

MAAM

fashion jewelry design

Musée des Arts Décoratifs
3 April to 10 November 2024



UK



Welcome to the Musée des Arts Décoratifs and the exhibition “Fashion Jewelry Design”. Enjoy your visit!

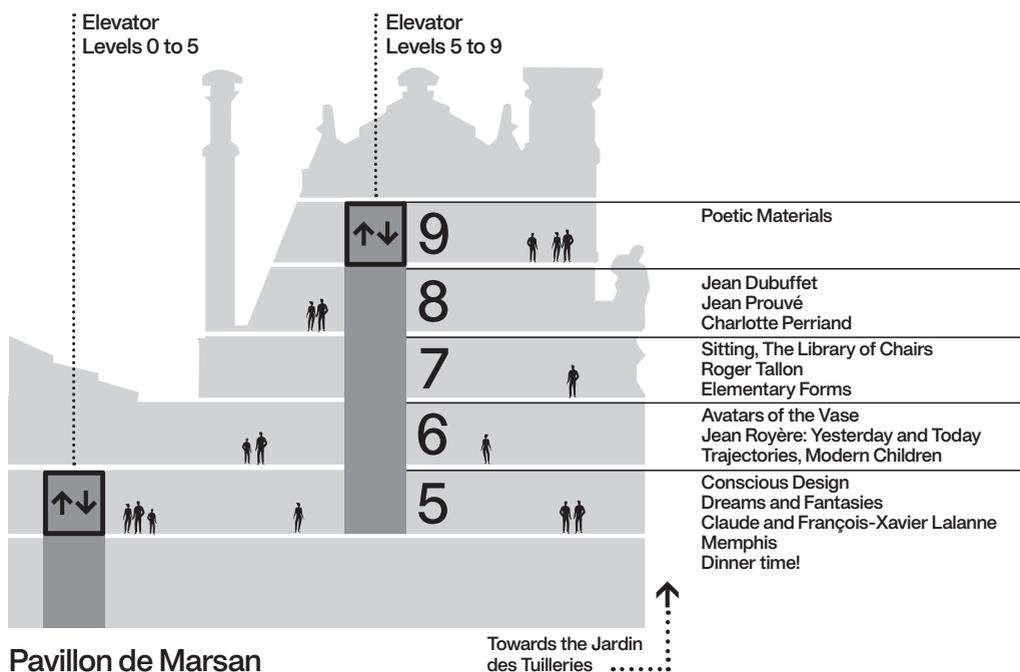
For the first time, the contemporary design galleries in the Marsan pavilion also host pieces from the museum’s fashion and jewelry collections. Some thirty haute couture and prêt-à-porter creations, as well as about a hundred accessories and jewelry pieces, resonate with nearly 400 works of decorative art and design, their formal and conceptual affinities suggesting corresponding inspirations.

Shedding new light on these collections, this exhibit invites visitors on a perceptive and poetic journey through the intersection of these different fields of creation.

The modern and contemporary display at the Musée des Arts Décoratifs is one of the most important exhibits dedicated to design in Europe. Spanning from the post-war period to the present day, it presents works by creative icons from Charlotte Perriand to François-Xavier and Claude Lalanne, as well as emerging contemporary designers. It also reflects the diversity of creative sources, embracing a pluralist geographical scope. The constant exchanges between design and the other creative professions are finally participating in this unique presentation.



The chevrons will guide you through the display from the 5th to the 9th floor of the Marsan pavilion.



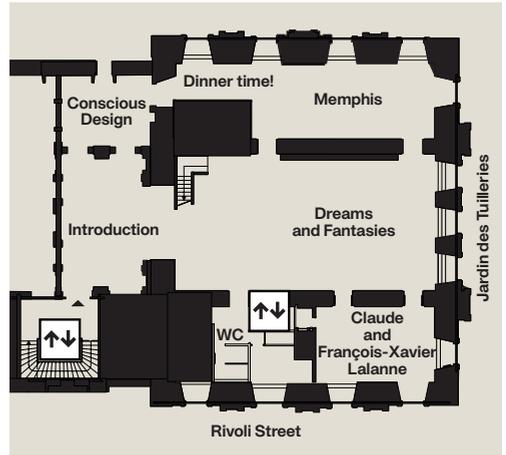
RECYCLE ME!

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

Level 5



Jean Després (1889–1980)
Brooch
Avallon, 1937
Silver, vermillion, onyx
Melissa Gabardi bequest, 2023
© Les Arts Décoratifs / Christophe Dellière



Introductory Gallery

In this introductory gallery, we find works evoking the golden age of Streamlining in American design —also known as Style Paquebot (“Ocean Liner Style”)—characterised by an aesthetic derived from aeronautics. This style has its origins in France with Art Deco, represented here by jewelry pieces by Jean Després inspired by gearwheels and motor components. The industrial aesthetic of the 1930s would endure into the 21st century: a furniture piece by Marc Newson, the contemporary twin of a chiffonnier by André Groult, has the luster of a riveted fuselage. The mythology of America also inspired the luxury of Olivier Rousteing’s first collection for Balmain, through his fascination with Las Vegas.



Marc Newson
(born 1963, Australia),
active in England
Pod of Drawers
Prototype 1987,
realisation 1999
Aluminum sheets riveted
on wood, fiberglass
Acquired from the artist thanks
to the patronage of Fabergé, 1999
© Les Arts Décoratifs

**Balmain by
Olivier Rousteing**
Jacket and short
bustier-dress ensemble
Ready-to-wear, spring/
summer 2012
Twill embroidered with
gold thread, tubes, beads,
and rhinestones
Donated by Maison Balmain Paris, 2023
© Les Arts Décoratifs / Christophe Dellière



»»»Level 5

Conscious Design

This gallery showcases a new awareness of the necessity to redefine how objects are designed, fabricated, distributed and used in the face of climate change and ecological crisis. In response to the problems of overconsumption and the depletion of natural resources, designers in the fashion, jewelry and design worlds are reevaluating their practice and exploring the possibilities of recycling and upcycling. A look by Andrea Crews created from customised second-hand clothes illustrates this post-industrial aesthetic. It is juxtaposed with necklaces by Verena Sieber-Fuchs and Lisa Walker, as well as furniture and vases also constructed from reclaimed materials.



Jeanne Vicérial

Mue n°2

2022

“Tricotissage”

of recycled polyester

Acquired thanks to the support

of Susan Bloomberg, 2023

© Les Arts Décoratifs/Christophe Dellière

© Adagp, Paris, 2024

Memphis

Memphis is a group created in Milan in the winter of 1980 by Ettore Sottsass, along with several young designers. They borrowed their name from Bob Dylan's song, *The Memphis Blues Again*. Memphis brought about a major renewal in design: forms, scale, materials and colors were radically reimagined, according to a vocabulary explored twenty years prior by Ettore Sottsass in a series of jewelry. Memphis furniture and vases embrace a geometric, playful character. Graphic clarity, chromatic impact and strong contrast make these creations quasi-signs, or even totems. In this gallery, the interconnected forms and motifs that characterise the Memphis style respond to Fred Sathal's composite and shamanic inspiration.



Andrea Crews

by Maroussia Rebecq

Unisex ensemble,

Pelote sweater,

Taubira jeans and hat

2008, 2011 and 2022

Mesh of fabric strips, screen

and transfer-printed denim

canvas, knitted acrylic

appliqué with adhesive

and laces

Donated by Maroussia Rebecq, 2023

© Les Arts Décoratifs/Christophe Dellière

Dreams and Fantasies

Dreams, fantasies and references to an imagined past are a powerful impetus for creation in design, fashion and jewelry alike. In the 1940s–1960s, decorators such as Emilio Terry and Janine Janet, and jewelry designers including Roger Jean-Pierre, produced interior décor and costume jewelry that were often hard to categorise. Their style is the material expression of a fertile imagination, tinged with surrealism. In the early 21st century, this theatricality has been reinvigorated. Combining human, animal and vegetal forms, these fantastical designs border on the baroque, sometimes with sacred leanings. *Icône*, a wedding dress by Stéphane Rolland inspired by Our Lady of Aparecida, is shown alongside a furniture piece by the Campana Brothers, evoking the Latin fervour of a mixed culture.



Ettore Sottsass

(1917–2007)

Necklace

Italy, 1961

Gold, coral, ivory

Loaned by the MNAM

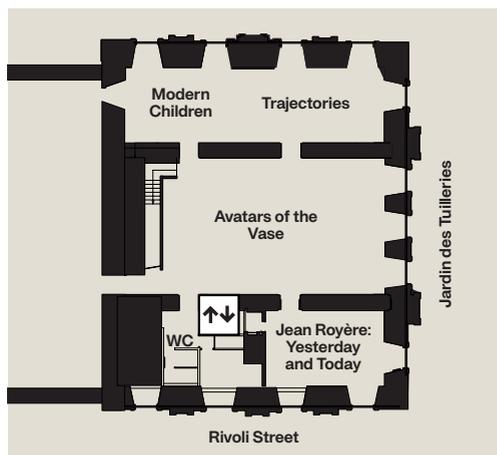
© Les Arts Décoratifs/

Jean Tholance

© erede Ettore Sottsass,

ADAGP, Paris, 2024

Level 6



Carlier Makigawa
 (born 1952)
 Necklace
 Australia, 2007
 Blanched silver
 Donated by Diana Morgan, 2008
 © Les Arts Décoratifs/Jean Tholance



Rochas by Olivier Theyskens
 Evening ensemble
 Bolero and long dress
 Ready-to-wear,
 autumn/winter 2003
 Crafted from silk
 and mohair appliqué
 with Chantilly lace
 Donated by Rochas, 2007
 © Les Arts Décoratifs



Avatars of the Vase

What is a vase? An object used to present a bouquet of flowers? In the collective imagination, we have different associations, including Greek vases and canopic vases. Artists, craftspeople, designers and architects create vases intended for manufacture, as well as experimental pieces, or rare and precious objects with purely decorative or poetic value. Issey Miyake's dress is like a refreshing spring in the middle of the collection. Printed with a graphic composition based on Jean-Dominique Ingres' famous painting *La Source*, this allegory reminds us that the vase can be an attribute of classical femininity, which we perceive in a new light through Miyake's creation. The vase also appears as a motif in jewelry by Carlier Makigawa.

Jean Royère: Yesterday and Today

Created in 1947, the *Boule* or *Banane* sofa is Jean Royère's most emblematic work. Its organic contours, without any apparent structure, illustrate the designer's exploration of free forms, which he applied equally to furniture, carpets and light fixtures. Responding here to Royère's voluptuous rounded form, we find the solid gold boxes that Jean Schlumberger, another major figure in the international luxury scene, designed for Tiffany's. Design and fashion in the post-war period also bore witness to a taste for very rounded forms. In 1945, Marcel Rochas launched the *guêpière*, a woman's undergarment related to the corset, which sculpts a silhouette defined by curves and counter-curves. Olivier Theyskens for Rochas and Rei Kawakubo respond to this legacy with form-fitting and expansive dresses.

»»Level 6

Trajectories

This gallery explores the international trajectories of designers who live and work between continents. Drawing their inspiration from different cultures, their works represent a fusion of traditional *savoir-faire*, design methodology and innovative technologies. Following several residencies in China, Japan, and Korea, Marion Delarue reinterprets lacquer techniques in her jewelry. Born in Taiwan and working in Melbourne, Yu-Fang Chi blends hand-weaving techniques and contemporary materials in her pendant *Inner Crease*. In 1994, Lamine Badian Kouyaté, founder of Xuly.Bêt, introduced wax print into a ready-to-wear line widely distributed by mail order. The history of wax print is the result of complex exchanges between Asia, Europe and Africa.



Marion Delarue

(born 1986)
Cracheh cervical collar
France, 2011
Ottchil natural
Korean lacquer,
synthetic rubber, gold
Acquired from the artist, 2014
© Les Arts Décoratifs/Jean Tholance

Jean-Charles de Castelbajac for Ajena

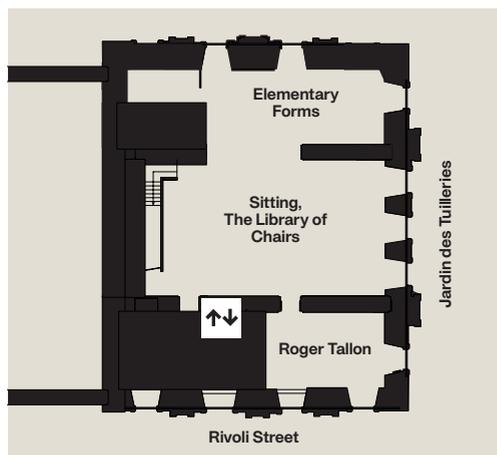
Bear
Serge
France, 1993
Donated by Jean-Charles
de Castelbajac, 1994
© Les Arts Décoratifs



Modern Children

As of the early 20th century, Modernist designers sought to improve children's daily lives by adopting evolving, functional forms. The world of children's design became a fertile field of exploration for rethinking the nature of playthings, furnishing and clothing. In the 1980s, Elisabeth de Senneville created sleep sacks and cozy jackets with lively and graphic prints inspired by Pop Art and the world of graffiti. Round forms and quilted jersey preserve the notion of comfort, emphasising the more cumbersome character of the child's silhouette, comparable to the form of their toys.

Level 7



Paco Rabanne
by Julien Dossena
Bodice and skirt ensemble
Ready-to-wear,
autumn/winter 2018
Metallic mesh,
plastic tabs and strips
Donated by the Département
Patrimoine & Archives -
Maison Paco Rabanne, 2023
© Les Arts Décoratifs/Christophe Dellière

Elementary Forms

Within the diversity of contemporary design, the search for elementary forms is a constant, and many designers refuse ornament in pursuit of the essential, or even the archetypal. At the turn of the millennium, this trend in design seems to respond to what we find in ready-to-wear, but it contrasts with the opulence that characterises the most visible haute couture, from the asceticism of Helmut Lang to the maximalism of John Galliano for Dior. This polarity is also reflected in jewelry, between independent designers and the grand jewelers of the Place Vendôme. Nevertheless, the variety of these creative expressions is often based on a formal rigor and erudite references, including the Bauhaus, Christian Dior's H-line silhouette, and jewelry from the Belle Epoque.

Sitting, The Library of Chairs

In 1968, the Musée des Arts Décoratifs presented the exhibition *Assises du siège contemporain* (Contemporary Seats), displaying the work of international designers and their research on the typology of the chair, including plastic monoblocs, inflatables, irruptions of color, soft forms and novel materials. At the same time, fashion was also exploring the use of aluminum, plastic and vinyl, contributing to the establishment of a global aesthetic. These experimental years continue to inspire designers today, including Julien Dossena at Rabanne and Nicolas di Felice at Courrèges.

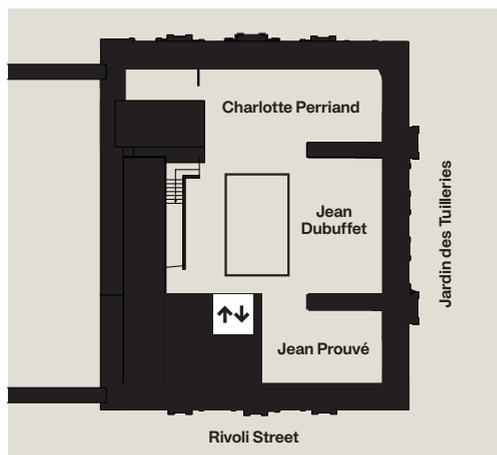
Roger Tallon, Moving Design

From the 1950s, Roger Tallon advocated for a global design language, from machine tools to table dressings and signage, and, from the 1970s, to transport. Jewelry and fashion designers in the 1960s–1970s also participated in this ideal of industrial modernity through a common vocabulary of materials and forms. The aluminum dresses by Paco Rabanne nevertheless recall that the couturier “exists to accomplish an experimental fashion gesture, which will inspire the feminine eternal in its aesthetic renewal.” In the same spirit, Claude Momiron, Costanza and Jacques Gautier create jewelry analogous to the “parade arms” made by the couturier.



Claude Momiron
(1939–2021)
“Mavro” necklace
France, 1969
Nickel silver, enamel
Donated by the artist, 1999
© Les Arts Décoratifs/Jean Tholance

»»» Level 8



Jean Dubuffet

L'Hourloupe is a series of works undertaken by Jean Dubuffet in 1962. The title makes assonant associations with the French words *hurler* (to howl), *hululer* (to hoot), *loup* (wolf), *Riquet à la Houppie* ("Riquet with the Tuft"), and the title of the book *Le Horla* ("The Horla") by Maupassant, inspired by mental turmoil. The artist, who originated the Art Brut movement, projected his characteristic motifs upon numerous media, notably a dress for the curator of his retrospective exhibition at the Guggenheim Museum in 1973. Is it a stage costume or a city dress? This garment is neither a fashion creation, nor a work of design. A proliferation of motifs covers it in a vision of outsized combinations, expressing jubilation, excess and derangement. Here, we see it in dialogue with the "raw" forms of Claude Boisselier Pozzo's jewelry.



Jean Dubuffet
Second City Dress
1973
Satin crêpe, hand painted
by Francine Brodard
with motifs characteristic
of the series *L'Hourloupe*
Donated by Margit Rowell, 2006
© Les Arts Décoratifs
© ADAGP, Paris, 2024

Jean Prouvé at the Cité Universitaire at Antony

This gallery reconstructs the interior of a room at the Jean Zay student residence in Antony, constructed in 1954–1955 by Eugène Beaudouin. Jean Prouvé adapted his furniture for the space (Compas beds, chairs, or desk) and designed a new model of seat in molded plywood: the Antony chair. In response to Jean Prouvé's formal rigor, we find a suit reminding us that this attire was still men's everyday uniform in the 1950s. Yet this creation by Hermès, entirely in suede, expresses a refinement that may already have been subversive. Recalling Prouvé's furniture through their pure forms, the jewelry pieces designed by Jean Garçon for Pierre Cardin also herald a liberation from social mores.

Jean Garçon (1928–2011)

Cœur féminin pendant
for Pierre Cardin
France, 20th c.

Silver

Donated by César
and Mathieu Garçon, 2022

© Les Arts Décoratifs/Christophe Dellière



Jean Lurçat (1892–1966)

Deux feuilles et trois médailles brooch
France, 1960–1966

Gold

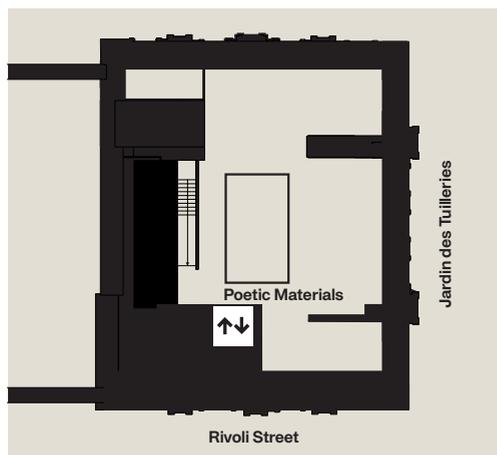
Donated by Mrs Jean Lurçat, 2003
© Les Arts Décoratifs /Jean Tholance
© Fondation Lurçat/Adagp, Paris, 2024

Charlotte Perriand: A New Art of Living

From the 1930s, Charlotte Perriand, Le Corbusier and the members of the Union des Artistes Modernes (UAM) championed a “decorative art without decoration” in which modern equipment would be synonymous with the embellishment of everyday life. Furniture participated in a rationally constructed ensemble, coexisting with elements of a different nature in the spirit of a “synthesis of the arts”.

In response to the sobriety of Charlotte Perriand, we find the fantasy and radiance of her contemporary and fellow UAM member, Jean Lurçat, with whom she collaborated on several occasions. The day dress placed in the dining room bears witness to the measured luxury of everyday refinement.

»»» Level 9



Poetic Materials

Often educated in schools of art, architecture and design, contemporary ceramics and glass artists nevertheless embrace the handcrafted aspect of their work. It develops out of a sculptural process. Surfaces, textures, luster and colors, made unique through firing or fusion, are at the heart of these complex mineral works' originality. Depending on the artist's approach to their craft, the materials bear the imprint of hand production or offer creative plays of light. Dresses for Lanvin by Alber Elbaz and a silhouette by Rick Owens also express this duality between the worlds of substance and transcendence. Similarly, the materiality of jewelry by Gilles Jonemann and Kiuru Inari responds to the flamboyant, even gothic, ornaments by Albert Duraz.



Lanvin by Alber Elbaz

(1961–2021)

Long evening dress
with a train

Ready-to-wear,
spring/summer 2008

Silk mousseline
overstitched and bordered
with ruching

Donated by Lanvin, 2011

© Les Arts Décoratifs/Jean Tholance

Design at the Musée des Arts Décoratifs

“What is Design?” This was the title of a seminal exhibition that took place at the Union Centrale des Arts Décoratifs—the former iteration of the current museum—in 1969. Since that time, this question has been a point of debate for the institution. “Is design an expression of art? Is design a craft with industrial ends? Does design imply the conception of products that are necessarily utilitarian?” These are some of the questions to which Joe Colombo, Charles and Ray Eames, Roger Tallon and others would respond.

These questions are still intensely debated today, and now extend into other domains: is the production of new artifacts compatible with the preservation of our environment and natural resources? How can we design objects that do not alienate users or producers, but rather offer them possibilities for emancipation?

Through the acquisition of socially and environmentally oriented designs, as well as its attention to digital technologies and the ways in which designers are revitalising craft and artisanal practices, the Musée des Arts Décoratifs translates the inflections and tensions of a field that is constantly being redefined.

The modern and contemporary collection continues on level 3, on the rue de Rivoli side.

Activities to help you discover the exhibition in a different way

INDIVIDUALS

(in French only)

GUIDED TOUR

Thursday, 6.30 PM to 8 PM.

Friday, 11.30 AM to 1PM

Saturday, 11.30 AM to 1 PM
and 3 PM to 4.30 PM.

WORKSHOP

AGES 7–10 AND 11-14

Metal jewellery

Wednesdays, 2.30 PM to 4.30 PM.

Tuesdays to Fridays during school holidays
from 10.30 AM to 12.30 PM
and/or from 2.30 pm to 4.30 pm.

GROUPS

Guided tours are available (in French or in English) to schools, activity centres, écoles supérieures, universities, associations and companies at the date and time of their choice.

**To book a guided tour: reservation@madparis.fr
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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:



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.

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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SOLO / DUO CARD

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 and the Musée Nissim de Camondo for one or two people. For more information, visit madparis.fr.

MUSÉE DES ARTS DÉCORATIFS

107 rue de Rivoli – 75001 Paris

(The entrance is located on the garden side)

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Late night Thursday 6 – 9 PM

Closed on Monday

Tickets on madparis.fr

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Late night Thursday 6 – 9 PM

Closed on Monday

LE LOULOU RESTAURANT

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Open daily from noon to 2 PM

and from 7PM to 11 PM

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Éric Pujalet-Plaà

Mathieu Rousset-Perrier

With contributions from
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and Karine Lacquement

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