
Since the 1960s, Queen Sirikit has maintained close relationships with major French and European fashion houses. Passionate about fashion, she played a central role in modernizing court attire, presenting her creations during official trips with King Rama IX. With Pierre Balmain's assistance, she reinvented Thai royal elegance, preserving its heritage while giving it international appeal.
This exhibition presents a selection of pieces from the royal family's wardrobes and offers a unique insight into the rich Thai craft traditions in textiles, jewelry, and accessories. Committed to the preservation of tradition, Queen Sirikit worked tirelessly to protect her country's textile arts and crafts, leading to the creation of the SUPPORT Foundation. Today, the Foundation is under the patronage of Queen Suthida, who continues to defend and expand its mission, while her granddaughter, Princess Sirivannavari, perpetuates this legacy as a fashion designer, supporting a new generation of Thai creators, encouraging contemporary innovation, and promoting the use of traditional textiles.
Visitors are invited to discover the exceptional diversity and beauty of Thai silk fabrics and court costumes, witnesses to a unique family and cultural history as well as fruitful exchanges between France and Thailand.

Marion Delarue, créatrice de bijoux

—

Focus Exhibition
September → Early December 2026
Drawing, Wallpaper and Photography Department, level 5 – Tuileries

Curator: Mathieu Rousset-Perrier, Curator of Heritage in charge of Medieval–Renaissance Collections, Jewelry

In autumn 2026, the Musée des Arts Décoratifs will present Marion Delarue's creations in the Drawing, Wallpaper and Photography Department, the result of the artist's residency at the museum.
Marion Delarue focuses on a universe inspired by ceremonial adornment, constantly interrogating the body through her work. Her pieces continually question the notion of wearability, blurring the lines between authenticity and imitation, nature and artifice, while exploring themes of sham and metamorphosis. Passionate about traditional Asian techniques and body-related objects, she creates ornaments from a wide variety of materials, including feathers, mother-of-pearl, porcelain, glass, and lacquer.
Deeply inspired by the *tian-ts'ui* technique, an ancient Chinese art form that incorporates delicate panels of marquetery and kingfisher feathers into jewelry, Marion Delarue spent three months studying the museum's collections and collaborating with museum staff—curators, restorers, and scientists—to conceive new works.
Graduated from the École Supérieure des Arts Décoratifs du Rhin, Marion Delarue (b. 1986, France) has received several prestigious awards, including the First Prize at the European Triennale of Contemporary Jewelry (2017), the Talente Award (2019, Germany), and the Winner Award of the Cheongju International Craft Competition (2019, South Korea). She has also been an artist-in-residence in China, Korea, and Japan, notably at Villa Kujoyama in Kyoto. She currently lives and works in the Perche Regional Natural Park.





Parrot Devotee Brooch 6 — Marion Delarue (b. 1986) 2018

Parrot Devotee Brooch 9 — Marion Delarue (b. 1986) 2021





Rafael Pavarotti —
Anok Yai in the *Douche* Dress, Chloé
by Karl Lagerfeld (1983)
Vogue US, May 2023

Rafael Pavarotti —
Nyaueth Riam and Mamuor Awak
in Bottega Veneta Outfits,
by Matthieu Blazy (2022)
Vogue, September 2022

Rafael Pavarotti, photographe

—

October 2, 2026 → May 2, 2027
Gallery level 2 – Tuileries

Curator: Sébastien Quéquet, Curatorial Assistant in charge of Photographic Collections

For the first time in France, the Musée des Arts Décoratifs presents the work of Brazilian photographer Rafael Pavarotti from October 2, 2026, to May 2, 2027. The exhibition showcases over 200 prints, juxtaposed with photographs from the museum's collection, from the iconic fashion magazine covers to portraits of international pop culture stars such as Rihanna, Harry Styles, and Beyoncé, as well as campaigns he has created for major fashion houses. His work is characterized by a vibrant, powerful style, producing striking and unique images.
Born in 1993 in Pará, within the Amazon rainforest, Pavarotti's personal history resonates throughout his photographic approach. Strong women in his family, the bright, colorful dishware of his grandmother, and the natural environment of his childhood are central sources of inspiration.
Pavarotti taught himself photography at the age of 12, initially borrowing his father's camera. Four years later, drawn to fashion photography, he moved to Rio de Janeiro, then São Paulo and London, before settling in Paris.
He has produced numerous editorials for prestigious fashion magazines, including *Vogue, i-D, Acne Paper,* and the *New York Times.* His photographic style has become influential in the fashion world, shaping campaigns for houses such as Dior, Balmain, Maison Margiela, Ferragamo, and Off White.
In February 2022, he gained international attention with the British *Vogue* cover *As the World Turns,* featuring seven Black models. Of afro-Indigenous descent, Rafael Pavarotti emphasizes his desire to work for future generations by creating designs that allows children to see themselves and envision their future, regardless of their skin color. Through highlighting underrepresented bodies in fashion, his work interrogates the political and social dimensions of the industry.
His photographs, often colorful, powerful, and infused with pop or surrealist elements, tell stories: his own, as well as those of the models, whose memories and ideas he draws upon.

Look.
40 ans de mode au musée

—

30 September 2026 → 4 April 2027
Nave / level 0 – Rivoli

General curator: Bénédicte Gady, museum director.
Curator: Sophie Lemahieu, curator in charge of fashion and textile collections after 1947

The Musée des Arts Décoratifs celebrates the 40th anniversary of the creation of the Museum of Fashion within its walls through 40 iconic silhouettes. The major exhibition *Look. 40 ans de mode au musée* reveals the know-how handwork of fashion, which, from the sewing studios to the museum's backstage, transform garments into works of art.
The exhibition invites visitors to follow the two lives of a garment, before and after it enters the collection. From the initial sketch to the runway, through fashion photography, from the museum's storage to public display, it unveils the stages of creation, conservation, and restoration that bring this exceptional heritage to life. Visitors can discover the beauty of the works and objects that contribute to the making of a fashion piece: drawings, embroidery samples, patterns, and model deposits. Elevated by photography and worn by increasly famous models, garments become the stars of runway shows now conceived as true artistic performances.
An immersion behind the scenes of the museum highlights the spaces and skills of the artisans who document, store, restore, and mocks up an heritage meant to be transmitted to future generations. Enriched by the extraordinary collections of the Union Française des Arts du Costume (Ufac) and the generous donations of numerous designers, these collections are made accessible to contemporary audiences through major exhibitions.
Forty iconic silhouettes, displayed in the museum's nef, take visitors on a journey through four decades of exhibitions that have contributed to the sacralization of fashion. From *Moments de mode* to *Christian Dior, couturier du rêve* and *The Surreal Worlds of Elsa Schiaparelli,* from *Jouer la lumière* to *La Mécanique des dessous,* they illustrate the museum's diverse approaches, celebrating both haute couture masterpieces and emerging designs, while exploring the social and cultural role of clothing.
Through this original exhibition, the Musée des Arts Décoratifs celebrates simultaneously the anniversary of the Museum of Fashion, the rich collections of Ufac, and forty years of dialogue between creation, heritage, and society. In charge of the national fashion collections, the museum reaffirms its mission: to preserve, transmit, and promote fashion as a living art.





Madeleine Vionnet, 1938 —
Presented at the exhibition *Madeleine Vionnet* (2009)
© Les Arts Décoratifs / Jean Tholance

Azzedine Alaïa, 1989 —
Presented at the exhibitions *Our 1980s* (1990) and *Geometry* (1997)
© Les Arts Décoratifs / Jean Tholance

Useful information

— Press contacts
Isabelle Mendoza
Guillaume Del Rio
+ 33 (0) 1 44 55 58 78
presse@madparis.fr

— 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.
Lionel Sauvage, President
Sophie-Justine Lieber, Chief Executive Officer
Camille Herody, Deputy Chief Executive Officer
Bénédicte Gady, Museum Director, 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
Opening hours
→ Tuesday to Friday, 11 am – 6 pm
→ Open late in temporary exhibition 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
Opening hours
Closed from August 4, 2024 through 2027

— Library
111 rue de Rivoli, 75001 Paris
+33 (0) 1 44 55 59 36
Open Monday 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
madparis.fr
facebook.com/madparis
instagram.com/madparis