

**PRESS RELEASE**

# 1925, QUAND L'ART DÉCO SÉDUIT LE MONDE (WHEN ART DÉCO DAZZLED THE WORLD)

**EXHIBITION FROM 16 OCTOBER 2013 TO 17 FEBRUARY 2014**

**CITÉ DE L'ARCHITECTURE & DU PATRIMOINE  
GALERIE DES EXPOSITIONS TEMPORAIRES  
1 PLACE DU TROCADÉRO | PARIS 16<sup>E</sup>**



Portrait de Sury Solidor, par Tamara de Lempicka, 1933, Château-musée de Cagnes-sur-Mer  
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Salon de l'Ambassade de France à Belgrade  
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With its sleek, powerful geometric lines, Art Déco style (1919-1940) stands out thanks to its lively appeal. Born of the impetus driving French artists such as architects Henri Sauvage, Robert Mallet-Stevens, Roger-Henri Expert and Pierre Patout, designers André Véra, Louis Süe, André Mare and Jacques-Émile Ruhlmann, fashion designers Paul Poiret and Jean Patou and sculptors Martel, Janniot and Sarrabezolles, it is the product of a vision shared by various artistic spheres.

La Cité de l'architecture & du patrimoine, housed by the last of the Art Déco masterpieces in architecture, the Palais de Chaillot, proudly presents the **first major retrospective in France to pay tribute to an aesthetic style enjoying universal appeal among designers and artists**, the lasting popularity of which reached its zenith at the 1925 *Exposition Internationale des Arts Décoratifs and Industriels Modernes* (International Exposition of Modern Decorative and Industrial Arts) in Paris. Singular aspects of Art Déco, in the form of furniture, mock-ups and blueprints, sculptures, paintings and *objets d'art*, will be showcased in a 1,100 sq.m exhibition area.



Henri Sauvage - Exposition Internationale des Arts Décoratifs and Industriels Modernes, Paris, 1925. Primavera Pavillon: a study for the main façade (1925) © Cité de l'architecture & du patrimoine

## THE EXHIBITION

The exhibition has been set up as a suite of sequences on themes striving to illustrate what lies behind Art Déco's international success and its influence in various forms of artistic expression.

It starts with a comparative study of differences and points in common with Art Nouveau using plans, mock-ups and photographs of Henri Sauvage's **Villa Majorelle** in Nancy and Robert Mallet-Stevens' **Villa Cavrois**. The exhibition then presents major French designers whose 1910–1919 output already bore distinctive Art Déco features: architects **Henri Sauvage** and **Auguste Perret**, designer **André Véra**, fashion designer **Paul Poiret** and interior designer **Jacques-Emile Ruhlmann**.

As from the Roaring Twenties, Art Déco developed against a backdrop of technological progress and modernity (aviation, the automotive industry, radio and silent film). Movement and speed inspired artists and architects with the building of the first Art Déco cinemas, such as the Louxor in 1921 (Henri Zipcy) and the Grand Rex in 1932 (Auguste Bluysen). Mentalities were evolving and personalities such as the painter Tamara de Lempicka, Charlotte Perriand, Kiki de Montparnasse, Louise Brooks, Coco Chanel, Joséphine Baker and Habib Benglia (the first African actor in French films) projecting this style and contributing to this new, open spirit.

Next comes a large sequence devoted to the 1925 **Exposition Internationale des Arts Décoratifs and Industriels Modernes**, the name of which led to the coining of the term «Art Déco». Set up on the Invalides esplanade in Paris, the 1925 exhibition featured pavilions of the French embassies and the Manufacture de Sèvres, others erected in honour of Parisian department stores, a Pavilion for tourism by **Robert Mallet-Stevens** and **Jacques-Émile Ruhlmann's** collector's Pavilion, built by **Pierre Patout** and fitted in collaboration with sculptors **Joseph Bernard** and **Alfred Janniot**, not forgetting the painter **Jean Dupas**.

Next comes a set of exhibits illustrating rebuilding in the aftermath of WWI and the development of Art Déco architecture in France, especially public buildings (airports, railway stations, hospitals and high schools) but also private villas and stores: **La Samaritaine in Paris (Henri Sauvage, 1933)**, the Carnegie library in Reims (Max Sainsaulieu, 1928), the Hôtel Plaza in Biarritz (Louis-Hippolyte Boileau, 1928), the Lens railway station (Urbain Cassan, 1926), **the Roubaix swimming pool** (Albert Baert, 1932) and the Bordeaux Labour Exchange (Jacques D'Welles, 1938).

Ocean liners built during the inter-war period, like the Ile de France (1926) and the Normandie (1932), were great ambassadors for Art Déco style. There is an area featuring **Normandie** photographs, portfolios and designs to conjure up its magic.

The last major section focusses on the **global resonance of this aesthetic movement**. Further to the huge success of the 1925 Paris exhibition, French architects, artists and designers were invited to demonstrate their talents in major cities all over the world. Alfred Janniot made the doors for the Rockefeller Center in New York, built by Wallace Harrison, who had studied at the Beaux-Arts (School of Fine Arts) in Paris. French artists were to wield their influence over others in Madrid, Brussels, Porto, Belgrade, Rio de Janeiro, São Paulo, Shanghai, Saigon, Tokyo and Chicago. These foreign artists were in turn to bring a local twist to Art Déco. Art Déco became popular, becoming the **first truly international of styles**.

### Exhibition curators

**Emmanuel Bréon**, Chief Conservator of Cultural Heritage, Director of the Department of Murals and Stained-glass Windows, Musée des Monuments français, at the Cité de l'architecture & du patrimoine. He created the Musée des Années 30 in Boulogne-Billancourt, and won the Critic's Award in New York for the exhibition *Ruhlmann, Genius of Art Déco*, at the Metropolitan Museum of Art in 2004.

**Philippe Rivoirard**, architect and historian specialising in 1930s architecture and professor at the Paris Val-de-Seine school of architecture (ENSA) published *Mettre en scène l'architecture*, in *Tamara de Lempicka*, (exhibition catalogue) in 2006, and *La modernité à l'Exposition des Arts Décoratifs de Paris – 1925* in 2004.

There is an exhibition catalogue, published by the Cité de l'architecture & du patrimoine and Editions Norma

## PRACTICAL INFORMATION

### Exhibition

*1925, quand l'Art Déco séduit le monde  
(when Art Déco dazzled the world)*

16 October 2013 – 17 February 2014

### Cité de l'architecture & du patrimoine

Galerie des expositions temporaires

1 place du Trocadéro,  
Paris 16<sup>e</sup>, France

Tél. : +33 (0)1 58 51 52 00

Open every day from 11.00 am to 7.00 pm.

Late night opening, till 9.00 pm on Thursdays.

Closed on Tuesdays.

Admission €9 / Reduced rate €6

Tickets will be on sale as from July

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