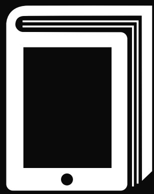

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2015

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MODERN TASTE
ART DECO IN PARIS 1910–1935

Tim Benton, Manuel Fontán del Junco, María Zozaya (eds.)

March 26 / June 28
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ACKNOWLEDGMENTS

The Fundación Juan March wishes to express its gratitude to the following individuals and institutions for their collaboration, assistance and the loan of works that have made this exhibition possible:

Archives d'Architecture Moderne, Brussels: Stéphanie De Blieck

Archivo Lafuente: José María Lafuente, Noelia Ordóñez

Art Library, Calouste Gulbenkian Foundation, Lisbon: Ana Paula Gordo, Constança Rosa

Biblioteca de la Fundación Bartolomé March, Palma: Juan Isern, Juan Fierro March, Fausto Roldán, Luis Salazar Simpson

Biblioteca Nacional de España, Madrid: Amalia Jiménez Morales, Ana Santos Aramburo

Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon: João Carvalho Dias, João Castel-Branco Pereira

Cartier Collection: Geneva, Madrid and Paris teams at Cartier

Centre national des arts plastiques, Puteaux: Laetitia Dalet, Marie Liard-Dexet, Yves Robert

Centre Pompidou. Musée national d'art moderne/Centre de création industrielle, Paris: Evelyne Blanc-Janin, Bernard Blistène, Brigitte Leal, Olga Makhroff

Cité de l'architecture et du patrimoine. Archives d'architecture du XXe siècle, Paris: David Peyceré, Alexandre Ragois

Cité de l'architecture et du patrimoine. Musée des monuments français, Paris: Corinne Bélier, Laurence de Finance, Bénédicte Mayer, Hélène Perrel

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Collection F. Langer Martel, Paris: Florence Langer Martel

Diputación de Valladolid: Jesús Julio Carnero García, Concha Gay

Fondation Le Corbusier, Paris: Michel Richard

Galerie Michel Giraud, Paris: Michel Giraud, Charlotte Tananbaum

Les Arts décoratifs, Paris: Hélène Andrieux, Agnès Callu, Olivier Gabet, Evelyne Possémé, Marie-Pierre Ribère

MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt: Claire Poirion

Merril C. Berman Collection: Merril C. Berman, Joelle Jensen

Mobilier national, Paris: Marie-Odile Klipfel, Christiane Naffah-Bayle

Musée d'art et d'histoire, Ville de Genève, Geneva: Maryline Billod, Jean-Yves Marin

Musée d'Art moderne de la Ville de Paris: Dominique Gagneux, Fabrice Hergott

Musée de l'histoire de l'immigration, Palais de la Porte dorée, Paris: Virginie Keller, Aude Pessey-Lux

Musée des arts et métiers-Cnam, Paris: Serge Chambaud, Aminata Zerbo

Musée des Beaux-arts de la Ville de Reims: Catherine Arnold, David Liot

Musée du quai Branly, Paris: Hélène Maigret-Philippe, Stéphane Martin

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Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca: Pedro Pérez Castro, Beatriz Sanz

Museo del Traje (CIPE), Madrid: Juan Gutiérrez, Helena López de Hierro D'Aubarède

Museo Nacional Centro de Arte Reina Sofía, Madrid: Manuel Borja-Villel, Concha Calvo Salanova, María Victoria Fernández-Layos Moro

Museo Nacional de Artes Decorativas, Madrid: Sofía Rodríguez Bernis, Ana Cabrera Lafuente, Isabel María Rodríguez Marco

Museo Nacional del Teatro, Almagro: Andrés Peláez Martín, María Teresa del Pozo Arroyo

Museo Thyssen-Bornemisza, Madrid: Beatriz Blanco, Paula Luengo, Guillermo Solana

Museu del Disseny, Barcelona: Albert Díaz, Sílvia Subirana Surroca, Pilar Vélez

Royal Pavilion and Museums, Brighton & Hove: Janita Bagshawe, Cecilia Kendall, Sarah Posey

Tate: Caroline Collier, Christopher Higgins, Sir Nicholas Serota

The Berardo Collection: Pedro Aguilar, Comendador José Manuel Rodrigues Berardo

Victoria and Albert Museum, London: Hannah Kauffman, Martin Roth, Christopher Wilk

Thanks are also due to all those collectors who wish to remain anonymous, and to: José Almagro, Adolfo Blanco Osborne, Biblioteca del COAM (María Cristina García Pérez and María Jesús Sainz), Pedro Feduchi, Manufacture de soieries Prelle, Carmen Palacios, Agostina Pinon, Patricia Reznac, Sofía Rogí and Cécile Verdier (Sotheby's Paris). And, as always, our gratitude goes to Banca March and Corporación Financiera Alba

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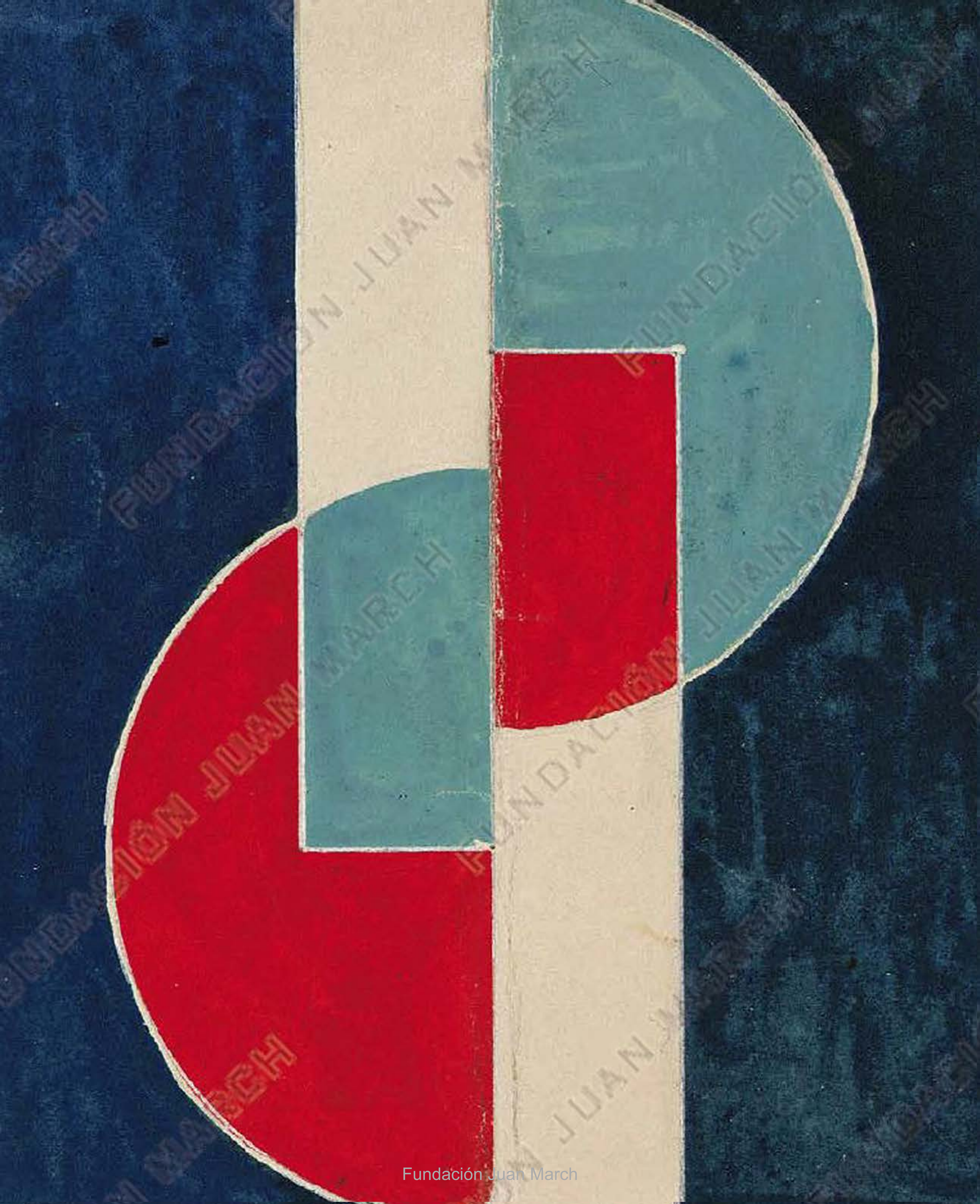

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ON THE MODERN TASTE

Modern Taste: Art Deco in Paris, 1910–1935, the exhibition on show at the Fundación Juan March from March 26 to June 28, 2015—and to which this catalogue is a companion volume—aims to offer visitors an opportunity to appreciate, examine, assess and enjoy an artistic movement that defies easy definition but which has been described as "the last of the total styles": Art Deco. This is the first exhibition devoted to this movement to be held in Spain, and it is also the first to be presented outside a general or decorative arts museum, in an institution whose exhibition program is primarily given over to modern art.

Modern Taste: Art Deco in Paris, 1910-1935 both is and is not an exhibition of decorative arts. Made up of over 350 objects, the show does, indeed, include pieces that are outstanding examples of decorative art. However, in both concept and implementation, its very precise intention has been to challenge the time-honored division (rigid but too simplistic to be meaningful) between the fine arts and the decorative (or applied) arts that is so typical of today's museum-led, modern (in the strict historical meaning of the word) approach to the aesthetic. The exhibition aims to question the almost total absence of Art Deco from the history of modern art, its literature and curatorial practice—and to vindicate (as some exemplary cases did in the wake of the Deco revival from the 1970s onwards) not only the evident beauty of Art Deco but also the fascination exerted by this singularly modern phenomenon with all its cultural and artistic complexity.

The style—or rather the mixture of styles and influences—known as Art Deco began in Paris (then regarded as the capital for modern art) around 1910 largely as a reaction against Art Nouveau, the movement that had looked to 19th century Symbolism and nature for its inspiration. The (quintessentially modern) aim of the exponents of Art Deco was to create something new, yet their work drew upon a vast array of sources and influences, ranging from national, historical styles—those of the 18th and 19th centuries in the case of France—and vernacular traditions, and borrowing from other periods and countries such as ancient Greece, Egypt, Africa, Mexico, Japan and China. The early avant-garde movements—particularly Cubism—were also a significant influence: like the proponents of Art Nouveau before them, representatives of the new style were close monitors of the cutting edge.

The Maison Cubiste (Cubist House), a decorative project on a grand scale presented at the Paris Salon d'Automne in 1912, exemplified this nicely. It consisted of a life-size facade designed by Raymond Duchamp-Villon, faceted in planes as if depicted by Pablo Picasso, Juan Gris or Georges Braque, and included interiors decorated by Louis Süe and André Mare, Maurice Marinot, Jacques Villon, Roger de la Fresnaye and Marie Laurencin, with paintings by de la Fresnaye, Laurencin and other artists including Marcel Duchamp, Fernand Léger and Albert Gleizes hanging on their walls. Another characteristic trait of Art Deco—apart from its capacity for assimilating and reworking many and varied sources and influences—was its curious stance in relation to modernity. Its stated aim was to be "modern" and, to that end, to avoid direct imitation, yet while modern enough in its response to advances in technology, industry, communications and urban planning schemes to equip cities for the new century, it paid little heed to the strict tenets, fundamental to the Modern Movement, that required decorative elements and all forms of ornament to be suppressed in the interests of the guiding principles of functionality and formal abstraction.

The disparity of its sources meant that no single set of stylistic attributes attached exclusively to Art Deco: its nonetheless considerable repertoire ranged from the stylized flower motifs and strategic deployment of light and flowing water featured at the

Jean Fouquet, design for a silver cigarette case, c. 1925 [cat. 339 detail]

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Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes (International Exhibition of Modern Industrial and Decorative Arts) in 1925 (and already recognized as typical), through the "Jazz-Modern" phenomenon and up to and including the sleek shapes and effects of streamlining, launched by North American industrial design in the 1930s and replicated world-wide by the 1950s. There are, however, certain characteristics that Art Deco can claim as its own, which include: consistent appreciation of good quality; ready recognition of, and response to, the nuances of contemporary lifestyles; and celebration of the new, of youthful sensuality and of consumerism. Art Deco also cultivated a certain amplification of detail and effect, and was characterized by exotic materials, high manufacturing standards and a masterly power of seduction. What we know as Art Deco was a modern style, but one that was an alternative to the avant-garde. It stood for a modernity that was pragmatic and ornamental rather than utopian and functional, and it became the great shaper of modern desire and taste, leaving its characteristic stamp on Western society and capitalism in the early decades of the 20th century. And yet, it has been repeatedly neglected in the literature of the Modern Movement, an exclusion which this exhibition contests from the outset.

The staging in Paris of the 1925 Exhibition (originally scheduled for 1916) was an initiative by the French Government intended to re-establish the primacy of French luxury goods. It served admirably as a launching pad for Art Deco: the eyes (and critical faculties) of the world were focused on the exhibition and its style spread rapidly to all parts of the globe, remaining influential at least until the outbreak of World War II. The event was a great public success, though many critics declared it to have been a missed opportunity to develop a democratic, industrial style (the most eye-catching pavilions were aimed at the well-off elite) that could have existed in parallel with, and provided an alternative to, the luxury trades and the privileged consumption patterns of "the leisure class," to use Thorstein Veblen's term. In Paris, the most avid consumers of Art Deco were young, upper-class women in thrall to fashion and the couturiers who dressed them: the spectacular apartments of Jacques Doucet, Suzanne Talbot and Jeanne Lanvin provide an eloquent glimpse of their lifestyle.

Art Deco could be said to have come into being in Paris after the end of World War I and to have lasted until the effects of the 1929 Wall Street Crash began to make their presence felt in France from 1931 on. Around 1929, another aesthetic tendency began to emerge from within its ranks, identifying more readily with the "other" modernity than with the excessive luxury and voluptuous ornamentation of much of early Art Deco. In tune with a global return to a measure of austerity in the decorative arts and architecture, a group of young artists—dissidents from the first Deco and members of the Union des Artistes Modernes (Union of Modern Artists, or UAM) subsequently founded in Paris in 1929—began to produce work of a more sober cast, using tubular steel and chrome as their main materials, influenced by the Modern Movement that had evolved in Holland and Germany whose principal representative in France was Le Corbusier, the most prominent opponent of the new style even before 1925. This, then, is the background story to the first Art Deco, featured in this exhibition with the very specific aim of claiming its rightful place in the history of modern art.

Modern Taste: Art Deco in Paris, 1910–1935 is organized chronologically and thematically into eight sections—see the contents of this catalogue—which trace the evolution of a fascinating yet little-known phenomenon. Displayed in a variety of spaces and settings of different sizes, the exhibition features a combination of reconstructions and re-creations involving over 350 paintings, sculptures, pieces of furniture, fashion garments, items of jewelry, perfumery, cinema-related material, architecture, glass, ceramics, lacquerwork and goldsmithery, not to mention fabrics, book-bindings, photographs, drawings, plans, models, advertising posters and magazines—all prime examples of "modern" taste and vividly evocative of the *Zeitgeist* of Paris in the 1920s and 1930s that is as difficult to capture as it is deeply-rooted in our contemporary culture.

Many of the selected exhibits are important albeit little-known works by famous artists; others are equally

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significant, but by authors less well-known to the general public. That said, the artists, designers, artist-decorators, couturiers, interior designers, *ensembliers*, architects and craftsmen whose concerted output defined Art Deco, were legion; works by over 120 of them appear here, illustrating the exhibition's narrative thrust which starts off with a quest for the origins of Deco in the Paris of the first decade of the 20th century. Cubism is identified as one source and reassessed accordingly; the luxury and functionality of French interiors in the 1920s are panoramically displayed; there is a virtual visit to the 1925 Paris Exhibition.... The show is particularly rich in the kind of objects that attest to Art Deco's powers to seduce potential consumers and foster new attitudes of mind, body and spirit through its influence on fashion, perfumery, accessories and the decorative items that were so characteristic of the 1920s and 1930s. The itinerary ends with a look at the role of the exotic in Art Deco in general, and the effects of the 1931 Colonial Exhibition in Paris in particular. By the mid-1930s, Deco's peculiar version of modernity was joining forces and amalgamating with new tendencies represented by the likes of Charlotte Perriand, Le Corbusier and Eileen Gray—names that spring readily to mind in association with modernity, from whose history Spain's Art Deco seems—oddly and unfairly—to have been excluded.

This catalogue also includes a collection of essays and texts that, among them, constitute a view of Art Deco that is at once wide-ranging and detailed. Readers will find it an invaluable introduction to our subject. The project has enjoyed the benefits of the involvement of Professor Tim Benton in the role of visiting curator, and special advisor Ghislaine Wood, both of whom co-curated the *Art Deco, 1910–1939* exhibition at London's Victoria and Albert Museum in 2003. Interpretative essays by Benton (approached by the Juan March Foundation not only for his expertise in this field but principally for his close interest in modernity and its protagonists, especially Le Corbusier), José Miguel Marinas and Tag Gronberg appear alongside more specific, detailed contributions by Emmanuel Bréon, Ghislaine Wood, Evelyne Possémé, Hélène Andrieux, Agnès Callu, Carole Aurouet and—on the subject of the extraordinary status of Spanish Art Deco—Francisco Javier Pérez Rojas.

In addition to details of the items on display, readers of the catalogue will find almost 1,000 illustrations, many of which reveal a surprising aspect of Art Deco: a hidden, little-known, unvulgarized, high-quality Deco, in many cases produced with a mission to democratize and extend the catchment of what can justifiably be called "modern taste."

The Juan March Foundation has gratefully recognized the cooperation of a long list of collaborators in the Lenders and Acknowledgments sections that appear in the opening pages of this book: were it not for the generosity of more than 50 institutions and public and private collections in Europe and America in allowing us to borrow exhibits, this event could simply not have taken place. In some cases, however, our debt of gratitude needs to be spelled out. Firstly, our thanks go to the authors whose contributions appear in this catalogue. Special mention must be made of the help received from the Victoria and Albert Museum in London; the Cité de l'architecture et du patrimoine. Archives d'architecture du XXe siècle in Paris; the Cartier and Chanel collections; the Musée d'art et d'histoire in Geneva; the Musée des Années Trente in Boulogne-Billancourt; the Musée des Beaux-arts in Reims; the Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation in Lisbon; the Museo del Traje (CIPE) and the Museo Nacional de Artes Decorativas, both in Madrid, and the Museu del Disseny in Barcelona. And finally, our heartfelt gratitude goes to all those who have preferred to remain anonymous.

Juan March Foundation
Madrid, March 2015

Fundación Juan March

Tim Benton

ART DECO: STYLE AND MEANING

Denise Boulet, Paul Poiret's wife, in a sack dress posing in a hotel room in New York, 1911 [detail]. Photograph published in Palmer White, *Poiret* (London: Studio Vista), 1973

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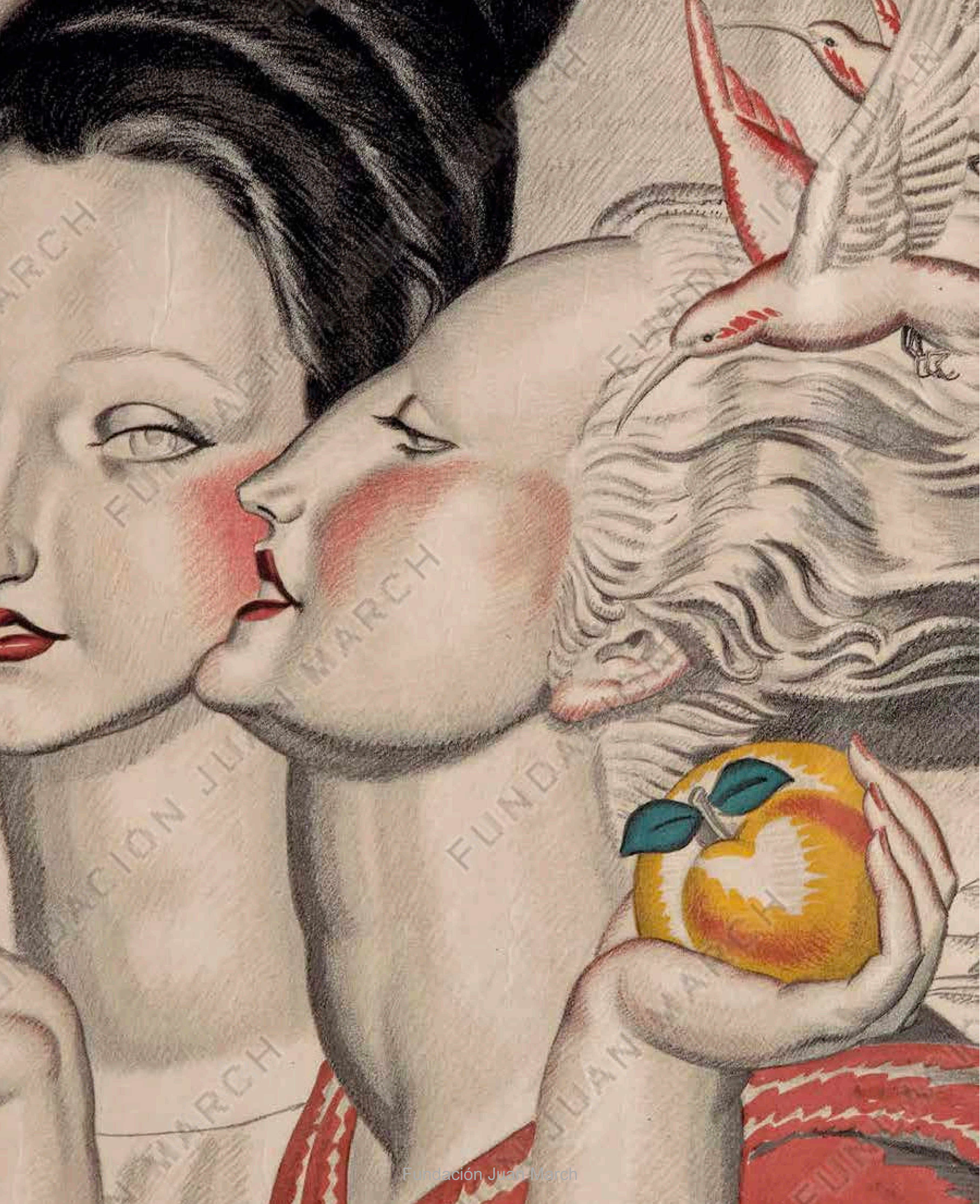

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ART DECO: STYLE AND MEANING

Tim Benton

PROFESSOR OF
ART HISTORY (EMERITUS)
THE OPEN UNIVERSITY

Any attempt to frame an exhibition of furniture, fashion, film and artifacts within a style label requires an understanding of how that style label emerged and how it can be understood. The term "Art Deco" has been used to describe things as different as the kind of floral ornaments used in textile and wallpaper designs [fig. 1 and cat. 34] and geometric compositions for jewelry [fig. 2 and cat. 254]. It is not obvious to say what these two images have in common. This in turn confronts us with the question of style itself, a term sidelined by the Modern Movement in architecture and design since the 1920s. Art Deco in all its French and international forms is not a style in conventional terms, recognizable by particular motifs or formal gestures. It is largely parasitic on other styles, from Neoclassical to Cubist, from African to Egyptian, from Japanese to Chinese, from Art Nouveau to Sezessionstil. The quality it displays in common is the manipulation of these styles in a particular direction, that of emphatic simplification and promotion. Art Deco is the style of mid-century marketing and consumerism. This is why the leaders of the movement were in the fashion business, experts at capturing desire and stimulating imagination. This is not to say that there is no invention in Art Deco. On the contrary, the decorative arts between 1910 and 1935 went through a period of astonishing originality and technical exploration in the last period, when highly skilled craftsmanship and modern means of promotion went hand in hand. The main reason for taking an interest in Art Deco is the superb quality of its best products. It is also a style that calls into question the fundamental role of architecture and design. What is their psychological role in promoting pleasure and stimulating the senses? Should architecture and design be purely functional, should they aspire to high art or is there an intermediary role, both artistic and functional? The genre of what is still called the "decorative arts" raises issues of status and the hierarchy of the arts. In particular, the very notions of hand-made production, luxury goods and decoration—with their implied use of ornament—confronts one of the taboos of the Modern Movement in architecture and design. To take Art Deco seriously, we must come to terms with these questions. I will begin by discussing these general issues before tracing the main lines of the development of the style in France.

Here we must pause to clarify the use of some key words. The French words "*moderne*" and "*modernité*" have been used in a bewilderingly wide range of ways.[1] I will use "modernity" to refer to the dramatic changes which transformed most parts of Europe, beginning in the 19th century— industrialization, standardization, urbanization and the transportation revolution, as perceived from a standpoint in the early 20th century. The "modern," in this sense, is period specific, and different to other words used to describe the present. Constant change has now been accepted as a norm, whereas in the first quarter of the 20th century it seemed like a disruption of a centuries-old order. "Modernism" is the term made fashionable by the American art critic Clement Greenberg to describe a particular artistic response to modernity: that tending towards abstraction in art. It has since become common to use the same term to describe the parallel movements in architecture and design, typified by the

fig. 1
Édouard Bénédictus, *Variations PL2*, c. 1922 [cat. 34]

fig. 2
Jean Fouquet (Atelier), design for a bangle, 1925–32 [cat. 254]

Jean Dupas, poster for the XVème Salon des Artistes Décorateurs, 1924 [fig. 14 detail]

1 The word "*moderne*" in Anglo-Saxon usage came to mean something equivalent to "modernistic"—a false Modernism that was used to describe Art Deco.

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International Style (as the Modern Movement came to be called after 1932) and what is commonly referred to as the Bauhaus style.[2] Modernism in architecture and design has come to mean a rational or functional approach to design, a complete rejection of ornament and decoration, a commitment (at least in theory) to the social goals of mass housing and (again in theory) a rejection of all past styles. In the English language, the French word "*moderne*" had, in the 1920s and 1930s, a different meaning, being used by Modernists to connote something akin to "modernistic," that is, a false Modernism characterized by superficial decoration.

Art Deco and Modernism

What we now call Art Deco has always been contrasted with Modernism but both are responses to modernity. In 2003, I defined Art Deco as:

> Art Deco is the name given to the "modern," but not Modernist, 20th-century style that came to worldwide prominence in the interwar years and left its mark on nearly every visual medium, from fine art, architecture and interior design, to fashion and textiles, film and photography.[3]

Writing in 1966, in one of the first critical reflections on the modern decorative art movement in Paris of the 1920s, the Italian critic Giulia Veronesi did not pull her punches:

> "Decorative" art, the great enemy, was suddenly back in vogue, following on the heels of the defeated Art Nouveau style. When it was in its pomp we had hated it, fought it, put it down and finally killed it off. As motto on our standard we wrote, in Futura typeface, the words of Loos: "Ornament is crime."[4]

On the other hand, in the 1920s, Art Deco was as frequently criticized in France for its modernity, its cosmopolitanism (especially any whiff of German or English associations) and its rejection of tradition. It occupied therefore the center ground of cultural debate at a particularly exciting period in the arts. Ironically, a stripped version of classicism was the nearest thing to an international style in the 1920s, practiced all over the world for official buildings. It was in this style that the seventy-year old French academic architect Henri-Paul Nénot and his Swiss associate Julien Flegenheimer won the much publicized international competition (1926–27) to build the headquarters of the League of Nations in Geneva. The need to choose a style without national attributes meant that a Beaux-Arts classical project shared a place in the top six designs selected by the jury, alongside Le Corbusier's Modernist project. Both Modernism and Beaux-Arts classicism were cosmopolitan styles. In France in the 1920s, on the other hand, it was essential to emphasize a distinctly French elegance.

It was only in the late 1960s that the term "Art Deco" began to be widely used.[5] It is a curious paradox that the "rediscovery" of Art Deco occurred in the last years of the dominance of the Modern Movement in architecture and design, whose foundations were about to be shaken to the core by Post-Modernism. Veronesi's book, and an exhibition she had helped curate in Milan in 1965, entitled *Art déco*, were at one and the same time a re-evaluation and a condemnation.[6] The same could be said for the important show put on at the Musée des Arts Décoratifs in Paris, curated by François Mathey and Yvonne Brunhammer, *Les Années "25": Art déco/Bauhaus/Stijl/Esprit nouveau* (March 3–May 16, 1966). Although by far the majority of objects on display belonged to what we would now call Art Deco of the 1920s, from the rich collections of the Musée des Arts Décoratifs and those of a number of Parisian collectors, they were set into a context of European Modernism, represented by a few token artifacts by Gerrit Rietveld, Walter Gropius, Marcel Breuer and Le Corbusier. Brunhammer, in her catalogue essay, characterized

2 The term "International Style" which became the standard description of modern architecture after World War II derived from the homonymous exhibition curated by Philip Johnson and Henry-Russell Hitchcock in 1932 at the Museum of Modern Art, New York. See Hitchcock and Johnson, *The International Style: Architecture since 1922*, and Riley, *The International Style: Exhibition 15 and the Museum of Modern Art*.

3 *Art Deco, 1910–1939*, 13.

4 "L'arte 'decorativa', la grande nemica, eccola ritornata in vetrina, nel solco della rivincita Liberty. L'avevamo, ai tempi del suo trionfo, detestata, combatuta, denigrata: e finalmente uccisa. Sulla nostra bandiera avevamo scritto, in carattere Futura, le parole di Loos: 'L'ornamento è delitto'"; Veronesi, *Stile 1925: ascesa e caduta delle Arts déco*, 6, cited by Elodie Lacroix in a fine thesis on the reception of Art Deco since the 1960s; see Lacroix di Méo, "Mise en récits et réévaluation de l'Art déco des années soixante à nos jours."

5 The French term *Art déco* should be used to describe the movement in France between 1910 and 1935 but for simplicity we have used the anglicized form Art Deco.

6 *Art déco (1920–1930): Tredicesima mostra*.

7 "Détesté, combattu et finalement banni quand il était redoutable, relégué dans les tiroirs de l'inutile, du faux semblant, il nous apparaît avec le recul du temps, maintenant qu'il est redevenu inoffensive, pare de tous les prestiges nostalgiques du temps perdu et retrouvé"; Mathey, introduction to the catalogue *Les Années "25": Art déco/Bauhaus/Stijl/Esprit nouveau*, 13–14. The translation is mine.

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the Art Deco style as nostalgic, backward-looking and cloistered in the world of luxury goods, contrasting it with the aesthetically radical, socially emancipatory and forward-looking works of Modernism. Her co-curator Mathey was more ironic and condescending in his critique of "décor":

> Detested, contested and finally banished when it was at its height, pigeon-holed as useless and fake, it seems to us in hindsight, now that it has become inoffensive, as evocative of a nostalgia for a time lost and found.[7]

So, should we consider Art Deco as a kind of anthropological curiosity, of interest only as memory of a bygone age? I would argue the opposite, that Art Deco is of great value in itself, for the quality of its products, for its poetic and symbolic response to modernity and as a necessary complement to Modernism in art, architecture and design. Modernism would never have taken the "hard" course that it did without the presence of the decorative arts movement, a movement in which most of the "pioneers" of Modernism had themselves participated. Le Corbusier, for example, had been trained in the decorative arts, had taught the subject for two years and practiced as a furniture designer and interior decorator for ten years. His radical condemnation of the decorative arts in 1924 can only be understood with this prior experience as a backdrop, as he himself makes clear.[8]

In the larger and more elaborate exhibition mounted ten years later at the Musée des Arts Décoratifs, Brunhammer and Mathey acknowledged the importance of Art Deco in more generous terms:[9]

> 1925 is a watershed between two ways of living: one inherited from the past and the other turned towards a future proclaimed radically different without being precisely defined. Both could innovate. 1925 therefore offers us an incredible range of trends and creativity, a treasury of ideas from which we too can learn.[10]

In debates around Modernism and Art Deco in the 1920s, the tropes of "art versus life" and "reason versus emotion" frequently recur. The over-rationalized, mechanical purity of Modernist designs appeared to rule out a natural sensitivity to materials, textures and delightful form. Paradoxically, in many of the contemporary writings about the 1925 Paris Exhibition, the Modernist arguments of avant-garde writers like Le Corbusier were by and large accepted, although the actual work displayed did not conform to the principles of the Modern Movement. In a long article written to introduce the Exposition des Arts Décoratifs et Industriels Modernes (International Exhibition of Modern Industrial and Decorative Arts) to the readers of the journal *Art et Décoration*, the authoritative member of the arts establishment Guillaume Janneau referred positively to the "revolution" and "rupture" in the decorative arts.[11] Instead of replacing one style of decorative art with another, what was needed was a fundamental revision of principles:

> Contemporary society, which is conditioned by machinery, the primary cause of the transformation of the economic and social system, and by scientific discoveries requires a new architecture—one that reflects the new realities—and logical solutions that have broken away from the traditional canons.[12]

This was the *Zeitgeist* (spirit of the age) premise: architecture and design should change radically because the world had been dramatically altered by the arrival of industrialization. Modernist architects and designers all over Europe invariably made use of this argument. But there was a counter-argument: that the horrors of the modern world required that artists separate themselves from contingency and create an autonomous, disinterested work which allowed them to achieve an elevated spiritual satisfaction. This was the course that many modern artists would take, in the direction of non-figurative, abstract art. Behind

8 Le Corbusier included a final chapter entitled "Confession" in his book condemning the decorative arts; see Le Corbusier, *L'Art décoratif d'aujourd'hui*.

9 *Cinquantenaire de l'exposition de 1925*, organized by the Union Central des Arts Décoratifs, Musée des Arts Décoratifs, Paris (October 14, 1976–February 2, 1977); see the catalogue *Cinquantenaire de l'exposition de 1925*.

10 "1925 est le point de rencontre de deux arts de vivre, l'un hérité du passé, l'autre tourné vers un avenir qui s'annonce radicalement diffèrent sans que l'on sache très bien de quoi il sera fait. Chacun peut ainsi innover. C'est ainsi que 1925 nous offre une diversité incroyable de tendances et de créations, mieux encore une réserve d'idées dont notre époque se nourrit à son tour"; Brunhammer, *1925*, 8. The translation is mine.

11 In turn inspector of public monuments, general manager of the Mobilier National et Manufactures Nationales des Gobelins, de Beauvais et de la Savonnerie, and then of the Manufacture Nationale de Sèvres, Janneau also held the title of professor at the Conservatoire National des Arts et Métiers.

12 "À cette société moderne, conditionnée par le machinisme, cause première de la transformation du régime économique et social, et par les découvertes scientifiques, il faut une architecture nouvelle—exprimant des réalités nouvelles—et des solutions logiques, c'est-à-dire affranchies des canons traditionnels"; Janneau, "Introduction a l'Exposition des arts décoratifs: considérations sur l'esprit moderne," 176. Unless otherwise stated, all quotations from here on have been translated from the French by Jon and David Michaelson.

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this argument is the epistemological issue of the relationship between the material world and the realm of the imagination, or between body and spirit. Does the one determine the other? Most people would have reservations about this. Curiously, many supporters of Art Deco deployed this argument in favor of decorative art. For example, Henri Clouzot, in an album dedicated to the little known decorator Roger Bal, distinguished between the "decorators" and the "rationalists" (those who see the apartment only as a machine for living in).[13] The decorators, wiser and more humane than the rationalists, according to Clouzot, conceived of their furniture to be "companions, ever-present servants, friends, with whom one can forget the disturbing world outside, the plunge into the abyss of humanity in the 20th century."[14]

Janneau also picked up on the earlier distinction between "modern" and "contemporary" work made by the architect André Vera.[15] Here he employed the term "modern" to imply a revolutionary aesthetic influenced by modernity and looking to the future. "Contemporary" described the evolution of the decorative arts within the French tradition. In 1927 Janneau devoted three pages to Le Corbusier's ideas, describing them as a shot in the arm and "an immense service":

> But these are doctrinaire arguments, and life goes beyond doctrines [...]. In reality, his artistic formula is dismissive of luxury and even of delicacy; in short, it is deficient, while that of Chareau and Francis Jourdain, with whom it is mistakenly associated, is a concentration of many elements.[16]

The mention of "luxury" touches a sensitive point for the defenders of Art Deco, who were criticized for ignoring the needs of ordinary people. Interestingly, the Austrian architect and critic Adolf Loos argued that, although it was essential to encourage the production of simple, well-made objects for the masses, luxury goods were necessary, because it is only in the time-consuming and expensive research of the very best craftsmen that real innovation can take place.[17] And in fact, virtually all the radically modern furniture designs by the Modernists, such as Le Corbusier, Ludwig Mies van der Rohe or Breuer were far too expensive for the modest consumer.[18]

A problem in understanding attitudes towards Art Deco is the wide variety of different uses of the key terms. Despite quoting Charles Baudelaire's definition of modernity as "the transitory, the fugitive, the contingent; the half of art of which the other half is the eternal and immutable," Janneau also distinguished, in the same book, between what he called modernity and fashion.[19] According to him, modernity does not heed the short-term swings of fashion but follows a slower and longer trajectory. He traced the long history of what he called "modern furniture" from the establishment of the Union Centrale des Arts Décoratifs (Central Union of Decorative Arts, or UCAD) in 1864 through to the 1925 Paris Exhibition and beyond.[20] This gradual evolution involved a slow adaptation to new production methods and a general simplification of form, but always within an established French tradition of craftsmanship, and he used the term "rational" to describe many of the Art Deco pieces in the exposition. By contrast, he set Le Corbusier and the Modern Movement to one side, as relevant only in certain circumstances—mass housing or the design of cities. What all this discussion about the "modern" shows is that designers in the 1920s were acutely aware that it was important to be seen to respond to modern conditions, but equally unsure about how to go about it.

Art Deco outside France

Giulia Veronesi and the French curators were primarily concerned with French design. In 1968, the English critic Bevis Hillier published a little book [fig. 3] that captured this enthusiasm for luxury French Art Deco

13 This is a reference to Le Corbusier's controversial statement in *Vers une architecture* (1923) that "a house is a machine for living in."

14 Clouzot, *Le Second âge du mobilier moderne*, 6.

15 Cited in Janneau, "Introduction a l'Exposition des arts décoratifs: considérations sur l'esprit moderne," 151.

16 "Mais ce sont là propos doctrinaires, et la vie dépasse doctrines [...]. En réalité, sa formule d'art est dédaigneuse du luxe et même de la délicatesse; elle est, en somme une déficience, tandis que celle des Chareau et des Francis Jourdain, avec lesquelles on a tort de la confondre, est une concentration"; Janneau, *Technique du décor intérieur moderne*, 164. The translation is mine.

17 See "Cultural Degeneration" [1908] in Loos and Opel, *Ornament and Crime: Selected Essays*, 163–66.

18 See, for example, the interesting case of tubular steel furniture in the period 1927–29 in Geest and Macel, *Stühle aus Stahl*.

19 The citation is from Baudelaire; see *The Painter of Modern Life and Other Essays*, 13.

20 First founded by a group of industrialists and museum curators as the Union Central des Beaux-Arts Appliqués à l'Industrie in 1864, this body merged with the Société du Musée des Arts Décoratifs in 1882, taking the title Union Central des Arts Décoratifs. The Musée des Arts Décoratifs, which opened its doors in 1905, remains a private body, run by the successor organization to the Union Central. The library was opened in 1904. The UCAD played a key role in laying on exhibitions of decorative art.

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Seen through the eyes of Post-Modern critics of the International Style, Art Deco represented a more popular, human and expressive response to modern conditions while retaining a link to the past. When Le Corbusier asked, in a lecture in Buenos Aires in 1929: "What is furniture?" he provided the ironic reply: "The means by which we make our social status known." For him, this was "precisely the mentality of the kings: Louis XIV was brilliant at it. Do we claim to be Louis XIV?"[33] In this he was reacting to the kind of statement cited by Léon Moussinac in a book of 1925:

> As with everything that affects the decorative side of life, there are not only issues of convenience and comfort, but also very compelling social requirements. Housing and furniture are like finery: we want them to be attractive and functional, but we also want them to convey the social class we belong to or wish to appear to belong to.[34]

Since the writings of Pierre Bourdieu, we take more seriously the idea that furniture and interior decoration are, precisely, means by which people express their individuality and social affiliations.[35]

The fine and decorative Arts

Taking an interest in the decorative arts also raises the question of the hierarchy of the arts. Since at least the Renaissance, artists have tried to separate the "fine arts" (painting, sculpture and architecture) from artwork designed to fulfill a practical purpose. The establishment of the Royal Academies in France, England and other countries in the 17th and 18th centuries provided an institutional basis for defending this distinction. Immanuel Kant and others emphasized the essential "disinterested" nature of art. Any contamination with contingent factors—the needs of a client, the laws of the marketplace or the constraints of manufacture—inherently threatens the "autonomy" of art. According to this argument, most buildings and works of applied art are inherently "dependant" and therefore of a lower status than pure art.[36] A strong movement in the 19th century, however, tried to defend the essential unity of all the arts. From Gottfried Semper to Heinrich Wölfflin and Alois Riegl, many of the founders of the art historical discipline looked to craftsmen as the originators of art. Alina Payne has charted this theoretical strand, from the writings of Semper to the pioneers of art history, Wölfflin and Riegl.[37] Semper believed that the origins of architecture lay with the crafts; the mats and textiles used to clothe shelters were for him the roots of architectural elevations. And a long tradition of writing looked to the crafts for the source of each change of style. For example, Wölfflin held that it was the crafts which best expressed the *Formgefühl* (the forms expressive of the spirit of the age) of a period.[38] His pupil Sigfried Giedion, a key figure in the Modern Movement in architecture, was also very interested in "anonymous objects" as expressive of the spirit of the age.[39] From this perspective, the more modest expressions of Art Deco—wallpaper designs, leaflets, advertisements and shop window displays—are of interest to the historian as revealing fundamental changes in public taste. The reflection of modernity appears again and again, in the imagery of machines, transportation, the undulating and radiating lines expressive of electric and radiophonic communication. Without challenging the privileged status of the fine arts, we are entitled to re-evaluate the applied arts, both as providing insights into the culture of a period and for the intrinsic quality and interest of their productions.

Defending the hierarchy of the arts was not restricted to academic architects. For a modern architect like Le Corbusier, "decorative art" was a contradiction in terms. Objects of use should be well designed and admirable but art should be reserved for the fine arts. In his Pavillon de l'Esprit Nouveau (Pavilion of the New Spirit) at the 1925 Paris Exhibition, the furniture

33 "très exactement, de la mentalité de rois: Louis XIV s'en est tiré brillamment. Serions-nous des Louis XIV?"; Corbusier, *Précisions sur un état présent de l'architecture et de l'urbanisme*, 108. The translation is mine.

34 "Dans tout ce qui touche au décor de notre vie, il n'y a pas seulement des questions d'agrément et de confort, il y a aussi des exigences sociales fortes impérieuses. L'habitation et le mobilier sont comme la parure; on désire qu'ils plaisent et qu'ils soient commodes, mais on désire au moins autant qu'ils marquent aux yeux de chacun la classes sociale à laquelle nous appartenons ou a laquelle nous voudrions avoir l'air d'appartenir"; Léon Moussinac, citing an unspecified text by Jean Lauran, in Moussinac, *Le Meuble français moderne*, 42.

35 Bourdieu, *La Distinction: critique sociale du jugement.*

36 In a stimulating recent book, Jeremy Till has tried to celebrate the "dependent" nature of architecture as one of its strengths; see Till, *Architecture Depends*.

37 Payne, *From Ornament to Object: Genealogies of Architectural Modernism.*

38 Ibid., 121. "Den Pulsschlag des Volksgemüts muss man dann anderswo beobachten: nicht in den grossen, schwerbeweglichen Formen der Baukunst, sondern in den kleineren dekorativen Künsten. Hier befriedigt sich das Formgefühl ungehemmt und unmittelbar und von hier wird man dann auch die Spuren einer Erneuerung des Stils vermutlich immer zuerst entdecken"; Wölfflin, *Renaissance und Barock*, 58.

39 This interest was best expressed in a book written just after World War II; see Giedion, *Mechanization Takes Command.*

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fig. 3
Covers of Bevis Hillier's *Art Deco* (1968) and the exhibition catalogues *Les Années "25"* (Paris 1966), *The World of Art Deco* (Minneapolis 1971) and *1925* (Paris 1976)

while associating it with what one could call the Art Deco of the high street in Britain: Carnaby Street fashions and the 1930s bargains to be found in any junk shop.[21] Many of the readers of this popular book were young people setting up home in the Swinging Sixties.[22] A year later, the critic and collector Martin Battersby published the first of two books on the Art Deco interior.[23] He placed the emphasis on Art Deco as an art of the *ensemblier*, the young men and women who transformed a traditional apartment into a "modern" interior using all the elements of design, from curtains to furniture, lamps, cutlery, glass and ceramics.[24] In 1971 an important exhibition was held at the Minneapolis Institute of Arts, *The World of Art Deco*, curated by Bevis Hillier and with a catalogue written by him [fig. 3].[25] These Anglo-Saxon productions all placed the accent on a wide-ranging style spanning from luxury crafts to popular culture and covering a very wide topographical range. An important context for this aspect of the Art Deco revival was the growth of British and American Pop Art in the 1960s.[26] We can distinguish between the origins of the style in France, between 1910 and 1935, and the more cosmopolitan spread of the style. This exhibition is about Art Deco between 1910 and 1935, but we cannot understand how it has been received in recent years without also thinking about its wider extension, because this is the filter through which we inevitably view the style.

Although the late 1960s witnessed a rapid revival of commercial sales of Art Deco furniture and artifacts and an associated interest in the culture of the 1920s, a taste for the style never completely died out in the

21 Hillier, *Art Deco of the 20s and 30s*.
22 The fashionable shop Biba, which catered to this generation, transferred its imagery from Art Nouveau to Art Deco at the end of the 1960s.
23 Battersby, *The Decorative Twenties*. A second volume on the 1930s focuses more on English design; see Battersby, *The Decorative Thirties*.
24 The term "*ensemblier*" replaced the traditional term "*tapissier*," commonly used to describe the person who furnished the interior, selecting the curtains, carpets, furniture and other items, in discussion with the client.
25 *The World of Art Deco*.
26 Wilson, *Pop*, and for a French perspective, *Les Années pop, 1956–1968*.

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heyday of the International Style after World War II. To give just one example, the very popular musical *Singing in the Rain* (1952) was set in the 1920s and co-designed by one of the Art Deco designers of the 1930s, Cedric Gibbons.[27] Not only did many of the filmic effects imitate those of Busby Berkeley and Gibbons's own productions of the 1930s, the fashions, interiors and accessories of the period were lovingly recreated.[28]

An essential fuel for the revival of interest in Art Nouveau and Art Deco had been the American dealers and collectors in Paris, who had patronized the style in its heyday. Their disappearance after 1929, due to the Wall Street crash, effectively signaled the end of the high period of French Art Deco with the exception of government sponsored projects such as the ocean liner *Normandie*. Although the United States did not participate in the Exposition des Arts Décoratifs in Paris in 1925, many Americans made the trip to see the show, and collections of French furniture and artifacts were bought by American museums and collectors. A series of exhibitions were put on in department stores in New York, which subsequently toured the country.[29] The result was that decorative forms derived from French Art Deco appeared throughout the United States, and especially in the Manhattan midtown skyscraper boom from 1925 until the crash of 1929. But the Americans quickly transformed Art Deco into its own hybrid style, blending in its own response to modernity which increasingly took the form of the streamlining fashion in product design in the 1930s. Art Deco became the most common means of expressing an enthusiasm for modernity, not only in the United States but also all over the world. A similar process of imitation leading to assimilation occurred in most other countries across the globe.

The exhibition mounted at the Victoria and Albert Museum, London, in 2003 had as a central theme the global outreach of Art Deco.[30] In her unpublished doctoral thesis, Elodie Lacroix identifies a strand of discourse around Art Deco, beginning in the 1980s, influenced by post-colonial studies.[31] The emphasis here is on uncovering ways in which Art Deco appeared in many of the former British colonies as a means of asserting a modern stance while claiming distance from Britain. Compared to the classicism of most colonial architecture, Art Deco architecture and design enabled visual references to be made to local traditions and decorative modes. A glance at any list of publications including "Art Deco" in the title will underline the point: the style has escaped from its French definition and we are bound to be influenced by this when studying the origins of the style in France.

Art Deco and Post-Modernism

As we have seen, Art Deco was thought of as opposed to Modernism from the early stages of the Art Deco revival in the 1960s and this has remained true. David Gebhard, a leading American architectural historian, proposed a schematic juxtaposition of Art Deco and Modernism in architecture:

> During the decades of the 1940s through the 1960s no aspect of architecture was held more in disdain than that of the Art Deco of the 1920s and 1930s. Art Deco, the popularized modern of those decades, was either ignored by our major architects and writers, or it was dismissed as an unfortunate, obviously misguided effort: the sooner forgotten the better. Those who exposed [*sic*] high art modernism during the thirty years from 1940 to 1970 condemned the Art Deco for preserving too many traditional architectural values, for being too concerned with the decorative arts and popular symbolism, and for being too compromising in its acceptance of the imagery of high art modern architecture of the 1920s and 1930s. All of these accusations against the Art Deco were true—the difference today is that we are inclined to feel that all of these qualities which were looked on so disdainfully were, in fact, assets, not defects.[32]

27 Cedric Gibbons, Chief of Metro-Goldwyn-Mayer's Art Department from 1924 to 1956, designed a number of films in the 1930s in an Art Deco style.

28 For Bevis Hillier, an important stimulus for the Art Deco revival was the popular but controversial film set in Depression America *Bonnie and Clyde* (1967).

29 Kaplan, "The Filter of American Taste."

30 *Art Deco, 1910–1939.*

31 Lacroix di Méo, "Mise en récits et réévaluation de l'Art déco des années soixante à nos jours," 15.

32 Gebhard, *Tulsa Art Deco*, 17.

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and objects displayed on the shelves were selected as good examples of their kind: Maple leather armchairs, Thonet bentwood chairs, a model airplane, a globe and some industrial chemical vases [fig. 4]. The art was represented by a Cubist sculpture by Jacques Lipchitz and paintings by Fernand Léger, Amédée Ozenfant and himself. For Le Corbusier, ornament was a means of disguising poor workmanship. L'Esprit Nouveau was also different from most of the other pavilions in that it purported to be a real apartment, built of reinforced concrete and capable of being constructed in quantities in apartment blocks of Immeubles Villas.[40] It followed a social program instead of promoting the work of one or more designers.

From December 1923, Le Corbusier published a string of articles that later appeared in a single volume with the ironic title *L'Art décoratif d'aujourd'hui* (*The Decorative Art of Today*),[41] in which he attacked the fundamental idea of decorative art.

> Without a revolution, barricades or gunfire, but as a result of simple evolution accelerated by the rapid tempo of our time, we can see decorative art in its decline, and observe that the almost hysterical rush in recent years towards quasi-orgiastic decoration is no more than the final spasm of an already foreseeable death.[42]

Why do we refer to the design of useful objects as "decorative arts," he asked: "modern decorative art is not decorated."[43] In this he was following the dictum of Loos whose notorious essay "Ornament und Verbrechen" ("Ornament and Crime"), delivered as a lecture in Vienna in 1910, was first published in French in *Cahiers d'aujourd'hui* in June 1913.[44] In a series of articles published since the 1890s, Loos argued for a clear separation between art and the crafts. For him, most buildings should be classified outside architecture, which should only be used to describe "useless" works such as tombs and monuments. Furthermore, artists or architects who tried to create a new style by persuading craftsmen to carry out their designs were doomed to failure.[45] Loos came to the conclusion that the problem was ornament. Primitive people—he liked to refer to Papuans—naturally resorted to ornament to express their feelings and fears, but once the fine arts had taken over this territory, the professional designers should do what they do best: make things as well as possible, fit for purpose and making the best use of the materials. These well-made objects would always be in the style of the day, he claimed.

In some ways, Loos's thinking was similar to that of many of the founders of Art Deco in France around 1910. Vera argued that ornament should only be used to express "a common theme" and not individual sensations.[46] The new work should be simple, use restricted materials and follow the rules of symmetry.

> The prime aim should be to make the work interesting by virtue of good proportions and the beauty of its materials. Furthermore, since the mind takes pleasure in the general, furniture should be designed to meet general and not particular needs, as before; it should be made for society rather than for individuals.[47]

The stress on the social rather than the individual brings us back to the question of style; Vera's article was called "Le Nouveau style" (the new style). The historic styles of the past, especially in France, bore the names of kings because it was the influence of the court which had created stylistic conformity. How was a new style to develop in an age of democracy? Many people believed in the "spirit of the age," which would eventually change taste to conform to the conditions of the time.[48] But the *Zeitgeist* needed a helping hand. In Germany, the Deutscher Werkbund (German Association of Craftsmen) was founded in 1907 by Hermann Muthesius to bring artists and industrialists together in order to improve the quality of German products. In 1914, Muthesius argued for the introduction of standardized "types," designed by artists or architects, which could

40 The Immeubles Villas, or villa apartment blocks, aimed to translate the concept of the Mediterranean home (Roman villa built around a courtyard) to the block of flats, combining the advantages of both a detached country house and collective town housing with a view to improving the quality of life of the middle class — Ed.

41 Le Corbusier, *L'Art décoratif d'aujourd'hui*.

42 "Sans révolution de barricades, sans coups de feu, mais par une simple évolution accélérée par le rythme rapide de l'époque, nous voyons l'art décorative à son déclin et notons que la presque hystérique ruée de ces dernières vers le décor quasi orgiaque n'est que le dernier spasme d'une mort déjà prévisible"; English translation cited from Le Corbusier, *The Decorative Art of Today*, 96.

43 "L'Art décoratif moderne n'a pas de décor?" This was one of the headings of the seventh chapter of his book *L'Art décoratif d'aujourd'hui*; ibid., 81.

44 Loos, "Ornement et Crime." For a detailed history of the origins of this article, see Long, "The Origins and Context of Adolf Loos's 'Ornament and Crime'."

45 In particular he attacked the arts and crafts association, the Wiener Werkstätte and, later, the German industrial arts association, the Deutscher Werkbund. See "Cultural Degeneration" [1908] in Loos and Opel, *Ornament and Crime: Selected Essays*, 163–66, and "A Review of the Applied Arts," ibid., 134–39.

46 Vera, "Le Nouveau style," 27.

47 "L'effort principal aura consisté à faire résider l'intérêt de l'œuvre dans la beauté de la matière et dans la justesse de proportions. De plus, par la raison que l'esprit se complait dans les généralités, les meubles seront construits pour répondre à des besoins généraux et non plus particuliers comme précédemment : ils seront faits pour une société plutôt que pour des individus"; ibid., 30–31.

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fig. 4
Le Corbusier and Pierre Jeanneret, interior of the Pavillon de l'Esprit Nouveau, Paris Exhibition, 1925. Vintage photograph. Les Arts décoratifs, Musée des Arts décoratifs, Paris

be produced industrially; designers would thus help to create a national style that would have great success on the international market.[49] The artist turned architect Peter Behrens successfully introduced a "house style" in the electrical industries conglomerate AEG.[50] Similar discussions had been taking place in France since the mid-19th century.

The Union Central des Arts Décoratifs had been founded in 1882 precisely to advance the standard of the decorative arts and to forge contacts with industry but the power of the professions had resisted any effective action.[51] The Union laid on annual exhibitions and donated its library and its collection to form the basis of the Musée des Arts Décoratifs, housed in a wing of the Louvre, the Pavillon de Marsan. Another group, the Société des Artistes Décorateurs (Society of Decorative Artists, or SAD), began their annual exhibitions in 1904; this became an important shop window for designers who attempted to claim for their members the label of artist by contrast with the *tapissiers* and *ensembliers*.[52] It was in 1911 that the president of the SAD, René Guilleré, first submitted a report to the government promoting

48 The influential magazine founded by Amédée Ozenfant, Paul Dermée and Le Corbusier in 1920 was called *L'Esprit nouveau* (the new spirit).

49 This proposal was hotly contested by almost all the designers present at the annual conference of the Deutscher Werkbund in Cologne in 1914.

50 Buddensieg and Rogge, *Industriekultur: Peter Behrens und die ÆG, 1907–1914*.

51 An earlier organization, the Union Centrale des Beaux-Arts Appliqués à l'Industrie (Central Union of Fine Arts Applied to Industry) had been founded in 1864 but merged with the UCAD in 1884; see Laurent, *L'Art utile: les écoles d'arts appliqués sous le Second Empire et la Troisième République*.

52 The Society was founded in 1901, with the forceful direction of the architect Frantz Jourdain and Roger Marx. They ensured that legislation was soon passed to protect authorship rights in the decorative arts. It was the latter who played a key role in pushing the government to hold an international exhibition of decorative arts, originally scheduled for 1916 but eventually staged in 1925 [see Section 4].

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fig. 5
Juan Gris, tapestry design for dining chairs commissioned by Daniel-Henry Kahnweiler, 1926. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

fig. 6
René Magritte, *Alfa Romeo* advertisement in the magazine *Englebert*, no. 59–60, 1924. Color lithograph on paper. Bibliothèque royale Albert 1er, Brussels

the idea of an international exhibition of decorative arts, to be held in Paris and tasked with the job of raising the standard of French design. After several delays, notably that of the 1914–18 war, this became the 1925 Exposition des Arts Décoratifs et Industriels Modernes. In 1903, a group of painters including Henri Matisse and André Derain founded an exhibiting group—the Salon d'Automne (Autumn Show)—which held annual exhibitions in the Grand Palais. After 1918, decorative artists and architects increasingly exhibited at the Salon d'Automne alongside the painters and sculptors. The Union Central, the Société des Artistes Décorateurs and the Salon d'Automne provided the sites in France for attempting to raise the status of the decorative arts, but the market did not support the separation of the *artistes décorateurs* from the *ensembliers*, who were increasingly successful in the Art Deco period. The high point of the SAD was its contribution to the 1925 Paris Exhibition, where its members furnished a large suite of rooms under the pompous title of "Une Ambassade Française" (a French embassy) [cat. 149, 150]. The innate conservatism of the SAD led to a crisis in 1929 when a group of young innovative designers and architects, including Pierre Chareau, Robert Mallet-Stevens, Charlotte Perriand, Djo Bourgeois and others, broke away to form the Union des Artistes Modernes

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(Union of Modern Artists, or UAM).[53] To compensate, the SAD invited a very modern group of designers from the Deutscher Werkbund to install a display of tubular steel furniture designed by Breuer and Gropius in their annual exhibition in 1930. From this point, ambitious and modernizing designers liked to think of themselves as interior designers or interior architects. The history of Art Deco in France was closely bound up with this question of the status of the artist, and this helps to explain the rich contemporary literature on the decorative arts, in which serious critical analysis is applied to understanding the new work.

Avant-garde art

If Art Deco and Modernism were seen as fundamentally different by contemporaries and many later critics, there was a surprising degree of social permeability between the two. Léger used to spend hours in Madeleine Vionnet's cutting rooms, fascinated by the process of creating a new look. Many avant-garde artists, such as Pablo Picasso, were intrigued by the theater and ballet and mixed with decorative artists in creating costumes and sets. Others, such as Léger, the Delaunays and Mallet-Stevens developed careers designing for motion pictures. A key factor in the association of avant-garde art with Art Deco, however, was the embrace of the decorative arts by avant-garde artists themselves. This involvement was—in many respects—paradoxical, since most avant-garde artists and art theorists insisted on the absolute autonomy both of the fine artist and the work of art. As Albert Gleizes and Jean Metzinger wrote in their book *Du Cubisme* (*On Cubism*), published in 1912:

> Many consider that decorative preoccupations must govern the spirit of the new painters. Undoubtedly they are ignorant of the most obvious signs that make decorative work the antithesis of the picture.[54]

Juan Gris designed Cubist chair covers for the gallery owner Daniel-Henry Kahnweiler, which were embroidered by Lucie Kahnweiler in 1926, whose dinner guests had no problem sitting on Cubist art [fig. 5]. Many other modern artists worked in parallel in the applied arts and many decorative artists and *ensembliers* were trained as painters and continued to exhibit alongside their practical work. The Belgian Surrealist painter René Magritte supported himself by designing Art Deco posters and sheet music [fig. 6]. Collectors such as Jacques Doucet prized their decorative art equally with their art works, usually paying more for the former. Many photographers considered important members of the avant-garde, such as Edward Steichen, Man Ray and Germaine Krull, mixed with fashion designers and photographed their mannequins on commission.[55] Krull, known for her gritty photographs of industrial scenes inspired by the films of the Dutch realist filmmaker Joris Ivens, was a close friend of Sonia Delaunay and spent time in her studio, photographing the Russian dancer Violette Napierska. Paul Poiret commissioned Man Ray to take his first fashion photographs, where he learned how to light and pose models. Among Man Ray's many portraits are fashionable women portrayed with their jewelry; his wonderful picture of Nancy Cunard with her wrist covered in African style bangles (1926) helped to create a fashion [cat. 170]. His iconic image of Kiki de Montparnasse with an African mask—*Black and White* (*Noire et blanche*, also 1926) [cat. 44]—printed in both positive and negative versions, brings together the Brancusian themes of the "primitive" and the pure form, stripped of accessories. Both sit within an Art Deco aesthetic combining the modern and the decorative.

In return, modern art influenced Art Deco in many ways. Pierre Chareau and Jacques Le Chevallier, for example, could not have designed their ingenious and spatially complex lamps and furniture without a good grasp of Cubism, De Stijl and Constructivism. The Dutch avant-garde movement De Stijl inspired more relaxed and overtly decorative versions of its formal vocabulary in furniture designs by Félix del Marle and Eileen Gray, and bookbindings by Pierre Legrain [cat. 91, 96, 99–101].[56] The influence of De Stijl is also evident in Mallet-Stevens's Pavillon du Tourisme (Tourism Pavilion) [cat. 146, 147] and entrance hall for the so-called "Ambassade" at the 1925 Paris Exhibition.[57]

As Ami Chantre pointed out, in 1913 Cubism's abandonment of the normative traditions of representation had posed a dilemma to several moderately progressive artists who,

53 Sanchez, *La Société des artistes décorateurs.*
54 Cited in ibid., 189. The translation is mine.
55 Sichel, *Gemaine Krull: Photographer of Modernity*, and Ware and Man Ray, *Man Ray, 1890–1976.*
56 For Del Marle's interior for Madame M.D.L., 1926, see Brunhammer, *Arts décoratifs des années 20*; for Eileen Gray, see Adam, *Eileen Gray: sa vie, son œuvre.*
57 Notably in the fins and planes which project from wall surfaces and the use of a De Stijl palette. By contrast, the concrete trees designed by Mallet-Stevens and the Martel brothers [cat. 148] gave visitors to the exhibition a glimpse of the principles of Cubist sculpture developed by Picasso over a decade earlier.

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> too prudent to venture along the Cubist road, which is rocky [...] they are renouncing painting [...] picking up the tools abandoned by the artisan in preference for machines, and in place of decorating our walls, they are furnishing our houses.[58]

The artist Sonia Delaunay translated the bright colors and emblematically "modern," often abstract, "simultaneous" imagery of her own and Robert Delaunay's so-called Orphist paintings into lampshades, cushion covers and other household textiles [fig. 7 and cat. 195, 196], as well as articles of dress for themselves and their friends. She also designed *pochoir* illustrations[59] for the first "simultaneous" book and made collage designs for book covers.[60] During World War I, which the Delaunays spent in voluntary exile on the Iberian Peninsula, her design activities expanded. Here, especially after 1917,[61] she made designs for clothes, accessories and occasional interiors for Madrid society figures; she also opened a shop, the ephemeral boutique Casa Sonia,[62] to sell her designs for the domestic interior.[63] Both Delaunays were also invited by the impresario Serge Diaghilev, then in Madrid, to design sets and costumes for the 1918 Ballets Russes production of *Cléopâtre*.[64] By the time they returned to France after the war the impending 1925 Exhibition had established a climate favorable to the expansion of design activities. Sonia Delaunay's "simultaneous" boutique with the couturier Jacques Heim, the boutique Simultané, at the exhibition brought her work to the attention of a larger and more varied audience [see fig. 18 on p. 81].

Pochoir and the art of promotion

An important role for artists and illustrators was in the promotion of the work of the couturiers and *ensembliers*, and in particular in much prized albums of loose plates in the *pochoir* mode. The *pochoir* (stencil) technique is an index of an essential Art Deco quality, that of accentuation and exaggeration. Very common in the luxury publications of the pre-war period, it was still being used at the end of the 1920s to promote modern design.

A comparison between the illustrations of a Poiret gown by Georges Lepape [fig. 8] and a design for a studio by André Lurçat [fig. 9] is instructive. Lepape's illustration shows not only the dress, but also the type of young woman and the harem-like setting of soft cushions on which she reclines. The composition of pure fields of color and greatly simplified delineation create a sensuous atmosphere expressive of Poiret's early style. Lurçat's interior is strictly architectural, using the "rational" technique of the axonometric, giving equal weight to plan and elevation. The effect is completely impersonal but the *pochoir* colors—maroon, light blue and silver—connote simultaneously luxury and a Spartan, mechanical aesthetic. In both cases, the *pochoir* technique allows for a clear and graphic communication of a cultural message.

Fashion and the couturiers

Fashion played a particularly important role in Parisian culture. The Italian critic Ugo Ojetti, commenting on the French section of the 1923 Prima Mostra Biennale Internazionale delle Arti Decorative (First International Decorative Art Biennial Exhibition) in Monza, noted:

> Here, almost everything you see is exquisite, perfectly made, moderately novel, and endowed with the discretion of a great lady, because, whether you believe it or not, every aspect of French art, whether an armchair or a book, a bronze or a print, a carpet or a chair, is directed at female sensibilities, and aims to appeal to and meet the needs of women in order to ensure their obedience.[65]

58 Quoted in Cottington, "The *Maison cubiste* and the Meaning of Modernism in Pre-1914 France," in Blau and Troy (eds.), *Architecture and Cubism*, 17–40.

59 A refined technique that uses stencils to create prints or to add color to pre-existing prints — Ed.

60 "La Prose du Transsibérien et de la petite Jehanne de France," poem written by Blaise Cendrars and published by Les Hommes Nouveaux in 1913.

61 When the Russian Revolution cut off the financial support she had hitherto received from her family.

62 On the role played by Sonia Delaunay in the introduction of the new style in Spain, see Bonet, "Los Delaunay y sus amigos españoles."

63 Contemporary photographs suggest that she not only made "simultaneist" designs but applied her characteristic decorative motifs to regional vernacular objects. See Gronberg, *Designs on Modernity*.

64 These were to replace Léon Bakst's designs for the original 1909 production of the ballet, which had been lost in a fire during a tour in South America. Diaghilev also invited the Delaunays (and other artists) to have a more permanent relationship with the company, having fallen out with Mikhail Larionov and Natalia Goncharova.

65 "Presque tout ce qui s'y voit est exquis, d'une exécution parfaite, d'une nouveauté modérée, d'une discrétion de grande dame, parce que, croyez-le ou ne le croyez pas, la France, dans tout son art, qu'il s'agisse d'un fauteuil ou d'un livre, d'un bronze ou d'une estampe, d'un tapis ou d'une chaise, vise à la femme, cherche à lui faire plaisir et à lui obéir pour en être obéi"; cited in Magne and Magne, *Décor du mobilier*, 220.

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fig. 7
Sonia Delaunay, print from the portfolio facsimile *Sonia Delaunay: ses peintures, ses objets, ses tissus simultanés, ses modes*, c. 1925 [cat. 195]

fig. 8
Georges Lepape, plate from *Les Choses de Paul Poiret vues par Georges Lepape*, 1911 [cat. 2]

fig. 9
André Lurçat, design for a living room-studio published in *Repertoire du goût moderne*, vol. 5 (Paris: Éditions Albert Lévy), 1929

In many ways, Art Deco is a style conceived and largely consumed by and for women. The great couturiers of the 19th century had established Paris as the center of world fashion and their 20th century followers fought tooth and nail to maintain this dominance. And it was the couturiers who were not only the first patrons of Art Deco but also the ones who gave it its characteristic panache. Before the war, it was Poiret who made dramatic changes in the way fashion was conceived and marketed and in so doing changed the shape of the fashionable woman [see Section 1]. Freeing the body from the corset and heavy underwear, Poiret idealized an image of the young, slender body, illustrated by Paul Iribe [fig. 10].[66] This kind of figure crops up repeatedly in the sculpture of the period [fig. 11].

Equally important, however, was the couturier Jacques Doucet, passionate collector of fine and decorative art, books and manuscripts. He built a clientele of fashionable actresses and other fashion leaders, who attracted wealthy and aristocratic women to his fitting rooms. Poiret worked for Doucet from 1898–1901 and began to make an impact after Doucet sent him one of his clients, the actress Gabrielle Réjane. Doucet, Poiret, Vionnet, Worth and the other couturiers of the pre-war period specialized in individual fittings, assuring their privileged clients of a unique "look." Increasingly, however, the fashion houses would make their collections more public, using fashion shows and special events at which the buyers, and especially the foreign buyers, could select models for their collections.

Post-war Paris

The rules of the fashion scene after 1919 changed gradually. The leading fashion houses, such as Jeanne Lanvin, Madeleine Vionnet, Suzanne Talbot, Coco Chanel and Jean Patou became more professional in their use of materials and in their willingness to license their designs for serial production. What remained the

66 The elimination of the corset is also attributed to Madeleine Vionnet, then working for Jacques Doucet.

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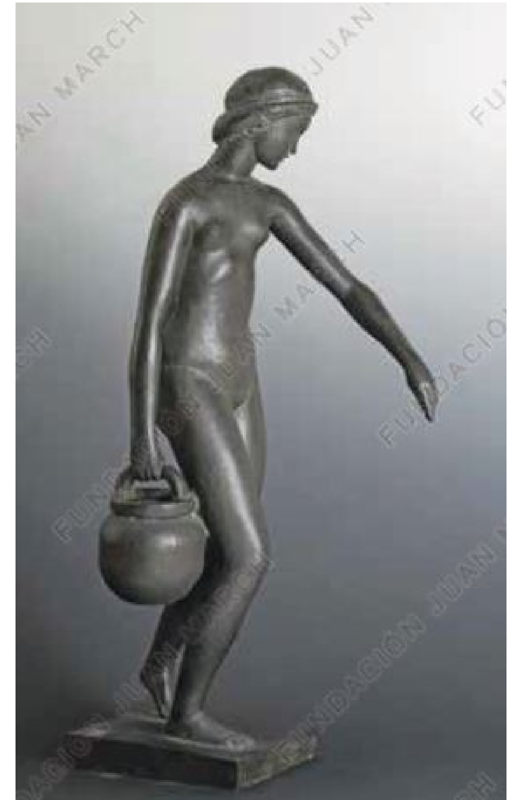
same, however, was the importance of the couturiers for Art Deco designers. Madame Mathieu-Lévy (Suzanne Talbot) gave Eileen Gray her first substantial commission as interior decorator in 1919. Jeanne Lanvin commissioned work regularly from Armand-Albert Rateau, leading to the complete redesign of her apartment in 1928 [cat. 72 and see fig. 8 on p. 132]. Madeleine Vionnet was another of the patrons of Art Deco, commissioning furniture from Pierre Chareau, Francis Jourdain, René Herbst and Jean Dunand. Behind this interdependence between fashion and the *ensembliers* was the conviction that the elite had to be trained to appreciate a new aesthetic, a new "look" which could be communicated through all the decorative arts, from furniture to jewelry.

In most eyes, influenced by what happened in the 1920s and 1930s outside France, Art Deco is a popular style of glamour, bright colors and exotic materials, but the origin of the style in France had a different motivation: to react to the decorative excesses and individualism of Art Nouveau and impose a very sophisticated French sense of order. For Vera, writing in 1912, the revival of the decorative arts which he advocated—a "new style"—was required so that men and women of taste and discernment could distinguish themselves from the mass consumer [fig. 12]. Universal suffrage had lowered the level of public taste, he maintained, and created a feeling of jealousy towards the elite.

> Hence, the new generation has taken refuge in the intercourse between these great minds, as in a garden adorned with statues, and in reaction to vulgar audacity, focuses on an art that will only be understood by an elite, and through a natural desire for delicacy, endeavors to attain an art that is so elevated that it is beyond the reach of vulgarity.[67]

fig. 10
Paul Iribe, sketch of Eve, from the jacket of *Les Robes de Paul Poiret racontées par Paul Iribe*, 1908, published in Palmer White, *Poiret* (London: Studio Vista), 1973

fig. 11
Joseph Bernard, *Young Girl with a Jug*, 1910 [cat. 64]



Vera, again:

> It will therefore be a descriptive art of sentiment and reasoning rather than of acts and objects, and one which, to be fully appreciated, will not only require a good eye, but also a discerning, sensitive and penetrating mind [...]. This resurgence of artistic intelligence will therefore promote the development of a highly architectural and ordered art.[68]

He finished his article suggesting that a bouquet of flowers could be thought of as the quintessence of the

67 "C'est ainsi que, retirée dans le commerce de ces grands esprits, comme dans un jardin orné de statues, la nouvelle génération, a la fois par réaction à l'outrecuidance populacière, donne ses soins a un art qui sera compris seulement d'une élite, et par un naturel besoin de délicatesse, incline vers un art d'une élévation telle que le vulgaire n'y atteindra pas"; Vera, "Le Nouveau style," 30.

68 "Ce sera donc un art descriptive de sentiments et de raisonnements plutôt que de gestes et d'objets, et qui, pour être pénétré, exigera non plus uniquement de bons yeux, mais un esprit attentif, délicat et délié [...]. Cette revanche de l'intelligence favorisera donc un art d'ordonnancement éminemment architectural"; ibid.

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fig. 12
André Vera, “Le Nouveau style”
in *L’Art Décoratif*, January 1912

LE NOUVEAU STYLE

On se demandait s'il existait un style moderne lorsque simultanément cette année le Salon du Mobilier et le Salon d'Automne nous en ont montré deux : l'un périmé, l'autre naissant.

Le premier, qui dure depuis près de vingt ans, se fit connaître en 1900. Néanmoins, à bien des gens, il ne fut jamais apparent. Ses caractères, pourtant, sont nombreux, et par rapport à ceux qui distinguent les arts de la même époque, ils sont analogues et concomitants.

Le propre de la génération d'alors fut de produire des œuvres dues et destinées beaucoup plus à la sensibilité qu'à la raison : le roman était descriptif plutôt que psychologique, la poésie était personnelle plutôt que générale, la peinture était non point décorative mais réaliste et l'architecture était pittoresque plutôt que monumentale. Les arts mineurs s'adressaient de même à la sensibilité.

N'était-ce pas, en effet, pour émouvoir le spectateur que l'on faisait asymétriques aussi bien les couleurs des grès que les étagères et les bijoux, ne recourant ainsi en aucune manière à la raison qui saisit uniquement dans les objets leurs qualités géométriques de symétrie, d'égalité et de proportion ? Puis, pour achever d'égarer la raison, ne dissimulait-on pas la structure, dont elle peut juger, par des formes mouvementées

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new style. The designs by Louis Süe and André Mare perfectly exemplify this modernized classical approach [cat. 15].

In fact, this intellectual, ordered movement was only one of the sources of the style [see Section 1]. Simultaneously, a much more expressive, colorful and exotic style emerged from a Parisian society excited by the passionate rhythms and Slavic patterns of the Ballets Russes and the daring exuberance of Poiret’s fashions. The influence on sectors of the intelligentsia of Fauvism, followed by the Cubism of Picasso and Georges Braque, spiced with the excitable sentiments of the Futurist manifestos, ensured that Vera’s disciplined French manner would not have it all its own way.

As José Miguel Marinas makes abundantly clear,[69] Art Deco in the 1920s was fuelled by fundamental social changes. As a reaction to austerity, the crippling loss of life and the return to conservatism that Jean Cocteau called the “*rappel à l’ordre*,” French society soon began to enjoy itself.[70] A new generation of wealthy young people, and especially women, began to exercise their purchasing power and seek a measure of individual and sexual liberation. The bobbed hairstyle, perfect for driving in fast cars or for playing tennis and the new, lightweight and drastically simplified wardrobe exemplified the new woman. The tennis star Suzanne Lenglen, who shocked the crowds by her freedom of movement in loose-flowing dresses, could be compared with the fashionable dancers of the day such as Isadora Duncan. A drive towards fitness led to the pursuit of outdoor activities, frequently represented in fashion plates. Diaghilev’s ballet *Le Train bleu* (*The Blue Train*, 1924), choreographed by Bronislava Nijinska to music by Darius Milhaud and lyrics by Jean Cocteau, featured a curtain by Picasso and costumes by Chanel [cat. 191]. Although not a big success at the time, the ballet seems to symbolize many of the themes of the 1920s.
The Ballets Russes were being challenged by Rolf de Maré’s Ballets Suédois (1920–25), created after Michel Fokine left Diaghilev’s troupe. Employing top avant-garde musicians, writers and designers, the Ballets Suédois offered spectacular imagery and confrontational strategies, contained within the disciplined structure of the choreographer Jean Börlin, who had been trained by Fokine. To give an example,

69 See José Miguel Marinas’s essay, “The World on Display,” in this catalogue, 40–51.

70 Silver, *Esprit de Corps*.

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fig. 13
Denise Poiret in *Faune*, an evening gown exclusively designed for her, standing in front of Brancusi's *Bird in Space* at Poiret's cabaret L'Oasis, 1919. Photograph published in Palmer White, *Poiret* (London: Studio Vista), 1973

fig. 14
Jean Dupas, poster for the XVème Salon des Artistes Décorateurs, 1924. Color lithograph on paper, 61 x 40 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

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the ballet *Relâche* (*No Performance,* 1924), created by the composer Erik Satie and the Dada artist Francis Picabia, employed spectacular scenic effects—a barrage of car headlights which are suddenly switched on to dazzle the audience—and a number of alienating devices intended to shock. The ballet opened with a projection of Picabia's and René Clair's Dada film *Entr'acte* (*Intermission*, 1924) and ended with Satie and Picabia driving onto the stage in an automobile. Art Deco picked up on this kind of imagery and shock tactics in shop window displays and magazine layouts. Salvador Dalí would later make a name for himself with his shop windows in New York.

Art Deco art

These intersections between avant-garde art and the world of the *ensembliers* went very deep. It is not surprising to find a Brancusi sculpture in a fashion photograph in Poiret's house [fig. 13]. It is notable that in much of the writing about the decorative arts in the 1920s, there was a concerted effort to look for similarities between developments in literature, music, theater and ballet. In fact, it is possible to talk about Art Deco painting and sculpture. The Bordeaux artist Jean Dupas, for example, developed a sophisticated and highly mannered style referring back to the Fontainebleau school but unmistakably modern in its iconography.

It was a painting by Dupas which was selected by Jacques-Émile Ruhlmann to decorate the main circular salon in his Hôtel du Collectionneur (Collector's House) in the 1925 Paris Exhibition [fig. 44 on p. 99]. Many other painters in Paris adopted a style derived loosely from known canons, but smoothed out or twisted into a more precious, mannered form. The paradigmatic Art Deco painter was Tamara de Lempicka, whose erotic representations of scantily clad or naked women were eagerly snapped up. Interestingly, for the first time, the current display of works at the Pompidou has two rooms identified as "Art Deco," including three paintings by Lempicka, a sculpture by Chana Orloff and a bust by Boris Lovert-Lorski, among others.

In sculpture, a similar process can be observed. Alfred Janniot also took 16th century French art as his inspiration, even designing a monument to Jean Goujon (now at the Gulbenkian Museum, Lisbon). But in some of his most famous works, he covered large surfaces in a relief technique that was particularly his own.

In an astonishing work covering the whole of Albert Laprade's facade for the headquarters building of the Exposition Coloniale Internationale (International Colonial Exhibition), held in Paris in 1931, Janniot showed the raw materials of the French African and Oriental colonies flowing together to the ports of France in the central section. The "dark continent" is represented by violent scenes of men hunting and amassing ivory tusks while women gather pineapples, bananas and coffee beans [fig. 15]. In a quite different vein, the twins Jan and Joël Martel created a wide range of work heavily influenced by Cubism but always within a decorative idiom: monumental sculpture, like their elongated figure *Trinité* (Trinity), in which the hair of the Virgin is transformed into an undulating river down one side of the sculpture. This undulating line is one of the deep motifs of Art Deco relief sculpture and decoration, signifying a kind of flow or stream of communication, such as that of electric power supply, telegraphy or the new radio transmissions, all very topical themes of modernity in the 1920s [cat. 307]. Similar wavy lines link together the whole of Janniot's relief on the Palais de la Porte Dorée, here literally denoting the oceans linking France to her colonies. A similar motif recurs in posters and graphic art.

The Martel brothers were not afraid to work in the decorative field, designing much-prized automobile mascots, and they had a sideline in sculptures composed of strips of aluminum sheet. The studio which Mallet-Stevens designed for them in Auteuil became a center

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for Art Deco with furniture and fittings designed by Francis Jourdain, Jean Prouvé, Gabriel Guevrekian and Charlotte Perriand. Other sculptors working in an ex-Cubist vein, heavily influenced by African art, were Gustave Miklos and Joseph Csáky, both admired by Doucet, who acquired their work. He even commissioned the latter to design a steel and glass staircase for the new gallery which he added to his Studio house in Neuilly in 1929.

The 1920s in Paris was perhaps the time when the work of "artist-decorators" was most prized and written about. Books and articles repeatedly claim artistic status for the work of the *ensembliers*, decorators and architects, and their cachet was supported by high prices, both then and now. But, nevertheless, the gulf separating the fine and decorative arts was never bridged and remains, in the face of all logic and especially considering the overtly commercial approach of many artists, the accepted norm.

fig. 15
Alfred Janniot, bas-relief sculpture on the facade of the Palace de la Porte Dorée, Parisian Colonial Exhibition, 1931. Vintage photograph. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

The iconography of Art Deco

An important legacy of the 1925 Paris Exhibition for the rest of the world was a vocabulary of decorative motifs. The pre-war motif of "Cubist flowers" derived from Charles-Rennie Mackintosh and the Viennese Sezessionstil survived everywhere, as did the bouquet of flowers advocated by Vera in 1912. The leaping deer, accompanying the new slender female form, encapsulated the smooth chic of the new style. A motif which translated more easily into all the media was that of the so-called "frozen fountain." René Lalique cast thousands of glass panels in this form to ornament the Porte d'Honneur (Gate of Honor, cat. 134), and the metalworkers Edgar Brandt and Raymond Subes picked it up in their gates and railings. A magnificent five-panel screen by Brandt entitled *Oasis* (c. 1924, private collection) was based on the frozen fountain motif surrounded by tropical leaves and flowers, worked in silver and gold plating. A much-imitated textile, the *Jets d'eau* (water fountain) by Édouard Bénédictus, captured the motif in its most ornate form. But it was the real displays of illuminated fountains that represented the exhibition in the minds of many visitors. Modern technology allowed for spectacular control of lighting and color. A curtain of water cascaded from the Pont Alexandre III, backlit with light. Many of the fountains were designed to be seen illuminated at night. These techniques were developed to an even greater degree in the 1931 Exposition Coloniale.

Art Deco architects and designers were the pioneers in the manipulation of light. Pleated and fluted surfaces

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fig. 16
André Granet, exhibition design for the Salon de l'automobile in the Grand Palais, Paris, 1927. Vintage photograph

designed to catch and radiate hidden lighting were a feature of the Art Deco building. Coved ceiling lights and a thousand ingenious ways of diffusing and projecting light along walls and ceilings were a feature of the interiors. Annual Salons for automobiles and airplanes were held in the Grand Palais and, between 1909 and 1968, they were decorated by the artist André Granet. These spectacles were achieved by enormous light frames of steel from which reflecting surfaces were attached. Although highly decorated, often in bright colors, their essential function was to provide bright, diffused light that would reflect well on the shiny surfaces of the cars on display [fig. 16 and cat. 311]. The annual displays, quintessentially Art Deco in their form and function, provided a much-prized spectacle in their own right. Granet frequently employed pleated and folded forms to catch and project light upwards from below. This technique, already used in some cinema and domestic design, was a feature of the 1920s and 1930s. Janneau devoted a whole publication to electric lighting and began with a description of the new architectural lighting methods:

> The lighting methods that are subordinate to the architecture and are only noticed through the effects they create—radiant cornices, reflective ceilings, transparent walls—these methods, which are innovative and fully meet our almost physiological need for tranquility and relaxation, are not the only ones that respond to contemporary tastes.[71]

But, as he says, the 1920s was a period of great invention in the design of wall lights, standard lamps and table lamps. Chareau, often working with Le Chevallier, designed many different lighting solutions, often using alabaster as a diffuser and bent strips of aluminum as a frame [cat. 17].

Metaphor and metonym

A distinctive difference in the ways Modernists and Art Deco designers and architects responded to modernity can be summarized by the comparison made by linguists between metaphor and metonym.[72] This difference has often been seen as a way of separating Modernist from more traditional work. In this case, where Art Deco designers often refer to something literally, by direct visual analogy, Modernists try to avoid this and symbolize ideas more indirectly. For example, the pavilion designed to contain the stands of the Parisian gemstone dealers was itself represented as a cut diamond [fig. 18]. By contrast, Konstantin Melnikov in the USSR Pavilion attempted to symbolize a revolutionary, industrialized proletariat with a

71 "Les moyens d'éclairage qui se subordonnent à l'architecture et ne se manifestent aux yeux que par leur effet – corniches irradiantes, plafonds réflecteurs, parois transparentes – ces moyens, tout nouveaux et tout conformes à notre besoin quasi physiologique de calme et de douceur, ne sont pas les seuls que tolère la sensibilité contemporaine"; Janneau, *Le Luminaire et les moyens d'éclairages nouveaux. 2me série*. Janneau published a first volume on lighting in 1926.

72 Jakobson and Halle, "Two Aspects of Language and Two Types of Aphasic Disturbances."

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fig. 17
Two lighting solutions by Pierre Chareau, in Guillaume Janneau, *Le Luminaire et les moyens d'éclairages nouveaux,* 2ème série (Paris: Éditions d'art Charles Moreau), 1929, plate 4

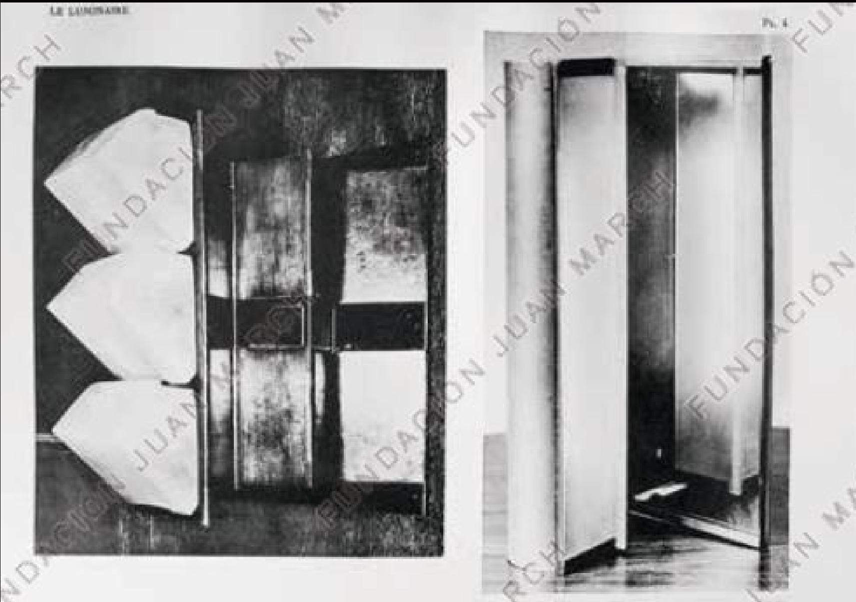

fig. 18
Night view of the gemstone dealers' pavilion, the Pavillon des Diamantaires, Paris Exhibition, 1925. Vintage photograph. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

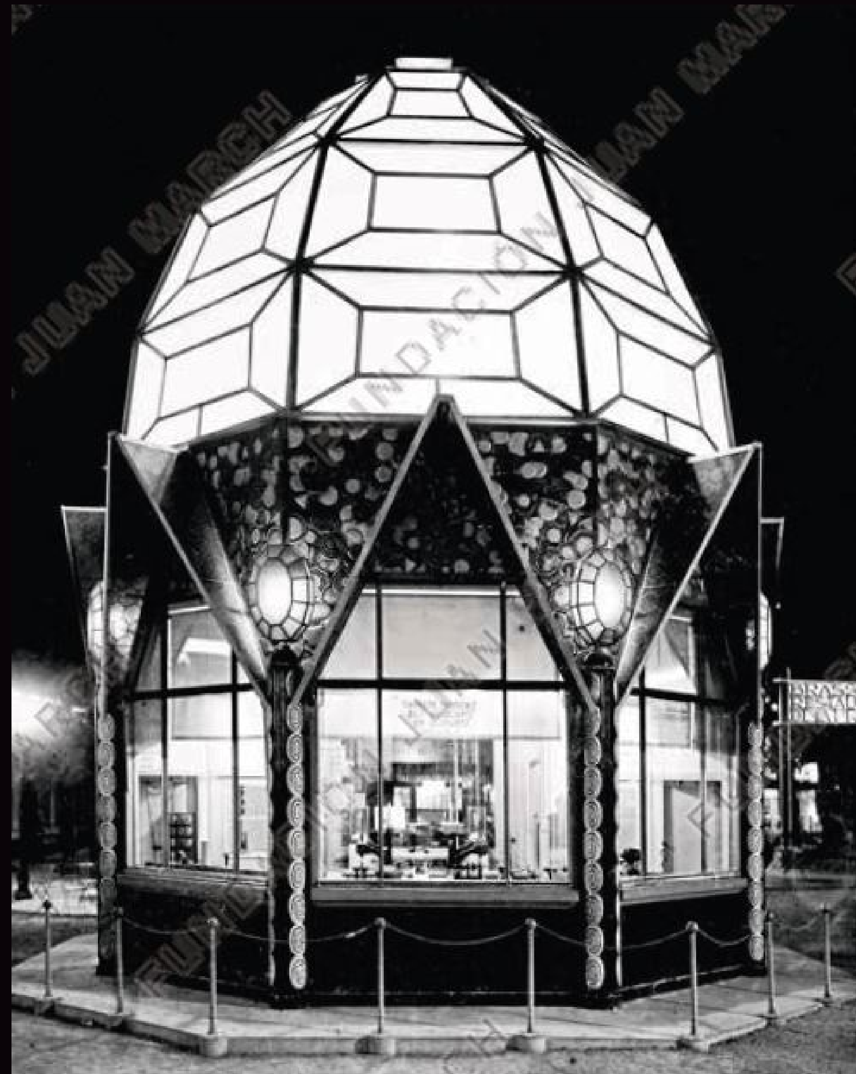

fig. 19
Konstantin Melnikov, USSR Pavilion, Paris Exhibition, 1925. Vintage photograph. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

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factory style window and dynamic, interlocking panels sheltering the side staircase [fig. 19].

Nowhere is this contrast more evident than in the iconography of modernity. It is impossible to study the big issues of the 1920s—the development of rapid communications and transport, new materials, the spread of electrification and industrialization, mass leisure and sporting activities, social upheaval, democracy and the challenge of totalitarianism—without dealing in Art Deco images. These great subjects come clothed in Art Deco.

Whereas Modernists like Le Corbusier or Bruno Taut refer all the time to modern industrialization —Le Corbusier dedicated three chapters of his book *Vers une architecture* (*Towards an Architecture*) to ocean liners, airplanes and automobiles—they do not explicitly refer to the forms of these machines in their buildings. The principles of engineering should be understood but its forms should not be copied. Art Deco buildings and interiors include many explicit references to modern industrialization, in stained glass representations, reliefs, textiles and even jewelry. The travel posters, which we will look at in Section 7, transformed the imagery of ocean liners, airplanes and automobiles into a new decorative language.

The Modernist reaction: UAM

In 1929, the vice-president of the Salon des Artistes Décorateurs refused to allow a group of the more modern designers, gathered around the figureheads of Mallet-Stevens and Chareau, to display their work in the annual show.[73] As a result, the group split off to form the Union des Artistes Modernes, which put on its first exhibition in 1930. This was an almost inevitable consequence of the dissatisfaction felt after the 1925 Exhibition. Later shows presented furniture designed for schools. The UAM Pavilion at the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne (International Exhibition of Art and Technology in Modern Life), which falls outside the scope of this exhibition, was a high point of the group's work, finally acquiring the funding to put on an impressive display.

The group, consisting among others of Herbst, Bourgeois, Perriand, Lurçat, Hélène Henry and Louis Sognot, appeared threatening to the establishment partly due to the political engagement of some of its members (Jourdain, Lurçat and Perriand) and partly for their dangerous association with Le Corbusier and the German Modernists. This was confirmed by the display at the Salon d'Automne in 1929 of an apartment designed by Le Corbusier, Pierre Jeanneret and Perriand in which their new tubular steel furniture designs were shown framed in a setting of chrome-faced cabinets and cupboards [fig. 20]. In 1930, in order to show that the members of the jury of the Salon des Artistes Décorateurs were not afraid of Modernism, they invited an exhibition of the German Deutscher Werkbund. Under the direction of Gropius, this was effectively a display of mature Bauhaus work, featuring the tubular steel furniture of Breuer and the inventive exhibition displays of Herbert Bayer in an architectural setting which, like that of Le Corbusier and his associates in 1929, was imagined as part of a block of flats. In the German case, what was represented was an example of the "social condenser"[74]—a space for sport and recreation at the foot of a thirteen-storey apartment block. In both cases, however, the metaphor of the exhibition was not that of displays of furniture and artifacts, grouped in stands, but rather of a program of public housing (however luxurious). Needless to say, there was no ornamentation in either of these exhibits, the furniture and fittings were in chromed steel and even Perriand's necklace, displayed in the bedroom of the Salon d'Automne exhibit, imitated a row of stainless steel ball bearings. Following on from the success of Mies van der Rohe's German Pavilion at the 1929 Exposición

73 A good introduction to the UAM and its continuation into the post-war period is given in the catalogue of the exhibition held at the Musée des Arts Décoratifs in 1988, *Les Années UAM 1929–1958*.

74 A concept derived from Soviet constructivist theory applied to public spaces in architecture, under the premise that architecture has the ability to influence social behavior — Ed.

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fig. 20
Le Corbusier, Pierre Jeanneret and Charlotte Perriand, interior design for an apartment presented at the Salon d'Automne, 1929. Vintage photograph. Fondation Le Corbusier, Paris

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Internacional in Barcelona, new pressure was being created on the French to modernize their style.

In the 1931 UAM exhibition, a display of graphic art by Czech and Russian artists prompted a violent attack on the spread of Communism, and the UAM exhibitions of 1931 and 1932 were generally met by a hostile critical reception. In reply, a common statement, described as a "manifesto," drawn up by Louis Chéronnet for the UAM, endeavored to defend the group against criticisms that it threatened the jobs of manual workers, that it was encouraging the importation of foreign goods and ideas and that it attacked the French sense of quality and taste, notably in its "nudism." This last was an attack on the absence of ornament, and Chéronnet took on this challenge, declaring at the outset that the central question was "For or against ornament?" His reply was that aesthetic quality derived from form alone:

> Aesthetic beauty is derived from form alone. We like balance, logic and purity. In our dwellings, we prefer light to shade and joyous hues to gloomy colors. We want to offer the mind and the eyes a rest after the exhausting hustle and bustle of our days.[75]

The UAM brought the principles of decorative art and Modernist architecture to a kissing point. In many ways, the UAM designers and architects declared and followed Modernist principles but, in other ways, they belonged to the tradition of the decorative arts. Although Le Corbusier and Lurçat, both fully qualified members of Modernism (and members of the Congrès Internationaux d'Architecture Moderne [International Congresses of Modern Architecture, or CIAM]),[76] exhibited with the UAM, Chéronnet's Manifesto reveals in its argumentation several clues which we can identify as remaining within the Art Deco aesthetic. For example, Chéronnet picks up the traditional decorative arts argument of seeking to re-unite applied and pure art. "Once again, we believe that the primary aim of the new aesthetics is to combine the minor and major arts."[77] Quoting Tolstoy's "What is art?" Chéronnet appealed to definitions of art that emphasize truth and utility. He compared contemporary publicity posters with religious murals in an age of faith. He ridiculed the idea that function destroys the aesthetic value of a work. As we have seen, this was in opposition to the ideas about disinterested art proposed by Le Corbusier and by most critics of modern art at the time. Chéronnet was also careful to argue that the new design tendencies would not reduce labor and that, although designing for a large public was a good thing, the UAM designers would inevitably be working for an elite in most cases. He was also careful to place the UAM outside the category of revolution, insisting on a link with tradition and maintenance of "equilibrium, logic and purity." Above all, he still talked about "decorator-architects" and "architect-decorators" and positioned the UAM in opposition to hard-line functionalists:

> We believe we can aesthetically combine practical accoutrements with a psychological atmosphere, thereby creating something that expresses the occupant's personality (gender, activities and tastes) rather than his or her social or financial status.[78]

75 Louis Chéronnet, "Pour l'art moderne, cadre de la vie contemporaine" [1932], cited in *Les Années UAM 1929–1958*, 26.

76 The CIAM was launched in 1928 at the Chateau La Sarraz in Switzerland and included architects from most of the European nations; see Mumford, *The CIAM Discourse on Urbanism, 1928–1960*.

77 "Derechef, confondre les arts mineurs et les arts majeures, telle est, à notre sens, la première tâche de l'esthétique nouvelle"; Chéronnet, "Pour l'art moderne, cadre de la vie contemporaine" [1932], cited in *Les Années UAM 1929–1958*, 59.

78 "Nous pensons pouvoir allier esthétiquement un équipement pratique à une atmosphère psychologique, c'est-à-dire qui exprime plus la personnalité de l'occupant (son sexe, ses fonctions, ses goûts) que sa classe sociale ou son état de fortune"; ibid., 65.

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fig. 21
Eileen Gray and Jean Badovici,
E-1027 living room, 1926–29.
Photograph published in
Architecture Vivante, 1929

And he claimed that their work had "killed nothing, made nothing disappear which was worth conserving and had broken with no tradition."

The period around 1929 was a moment of soul-searching among modern architects. Many converts to Modernism, such as the Austrian architect Josef Frank, turned against the principles of functionalism. Le Corbusier himself abandoned the "pure" white style of his 1920s buildings and began turning towards a vernacular idiom.[79] In two masterpieces of French Modernist architecture, a dialogue with the principles of decorative art can be detected, marking a softening and humanizing of modern architecture. Chareau joined forces with the Dutch architect Bernard Bijvoet to create an extraordinary domestic space, known as the Maison de Verre (House of Glass) in Paris (1928–32).[80] Designed to occupy a three-storey space underneath a fourth floor apartment, the house is faced with glass bricks on one side and glass bricks and windows on the garden side. At first sight, the interior looks uncompromisingly Modernist, with thin steel stanchions rising through two floors in the living room. But Chareau also included his Art Deco wooden furniture, with tapestry seat and back covers designed

79 Benton, "Modernism and Nature," 310–39.

80 Taylor and Chareau, *Pierre Chareau: Designer and Architect*, and *Pierre Chareau: architecte, un art intérieur*.

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by Lurçat, and his approach to the fixed cupboards, fabricated from aluminum sheets, remains that of a wonderfully ingenious *ensemblier*. The other house designed by an Art Deco designer, Eileen Gray, in partnership with her friend Jean Badovici was located far from Paris on a strip of rocky land between a railway line and the sea. E-1027, as the house was called, has a Modernist exterior derived from Le Corbusier's purist villas of the 1920s. But the interior is crafted around the gestures of the inhabitants with subtle and complex cupboards and fittings, as well as a selection of Gray's tubular steel furniture designs.

Lavishly illustrated in an issue of Badovici's publication *Architecture Vivante* in 1929 [fig. 21], the house was both an expression of Modernist principles and a critique.[81] Badovici used the same *pochoir* technique to illustrate the key rooms and many of the illustrations and plans document the fixtures and fittings. In an important introduction, Badovici printed a dialogue (presumably derived from his conversations with Gray) about modern architecture and design.[82] This captures precisely the moment of revision of some Modernist assumptions.

> We must really rediscover the human being in artistic production, human will behind material surfaces and the pathos of this modern life, of which we have been presented only with a kind of algebraic formula.[83]

Modern architects, they said, were over-rationalistic:

> Their excessive intellectualism would destroy everything that is wonderful in life, just as their misunderstood concerns about hygiene make it intolerable. Their rigid desire for precision fails to express the beauty of many forms such as discs, cylinders, undulating and zigzag lines, and elliptical lines that are like straight lines in movement. Their architecture is soulless.[84]

This, from one of the most sophisticated and subtle of Art Deco designers, sums up the dialogue of Art Deco with Modernism during the 1920s.

81 This edition of *L'Architecture Vivante* has been republished in facsimile: see Gray and Badovici, *E. 1027 maison en bord de mer*.
82 "De l'éclecticisme au doute"; ibid., 5–9.
83 "Il faut bien de nouveau retrouver l'être humain dans l'apparence plastique, la volonté humaine sous l'apparence matérielle, et le pathétique de cette vie moderne dont on n'avait vu d'abord qu'une sorte de traduction en langage algébrique"; ibid., 5. The translation is mine.
84 "Leur excès d'intellectualité veut supprimer ce qu'il y'a de merveilleux dans la vie, comme leur souci mal compris de l'hygiène rend l'hygiène insupportable. Leur volonté de précision rigide a fait négliger la beauté de toutes ces formes ; les disques, les cylindres, les lignes ondulées et en zigzag, les lignes ellipsoïdales qui sont comme des droites en mouvement. Leur architecture n'a pas d'âme"; ibid., 8.

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José Miguel Marinas

THE WORLD ON DISPLAY

Jan and Joël Martel's reinforced-concrete Cubist trees in the garden designed by Robert Mallet-Stevens for the 1925 Paris Exhibition. Photograph published in "L'Exposition des Arts décoratifs. L'Architecture: section française," special monographic issue in *Art et Décoration*, June 1925

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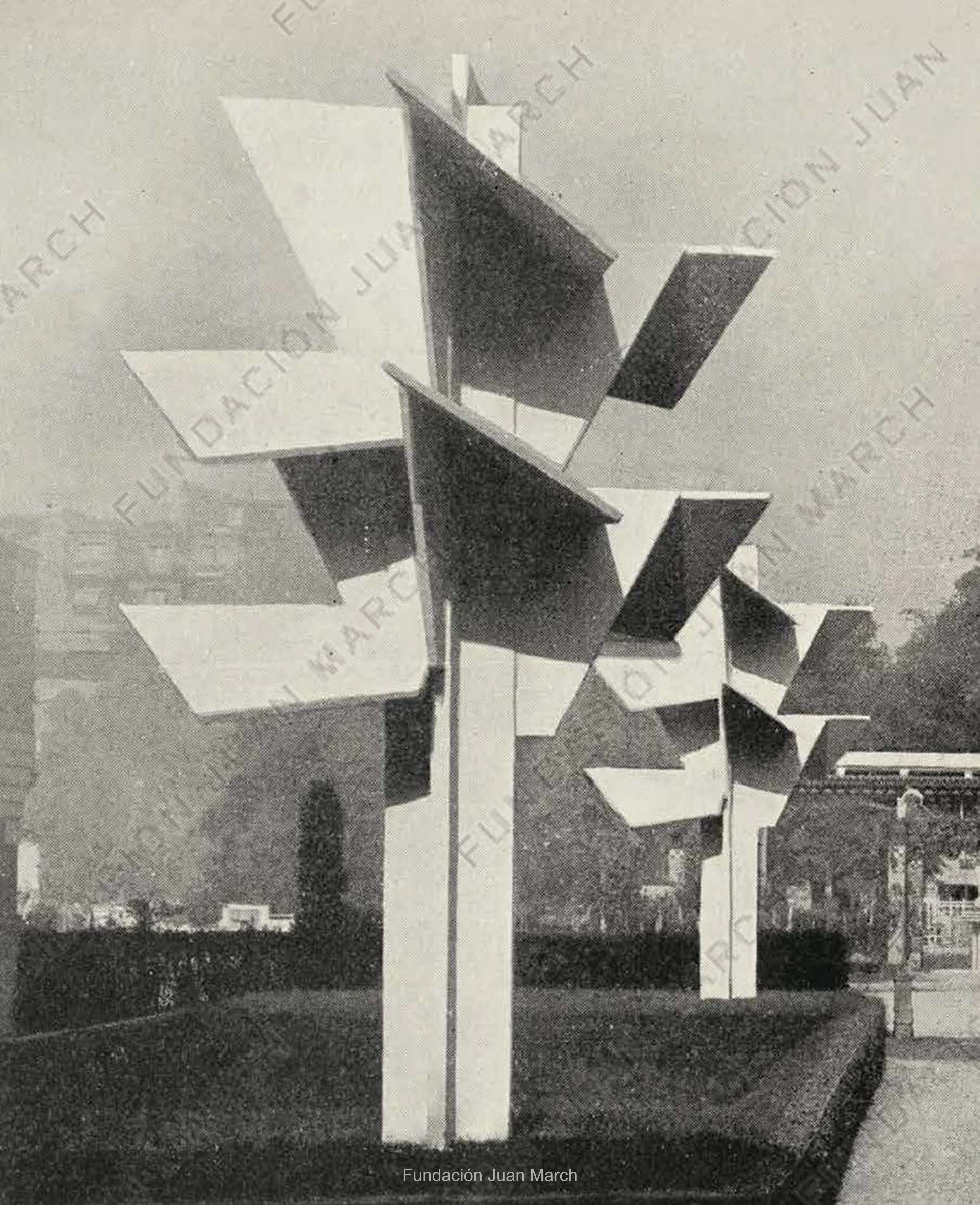

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THE WORLD ON DISPLAY

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The engaging and complex movement known as Art Deco flourished in the period between the two world wars. That its segment of history should be identified in this way is in itself significant, for it takes its coordinates from acts of destruction rather than from milestones of art. It is as if the magnitude of those acts, and their unimaginable cost in terms of the order of things and of human lives, surpassed the calendar's rhythmic capacity. What is more, the movement came into being in an "exhibitionist" world, in the sense that it had been putting itself on show at world fairs—with their element of fantasy and appetite for novelty—for the best part of a century. It was also an all-or-nothing world, prepared to take whatever risk was necessary to achieve desired results. The aesthetic of risk ran parallel with, and was—paradoxically—encoded into aerodynamic shapes, restrained lines and hard, shiny materials.

Let us approach Art Deco not so much as a repertoire of shapes and resources with which to embellish life but rather as the construct, complete in itself, of a cultural identity salvaged from the loss of cohesion brought about by the war. The effect of this was a generalized style of living and ornamentation that reflected and consolidated a larger phenomenon: a final farewell to the 19th century. Being modern was not a state achieved as the culmination of a gradual process (as would be the enlightened way) but rather by severing connections with everything that had gone before: this was a genuine tenet of Modernism.

World War I was referred to in its time as "The Great War," the awe implicit in the epithet reflecting the belief that its savagery had exceeded all known bounds. It was in its wake that Freud adjusted his theory that human behavior is governed by "drives," or instincts: *Eros*, the life-embracing survival instinct central to his theory, now acquired a counter-balance in the form of *Thanatos*, the death drive.

The Eiffel Tower and the Celestial Globe at the Exposition Universelle, 1900 [see fig. 2]

Art Deco, whose beginnings are conventionally associated with the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925, was a cultural phenomenon in the sense that it generated a style. To borrow an axiom from José Ortega y Gasset, a style is an accent: it might be described as a way of making one's mark on a blank space by writing and drawing on it with a *styl*(*us*) in one's own hand. The declaration by Georges-Louis Leclerc, Comte de Buffon, that "the style is the man himself," acquires a qualifying endnote in the realm of psychoanalysis with Jacques Lacan's observation that style is the man who listens.[1] This explains why the culture of Art Deco resembles a circuit along which different individuals, cities, fields of knowledge and know-how, and approaches to consumption and co-existence are exhibited.

During this interwar period (which it was not yet known to be), the class system, with its keen awareness of the social status of, say, the wage-earner or the upwardly mobile *nouveau riche*, would be obliged to make major adjustments to its objective and subjective culture. The norms of class-consciousness would be challenged by everyday evidence of ways of being and living that begin as veneers, channels, molds, and end up being the very stuff of personal identity. A good, if distant, example of this process is Aleksandr Rodchenko's *Worker's Club*,[2] which conforms to productivist ideology but pays tribute to a style that has severed connections with realism.

Decoration, ornamentation, ostentation

Start at surface level: this is the guiding principle when attempting to interpret things that neither reflect nor refer to something already in existence. The idea is to explore the strangeness and appeal of their outer appearance with the aim of discovering their meaning. In *Das Ornament der Masse*, published in 1921 (within the period under consideration here), Sigfried Kracauer declares:

> The position that an epoch occupies in the historical process can be determined more strikingly from an analysis of its inconspicuous surface-level expressions than from the epoch's judgments about itself.[3]

1 Lacan, *Ecrits: A Selection*.
2 The *Workers' Club* (1925, MoMA, New York) was one of the Soviet exhibits at the 1925 Paris Exhibition. Its spare, geometric design evoked a culture of hygiene, rationality and economy — Ed.
3 Kracauer, "The Mass Ornament," 75.

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This urge to scrutinize, this fascination with surface meaning, explains the key importance of appearance as a cultural product in the consumer age, oscillating between its conspicuous forms and its violent mass appeal. Art Deco, triggered into being by an international exposition (whose scope lacked enough areas of interest and specialism for it to qualify as "universal"), clearly fulfils the role of commodity as spectacle. It possesses the capacity of new objects to assume the function of fetishes, by virtue of their very shape, to which we then attribute the special power of being able to provide something that we lack. "Commodities as spectacle" is actually rather a good definition of the objects displayed at a show intended "for the whole world" (not just for the host nation), and particularly so in a world of objects and artifacts expressly made for the purpose of decoration, effect and embellishment. Interestingly, this quality is an attribute not only of manufactured objects (gleaming fetishes clamoring to be let into consumers' homes) but also of people themselves.

As Karl Marx explains in his analysis of commodity fetishism,[4] this form of fixation is the kind involved in our relationship not only with things (which we enjoy for what they stand for rather than their usefulness) but also in relationships between individuals. Our appearance is an essential issue: it is thanks to our appearance, and to decoration and decorum, that we are able to play our part in the new and multifarious ways of living in cities engaged in an ongoing process of change.

In his visionary *Theory of the Leisure Class*, Thorstein Veblen places this phenomenon chronologically at the end of the 19th century.[5] The consolidation of metropolises and megalopolises opened up entirely new possibilities for ways of living and interacting. Veblen highlights the notion that people are compulsive about managing their appearance because, in the city, among strangers, one has to demonstrate exactly who one is, what one's status is and what style one has. Appearance, decorum, springs from the urge to exhibit an identity that would otherwise lack definition. This is why consumption is distinguished paradigmatically from need and bracketed instead with desire. Werner Sombart (in *Luxury and Capitalism*) and José Ortega y Gasset (in "El espectador" [the spectator])[6] demonstrate an awareness that capitalism is not concerned with satisfying needs but rather with "isolating the desire gland."[7] Decorum is the construction of appearance as a non-existent style which, though not a product of nature, enables the process of "distinguishing and being distinguished."

As the Art Deco period advances, comments become more categorical. Writing on the subject of adornment and costume jewelry, Georg Simmel presents a radical diagnosis of the period, which he sees as lacking truly admirable, aura-emitting figures, with the result that objects, decorations and knick-knacks were brought into service to shore up insecure identities or those at risk of becoming so.[8]

Meanwhile, Kracauer maintains that:

> The bearer of the ornaments is the mass and not the people; for whenever the people form figures, the latter do not hover in midair but arise out of a community. A current of organic life surges from these communal groups—which share a common destiny—to their ornaments, endowing these ornaments with a magic force and burdening them with meaning to such an extent that they cannot be reduced to a pure assemblage of lines. Those who have withdrawn from the community and consider themselves to be unique personalities with their own individual souls also fail when it comes to forming these new patterns.[9]

The *aura* emanated by exceptional objects and people waned to the point of vanishing while the masses waxed and thrived. Walter Benjamin observed this process at close quarters from the viewpoint of his "Paris, Capital of the Nineteenth Century"—the title by which his book on the arcades of Paris (*Das Passagenwerk*[10]) was known from 1935 on. But at the turn of the new century, France was demonstrating, via Léon Daudet and his concept of *ambiance,*[11] the new relationship that had been forged between people and objects and among people themselves. The aura was effectively ousted, though Art Deco was quick to appropriate it, divide it into segments and reconfigure it, putting it to use with no suggestion that it had any greater significance than any other replica, artifact or invented motif. Sleek, gleaming objects and sober lines that create open and intimate spaces, not copied from nature, with no interest in imitating the uniqueness of natural beings, instead invented an attractive idiosyncratic style despite the fact that what Benjamin calls "technical reproducibility" was at full swing.

4 Marx, "The Fetishism of Commodities and the Secret Thereof."
5 Veblen, *Theory of the Leisure Class: An Economic Study of Institutions*.
6 Sombart, *Luxury and Capitalism*, and José Ortega y Gasset, "El Espectador (1916–1934)."
7 Marinas, *La fábula del bazar: orígenes de la cultura del consumo*.
8 Simmel, "Über den Schmuck," in Kurt Wolf's *The Sociology of Georg Simmel*.
9 See Kracauer, "The Mass Ornament," 76.
10 Benjamin, *The Arcades Project*.
11 Ibarlucía, *Sobre el origen del concepto de aura en Walter Benjamin*. [In *Mélancholia*, Léon Daudet defines the term *ambience* as "a constant balance between our internal rhythms and the rhythms of nature" — Ed.]

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But this was by no means a purely plastic preview of something that would later reach patrons of the arts and the counters and customers of department stores. There was more to it than just the reflections of a scholarly observer. It was a phenomenon that took effect in streets and homes, new housing estates and innovative shops. This was where Art Deco's principal attraction—the throb of the barbaric product that every product of civilization bears within it—could be felt. Benjamin reiterates this notion in *On the Concept of History*, a work compiled as he moved about Paris when that city was in the throes of giving birth to Art Deco, gathering impressions as he went (something that his correspondent, Gretel Adorno, knew all about) like wild flowers on a country walk. He wrote up the results towards the end of his life:

> For without exception the cultural treasures he surveys have an origin which he cannot contemplate without horror. They owe their existence not only to the efforts of the great minds and talents who have created them, but also to the anonymous toil of their contemporaries. There is no document of civilization which is not at the same time a document of barbarism.[12]

In the wake of war, society struggled its way through a traumatic process which had begun with its failure to predict World War I and lasted until the declaration of World War II. This was when the familiar disintegrated and new codes had to be invented: the early stages were perceived as noisy work—cutting, raising, exposing... and not only in art. The outcome achieved the ideal represented by end-of-century Vienna as seen by Carl Emil Schorske:[13] dwellings, streets, housing estates, frescoes, working class neighborhoods, new personal and communal concerns, tuning into the unconscious, a wave of emancipatory activity as a facet of breaking with the past, all dramatically divided between the conspicuously well-off and the more cruelly impoverished than ever.

Society fancy dress parties, carnivals staged by New York's first Astoria Hotel, provided the backdrop against which to exhibit garments, jewelry and adornments more valuable than those worn by the historical, political or living models from which they took their inspiration.

Such was the transformation effected between the Paris of 1899 and the Paris of 1925, the Chicago of 1893 and the New York of 1939. If one were to seek a continuous thread to guide one through the many and various shifts and tendencies, it would be the gradual ousting of the fetish in favor of the replica, of fantasized imitation in favor of understated rational invention, of René Lalique in favor of Le Corbusier.

This is an art that invents, decorates, redefines, but above all tautens, pares down, contains. Auras are a thing of the past, for ecstatic response to uniqueness, whether natural or plastic, is no longer appropriate. The power of the unique object as fetish becomes blurred by multiplication. The artifact that declares categorically "I imitate nothing, I am all invention" is the general model for a way of life that aims to produce shapes impervious to obsolescence while recognizing their transience. Aluminum came to be perceived as dealing a death-blow to culture, scandalizing avant-garde literary figure Ramón Gómez de la Serna (himself no stranger to scandal) and providing him with material for the *greguerías*, brief witty observations on everyday life, for which he was known.

Class, mass, *Eros* and *Thanatos*

The other phenomenon that shook culture to its very roots during this period might be summed up as the disintegration of class and the rise of the mass, the crowd, in whom had been discovered not only *Eros* but also, confusingly and astonishingly, the outline of *Thanatos*.

One of the most potent features of the culture of the 1920s and 1930s is the construct of a collective subject, protean in nature and simultaneously attractive and alarming: the mass. First conceived in the mid-19th century, this construct now acquired new status worthy of attention and analysis.

Edgar Allan Poe's *The Man of the Crowd* (1840) acquaints us with the very landscapes that provided the settings for the first universal expositions (London, 1851; New York, 1853–54) and with the construct of the urbane drifter and novelty seeker, the *flâneur*. The thrillingly radical transformation represented by shopping arcades, new boulevards slicing through the city, world fairs and the like, seemed to have brought a new aesthetic and political subject into being.

It is at this juncture that the man of the crowd emerges from the devastation of the Great War and its aftermath. The classless subject, whose progress had

12 Benjamin, "On the Concept of History," 256.

13 Schorske, *Fin-de-Siècle Vienna: Politics and Culture*.

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been impeded by the poisons that invariably rise to the surface (if Lavinia, in *I, Claudius* is to be believed) now became established in the role of both individual subject and mass subject. Charles Baudelaire who, like Friedrich Nietzsche, was a declared lover of short-lived habits, acted as chronicler of the new surfaces being presented by the cities of Europe. Benjamin translates Baudelaire, who translates Poe. In the process, we are shown that, in their function as art and style laboratories, universal expositions are spaces within which fantasy takes precedence over industry, where achieving enduring solutions in preference to short-term results becomes a moral and political ideal.

The productive social classes have to adapt to accommodate new subjects whose lives are ruled by consumption, instant gratification and the mass. This is the space and time that Art Deco stylizes.

What does stylizing life mean? At the time, Max Weber and Georg Simmel coined the concept of style to highlight resistance strategies deployed by the mass movements that were proliferating uncontainably. The masses were demolishing moral and cognitive barriers, thereby posing a threat to those classes whose position rested upon their control of means of production, which the war industry had reorientated and expanded.

Formerly thought of as zombie-like subjects who constituted bulk occupancy of the big cities, or the stuff that crowds were made of, the masses were now regarded with greater respect: they became "desiring" subjects. In consequence, from being the crowd that received announcements from the society of the spectacle that had burgeoned in the mid-19th century, the subject was now the recipient not only of more finely-tuned messages in the form of spaces, objects, plastic forms, which Deco embodied as no previous style had done, but the masses now became a target for study. The gleaming new space occupied by the 1925 Paris Exhibition was devoted entirely to replicating within it the temple-like department stores which, according to Benjamin in *Passages*, toward the end of the 19th century were eyed furtively by a segment of the population spanning the *flâneur* and the manual worker that knew they could not enter them, let alone buy anything from them, but nevertheless were filled with pride by the fact of being, like them, genuinely Parisian. These spaces came to constitute a set route for the masses when the major step was taken of allowing them to "look but don't touch": this made it possible for the general public to walk about amid the fairs' twinkling special offers which would then be absorbed, unbidden, into aspiring owners' wish-lists. The culmination of the process of taming the masses during the interwar period consisted simply in confronting them with objects that could be imagined fitting into their lives and matching their ideal of comfort.

Crowds are not only circuits for the processes of distribution and consumption, but are also an enigmatic repository of sentiments, sensitivities and senses. Mass psychology stands out as the great success story of this period, in both the Freudian and Lebonian[14] versions (Freud postulates a new political link based on the yearning female mass as opposed to the "primal father of the horde," who is both model and tyrant). But scholar and founder of present-day public relations and marketing Edward Bernays,[15] Salvador Dalí and his choice of plastic output, and the designers who worked at close quarters with the day to day aspects of Art Deco as represented in the 1925 Paris Exhibition claim our attention initially.

An in-depth understanding of the psychology of the masses and the processes by which their class allegiances were eroded and their proletarian status disguised beneath the banner of electric-powered modernization and the world of Futurama (1939)[16] was essential to designers of the excitingly novel objects, spaces, motor cars, interiors and facades such as the Chrysler Building's, which were representative of what the masses desired though they themselves were unaware of their origin and source. That being the case, Freud devoted two texts to a study of this period: *Reflections on War and Death* (1915) and *Psychology of the Masses and Analysis of the Ego* (1921).[17] In the latter, the new subject and his private life make an appearance: the desiring person is impelled by the force of *Eros*, the creative, life-enhancing, shape-giving, Apollonian (as opposed to Dionysian) instinct. However, the demolition of established structure, and the massification consequent upon the Great War reveal the fervid converse of desire. What comes to light is not only the blind impulse to destroy the Other, the designated enemy. The unprecedented intensity, the lack of vision inherent in total destruction and the blinkered pleasure apparently derived from it, now seemed to merit endowing fatalism and repetition with a new name: *Thanatos,* the "death drive." The term also (indeed, according to Georges Bataille in *Eroticism*,[18] primarily)

14 Gustave Le Bon (1841–1931), French social psychologist and sociologist, was the author of numerous works in which he developed his theories on racial superiority, behavior and psychology of the masses — Ed.

15 Bernays, *Propaganda: History is a Weapon*.

16 General Motors' exhibit at the "World of Tomorrow" Exhibition held in New York in 1939, Futurama, was a huge diorama imagining the America of 1960 — Ed.

17 Freud, *Zeitgemäßes über Krieg und Tod* [1915], first published in English in 1918, and *Massenpsychologie und Ich-Analyse* [1921], first published in English in 1922.

18 Bataille, *Eroticism: Death and Sensuality*.

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fig. 1
New York Crystal Palace, c. 1854. Currier & Ives lithograph on paper. Museum of the City of New York, New York

signifies the drive to disappear, a preference for going against the grain of life as ordained in one's own biographical rut; the urge to stop, to treat the moment as a suspension of historical time; the urge to return to the moment before coming into being. The far from easy task of becoming an individual meets its opposite in the opening of hostilities and war's attendant destruction: unbeknownst to ourselves, we want to die, to recapitualte, to return.

The apparently chilly beauty conveyed by uncluttered shapes in the decorative arts expresses the tussle between cold sensuality and fevered mortality that now ensued. The rituals of life in the highly formalist 1920s and 1930s brought out both facets of the instinct—*Eros* and *Thanatos*— inseparably. Bernardo Bertolucci and Jean-Louis Trintignant's film *The Conformist* (*Il conformista*, 1970)—based on the novel by Alberto Moravia published in 1951—is a cinematographic example in which the underside of brilliant, intensive oppression is exposed.

Sociologist Cristina Santamarina may well be right in her suggestion that Art Deco's function is not to embellish life but to conceal death.

Intimacy, extimacy

The presence of Art Deco in the international exposition context constituted a highly influential novelty whose impact on urban culture and early consumerism proved to be considerable and far-reaching. The pavilions representing the big department stores were prominently located and charged with metaphorical significance.

It is interesting to note that world fairs, department stores and shopping arcades are the three scenarios in which commodities are presented as if in a show. No megastore was ever incorporated into a universal exposition; however, from the world fairs in London (1851) and Philadelphia (1876) onwards, products and brand names became part of the landscape at these

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fig. 2
The Eiffel Tower and the Celestial Globe at the Exposition Universelle, 1900. Photo: Neurdein frères. Bibliothèque nationale de France, Paris

fig. 3
The Eiffel Tower lit up with an advertisement of the Citroën car company during the 1925 Paris Exhibition. Anonymous photograph

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iconographic code (based principally on the line and sphere) was imposed; nor did the "crystal palace" (the first almost spherical building) necessarily occupy a central position. After New York's pioneering 1853–54 Exhibition [fig. 1] (the first American one to imitate and attempt to surpass the achievements of London's in 1851), the tower and globe configuration was to be replicated by many of the major fairs. This was particularly true of the Paris event at the close of the 19th century, whose globe motif was infinitely capitalized on, long after the original had gone [fig. 2]. It made its last appearance in the form of the Perisphere which, with the Helicline, formed the Theme Center of New York's World Fair in 1939–40. The metaphor of the globe, and globalization, became firmly associated with the concept of the world fair, which acquired enduring status with the Exposition Internationale held in Paris in 1925.

Pont Alexandre III, where the big-name companies (Lalique, Revillon, Luce...) were based, led on to innovative pavilions designed by prestigious architects. Their supposed universality (which excluded Germany from the *de luxe* market) did not disguise a preference for all things French. The Pomone Pavilion, an unmistakable reference to the goddess of plenty in the Roman pantheon, was built by Louis-Hippolyte Boileau for the Le Bon Marché department stores [see fig. 23 on p. 86]. The Studium-Louvre Pavilion, commissioned by the Louvre stores, was designed by landscape architect and gardener Albert Laprade. Galeries Lafayette's La Maîtrise Pavilion [see fig. 25 on p. 88] was by Joseph Hiriart, Georges Henri Tribout and Georges Beau. But better than all these was the Printemps department store's Primavera Pavilion [cat. 151–155 and fig. 19 on p. 82], an outstandingly fine building by architects Henri Sauvage, renovator and designer of the La Samaritaine department stores (which were by this time definitively open to the general public), and Georges Wybo, designer of the Prisunic shops—precursors of Spain's first big department store, SEPU (the acronym stands for Sociedad Española de Precios Unicos – Spanish Single Price Company).

The Primavera Pavilion, ultra modern in style albeit tinged with fantasy, was perhaps the best example of lavishness directed at the masses yet beyond their reach. It was built of reinforced concrete, the material favored and promoted by Le Corbusier (who had his own outstanding pavilion called L'Esprit Nouveau [The New Spirit]: the very name is a declaration of intent in itself) that would extend the ambit of Art Deco to the very fringes of the Bauhaus and subsequent functionalist buildings. The Primavera Pavilion's roof was clad in molded glass slabs made by Lalique, the great decorator of the Paris fair and, indeed, of the world as a whole. Excluded though the masses might be, they witnessed Art Deco unfolding before them like the projections of a magic lantern.

L'Esprit Nouveau was originally the title of a magazine produced by Charles-Edouard Jeanneret (better known as Le Corbusier), and published from 1915 to 1925. He chose the same name for the pavilion jointly designed by himself and a relation, Pierre Jeanneret, in 1925. L'Esprit Nouveau exhibits an innovative shift of approach in its use of space and in anticipating a particular lifestyle. It shuns obvious fetishism and promotes a way of living catered for by buildings—arti-facts—constructed from the exterior (into which they fit stylistically in the rationalist manner) inwards, reflecting the importance accorded to privacy. Furniture is incorporated, equipment-like, into the interior space, conveying the message that nothing here is mere ornament but contributes to the purpose of dealing with life rationally.

The consequence for everyday culture was that it at last became the norm for spaces where commodities were bought and sold to be opened up to the public. No longer did certain things have to be bought on the strength of reputation, sight unseen. One could now get close enough to touch: thus began the process whereby shapes, brands, logos and even the image of particular objects eventually became implanted within us, as if transmitted through the skin.

For the fantastic magic lantern effect spread to other cities which adopted the function of providing spectacle, not in the conventional sense of landscape architecture but by kowtowing to the commercial dictates of commodities which the general public dreamed of owning. Salvador Dalí's personal pavilion at the 1939 Universal Exposition in New York was entitled The Dream of Venus, suggesting an awareness of the process on his part. (The recent end of the Civil War in Spain meant that neither the already approved Spanish

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fig. 4
Frank Lloyd Wright,
Broadacre City, futurist city
design published in
The Disappearing City
(New York: Payson), 1932

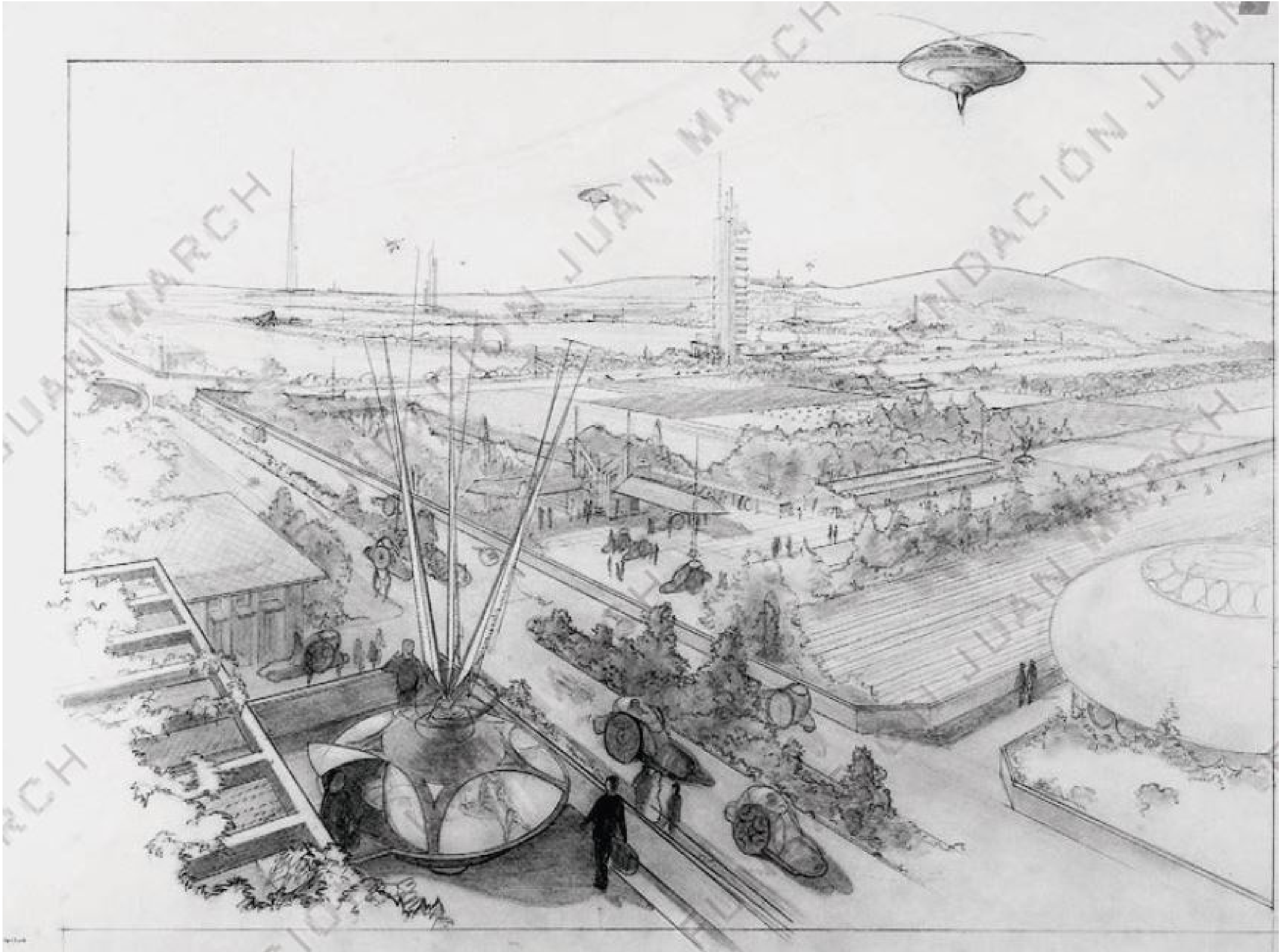

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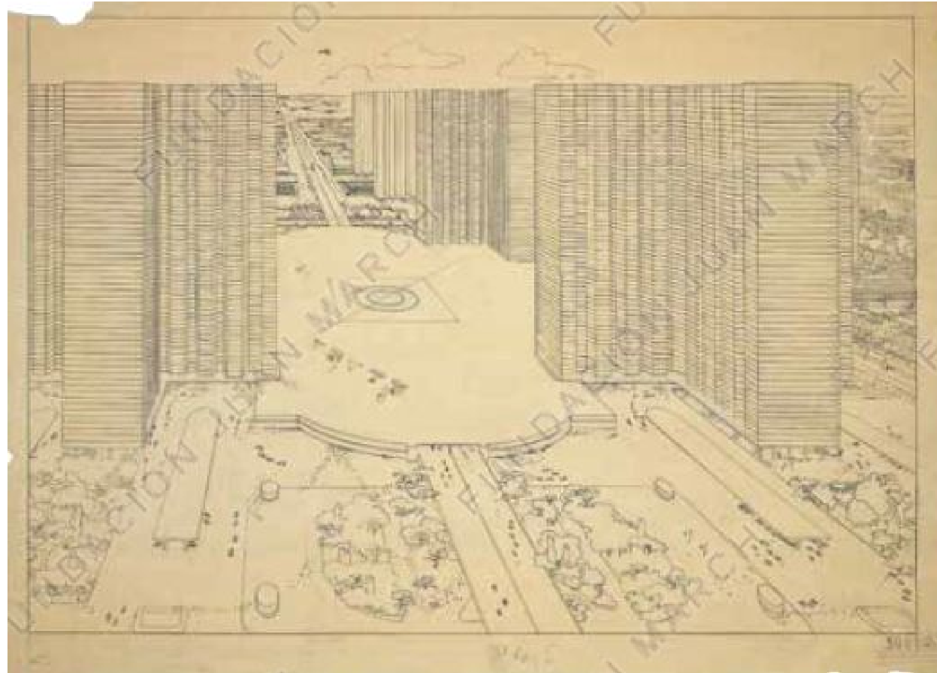
fig. 5
Le Corbusier, view of the financial center from one of the main avenues of Ville Radieuse, design for central Paris presented at the Salon d'Automne, 1922. Pencil on paper, 55 x 72 cm. Fondation Le Corbusier, Paris



Pavilion nor the paintings commissioned from muralist Luis Quintanilla was available for the New York event.)

The universal exposition was a metaphor for what was taking place throughout the social context, which, not yet allocated an official name or number, relied on approximations. In fact, of course, the exhibition—an ambiguous imitation trying to conceal the fact of being made of papier maché— was not the only explorer of fantasy-laden imaginings of alternative concepts of the city. As in late 19th century Vienna, almost all the facets that made up everyday life were in a state of upheaval. This was avant-garde territory: in the areas of painting, film, sculpture, architecture and town planning, new designers were constructing messages that could not yet be decoded. In fact, "codeless message" might qualify as the most comprehensible definition of the avant-garde, at least during that period. Formalism, Surrealism and Constructivism were heterogeneous movements that converged at the time of the 1939 Exhibition.

In the cities, meanwhile, architecture and design were, though more imaginative in their solutions, working hand in glove with the proactive construction and engineering industries. Among the architects, Frank Lloyd Wright planned his Broadacre City—an urban scheme published in his *The Disappearing City* in 1932 [fig. 4]. Positioned halfway between the Futurama Pavilion that was to feature in the 1939 Exposition and contemporary images from *Blade Runner* (1981),[19] Le Corbusier [fig. 5] and Antonio Sant'Elia, Hugh Ferris, Richard Neutra, etc., are among other architects who also produced unexpected designs of a similar kind that predict, and in some cases even produce standard plans for a fantasy-led immediate future. In this fantasy (or fantasmagoric) future, spaces and time periods will be allocated to the masses who, after a convincing sales pitch—"because it's the modern way," as Simmel declares in "The Conflict in Modern Culture" (1918), "It's what you have to do to belong in the world"[20]—will want to live in them.

19 The film is an adaptation of the 1968 novel by Philip K. Dick, *Do Androids Dream of Electric Sheep?*

20 Simmel, "The Conflict in Modern Culture."

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Emmanuel Bréon

THE NEW STYLE, OR ART DECO AVANT LA LETTRE

Max Le Verrier, figure lamp, c. 1925 [cat. 131 detail]

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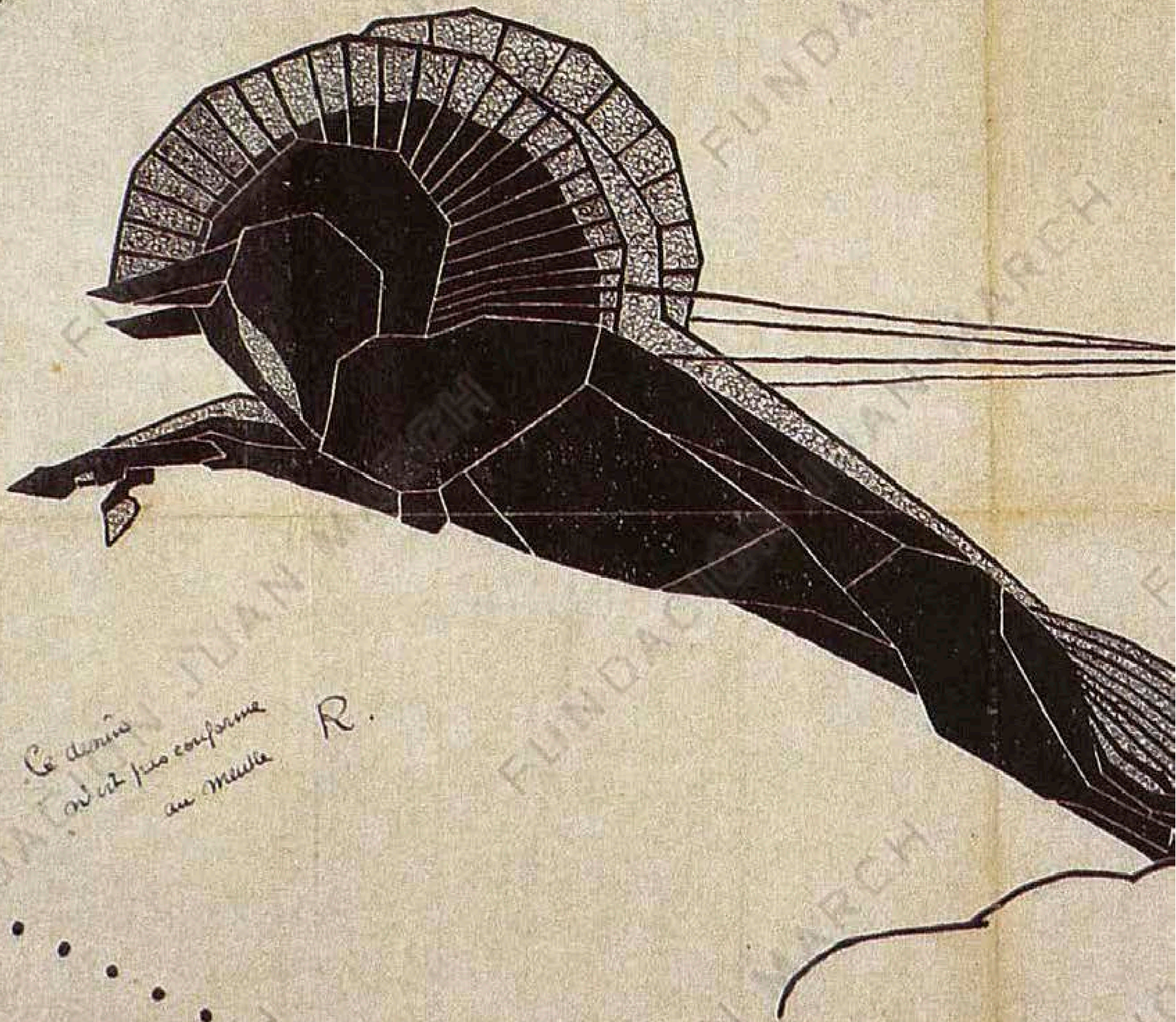

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THE NEW STYLE, OR ART DECO *AVANT LA LETTRE*

Emmanuel Bréon

CHIEF CURATOR FOR HERITAGE
CITÉ DE L'ARCHITECTURE
& DU PATRIMOINE
PARIS

The 1900 Exposition Universelle in Paris attracted visitors from around the world. It was a triumph for France, but probably the last for a "Belle Epoque" society that already seemed to belong to another age. At the beginning of the 20th century, the Grand Palais and the Petit Palais, with their eclectic architecture, seemed almost anachronistic, like the beautiful elegant ladies in frilly swishing dresses who ambled along their galleries ornamented with allegorical sculptures. Outside, female nudes evoking the progress made by recent inventions—the telephone and electricity—and a series of colonnades with Corinthian capitals unfortunately concealed the spectacular nave of glass and metal that we admire so much today.

The remarkable endeavors of the Art Nouveau theorists did not yield the desired results. Victor Horta in Belgium, Antoni Gaudí in Spain and Hector Guimard in France succeeded in captivating the public through their exceptional inventiveness, but they were isolated in their "kingdoms" and were unjustly ridiculed by critics or excessively caricatured by Raphaël Kirchner, for instance, in the satirical journal *L'Assiette au beurre* (to call the shots) [fig. 1].[1] Although each of these three architects managed to renew architectural forms and create his own style, manufacturers, critics and the general public found it a little perplexing and ill suited to dissemination, and therefore everyday life. Designers too, like Mathieu Gallerey, who believed in the idea of "art for everyone," attempted to introduce economically priced 1900 style furniture into the homes of the lower classes, but their attempts were in vain because the French and European interior decorators were now aspiring to something else. There was a general demand for a return to simplicity—to a more soothing, geometric style with straight lines.

At the 1902 Esposizione Internazionale d'Arte Decorativa Moderna (International Exhibition of Modern Decorative Art) in Turin, a Scottish artist created a stir with his furniture ensemble entitled *The Rose Boudoir*: a rectilinear high-backed chair and armchair set in a parlor or waiting room decorated with two checkered gesso panels overlaid with the now well known stylized wild rose that became his trademark motif.[2] Charles-Rennie Mackintosh, an Art Nouveau advocate, was the first architect-designer to set in motion a radical change. He gained recognition from his peers and particularly from Josef Hoffmann, who founded the Wiener Werkstätte cooperative in Vienna in 1903.[3] An architect and designer like Mackintosh, Hoffmann was entrusted with the task of constructing and decorating Baron Stoclet's palace in Woluwe-Saint-Pierre (Brussels). Chosen instead of the Belgian architect Horta, whose curvature designs were no longer popular, Hoffmann created a veritable manifesto of modernity. Begun in 1905, this architectural masterpiece had an influence that extended well beyond

fig. 1
"In absolutely desperate cases, patients have the habit of writing about modern art, becoming a public danger," Raphaël Kirchner caricature in *L'Assiette au beurre: L'Art nouveau. Jugend-stil*, no. 339, September 28, 1907. Private collection

Jacques-Émile Ruhlmann, drawing of the chariot motif for the *meuble au char* sideboard, c. 1919, revised on July 6, 1928. India ink on paper, 45 x 75 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

1 In the monographic issue *L'Art nouveau. Jugend-stil*; the entire magazine was illustrated by Raphaël Kirchner.

2 With his rose design, Charles-Rennie Mackintosh may be considered as the precursor of Art Deco. This emblematic flower was "reworked" by Paul Iribe for a small shagreen commode for Jacques Doucet. Louis Süe enjoyed recounting an anecdote from his youth concerning a chance remark made by the poet Jean Moréas, when the latter declared that the most admirable thing about a rose was its architecture. Henceforth, the rose would be one of the most common motifs in the new style.

3 The Wiener Werkstätte (Vienna Workshops) was an Austrian association of artists, architects and designers set up in 1903 by Josef Hoffmann and Koloman Moser, both of whom had been key members of the Vienna Secession, with backing from the industrialist Fritz Wärndorfer — Ed.

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the borders of Belgium. Various French architects and designers—among them Louis Süe, Paul Poiret and, of course, Robert Mallet-Stevens, Stoclet's nephew—successively visited the site and were deeply impressed by what they saw there.

It was then that French interior decorators, who had been brought together for the first time in a society chaired by René Guilleré, reacted.[4] Although they were confident that their style's dominance could be maintained, believing as they did that the French style was more subtle and elegant, they were nonetheless particularly concerned about the demonstration of unity of the Deutscher Werkbund, which had been invited to participate in the 1910 Salon d'Automne in Paris on the initiative of Frantz Jourdain.[5] They were daunted by this well-run and efficient organization with its aggressive commercial approach. The idea therefore emerged of hosting a major international exhibition of modern decorative arts in Paris in 1916, designed to promote French creators. In a report written on the subject in 1911, Guilleré expressed some frustration about this threat from abroad, which already had a modern style and an industrial production capacity, and which had now been introduced into the heart of the French capital.[6] He called for a mobilization of collective energy:

> For centuries, French style has held sway over the world. The only thing we know how to do nowadays is revel in our ancestors' talents. Are we going to simply resign ourselves to being a nation of molders and copyists? We must be courageous and rise up to the challenge. It is our duty to revive our traditions and remain creators. The Republic's first duty is to assist in the creation of modern styles.

In 1912, the French Chamber of Deputies decided in his favor by adopting the project of the much-needed major exhibition.[7] In the same year, Jacques-Émile Ruhlmann opened his own decorating firm in the Rue de Lisbonne in Paris, and the architect Louis Süe opened a gallery called l'Atelier Français in the Rue de Courcelles. The gallery's facade, which stood out in Haussmannian Paris, was sober and solely ornamented with latticework, bas-reliefs with drapery motifs and balconies with flower basket designs. His enterprise fulfilled the aspirations set out by his friend André Vera, who had written a veritable manifesto entitled "Le Nouveau style" (the new style) in the January issue of *L'Art décoratif* in 1912; his article advocated a return to architectural order, symmetry, geometry, and simple furniture made from one material, a "return to style" in the French tradition[8] but without the pastiche of the workshops in the Faubourg Saint-Antoine, because it was important "to help the style evolve and not to recreate it." To "develop" this style, he recommended the use of baskets and garlands of fruit and flowers as decorative themes [cat. 15]. This article became the reference text for a new decorative art in France [see fig. 12 on p. 29].[9]

Impressed by the capacity of other nations to work collectively, the French interior decorators took matters into their own hands and collaborated in accordance with their inclinations. Henceforth, the annual exhibitions organized by the Salon d'Automne and the Société des Artistes Décorateurs presented—right up until World War I—complete interiors created by individual interior decorators or groups. The term *ensemblier* (interior designer)[10] appeared during this period and was soon followed by the word *meublier* (designer specialized in furniture). It was in this spirit, at the 1912 Salon d'Automne, that André Mare—a friend of the Vera brothers and Süe—and his collaborator Raymond Duchamp-Villon presented the Maison Cubiste (Cubist House), a vast decorative scheme for the ground floor of a private house presenting works by the painters Roger de La Fresnaye, Marie Laurencin, Fernand Léger, Albert Gleizes, Jean Metzinger, Marcel Duchamp, Jacques Villon, Paul Vera, the glassmaker

4 The Société des Artistes Décorateurs (Society of Decorative Artists, or SAD) was established in 1901. A reforming body chaired by the lawyer René Guilleré, it was, on the whole, increasingly hostile to Art Nouveau. In 1904 it created the Salon des Artistes Décorateurs to showcase the work of its members — Ed.

5 The Deutscher Werkbund (German Association of Craftsmen, or DWB) was a German association of artists, artisans and architects set up in Munich in 1907 by Henry van de Velde and Hermann Muthesius, among others, with the aim of inspiring good design and craftsmanship of mass-produced goods and architecture. Created expressly for the occasion, the word "Werkbund" derives from the German "werk," work, and "bund," association or federation — Ed.

6 Many foreign decoration companies were present in Paris, such as the British firms Maple and Waring & Gillow. The latter, established in 1903 and specializing in cruise liners, employed one of the future stars of the 1920s, Pierre Chareau. Maple recently closed it doors, in April 2014, after 118 years of business in the French capital.

7 Postponed year after year, it was finally inaugurated in 1925.

8 According to André Vera, the last French style of reference was that developed under Louis Philippe (1830–48) — Ed.

9 "Le Nouveau style" was illustrated with drawings and photographs of the creative work designed by his friends: Gustave Jaulmes, Mare, Groult, Süe and Jean-Louis Gampert. It is worth noting that, at the same time, Hoffmann identified with Biedermeier's heritage.

10 For a definition of the term *ensemblier*, see the essay by Tim Benton, "Art Deco: Style and Meaning," in this catalogue, 12–39, an in particular note 24 on p. 19.

11 Letter sent by André Mare to Maurice Marinot on February 20, 1912.

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fig. 2
Jacques-Émile Ruhlmann, detail of the chariot motif in the *meuble au char* sideboard, 1922. Macassar ebony, amaranth and ivory, 225 x 109 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

Maurice Marinot, the wallpaper designer André Groult and the decorative ironworker Richard Desvallières. In this collective endeavor, Mare successfully introduced avant-garde art into interiors in the traditional style, which, though revived, were in good taste. As he wrote to his friend the glassmaker Marinot,[11] he wanted:

> to create something that was very French [...] remain within the tradition [...] return to simple, pure and logical lines, whereas the period preceding us was horribly overwrought; return to bold and vibrant colors [...] vigorous and naive designs [...] create things that are sophisticated but seemingly effortless [...]

Criticized by certain architects, such as Frantz Jourdain, who felt overwhelmed by this bold new approach, and extolled by others, such as Paul Poiret, the Maison Cubiste, or rather its model [cat. 19], had the honor of being displayed at the Armory Show in New York in 1913.[12]

The advocates of the new style were young: most of them were under thirty and went off to fight in the war. This terrible four-year period of conflict did, however, give them an opportunity to develop their ideas in greater depth and look ahead to the future. One such example is Francis Jourdain:[13] discharged after working as a nurse at the front, he studied low-priced furniture and in 1916 designed a working-class family dining room, which was published in *L'Humanité*, the newspaper founded by Jean Jaurès, who was assassinated for being a pacifist. In the same year, it was presented in the exhibition *La Cité reconstituée* (the reconstructed city) in the Tuileries Gardens.[14] Well before Bauhaus, Francis Jourdain demonstrated his deep attachment to functionalism in interior architecture in order to "obtain the optimal use of a floor plan." His "interchangeable" furniture, designed for the general public, also attracted interest from the upper classes, including Madame James-Henri de Rothschild, who bought some examples for her nursery.

12 New York's Amory Show presented contemporary European creations for the first time in the United States: for example, Joseph Bernard's bronze statue *Young Girl with a Pitcher* (*Jeune fille à la cruche*) [cat. 64], which was one of the star attractions of 1925.

13 Francis Jourdain, the son of Frantz Jourdain, the architect of *La Samaritaine*, lived in the famous stepped building in Rue Vavin in Paris, built by his friend Henri Sauvage. The latter designed the spectacular Primavera Pavilion for the 1925 Exhibition.

14 Preparations for the post-war period were already underway.

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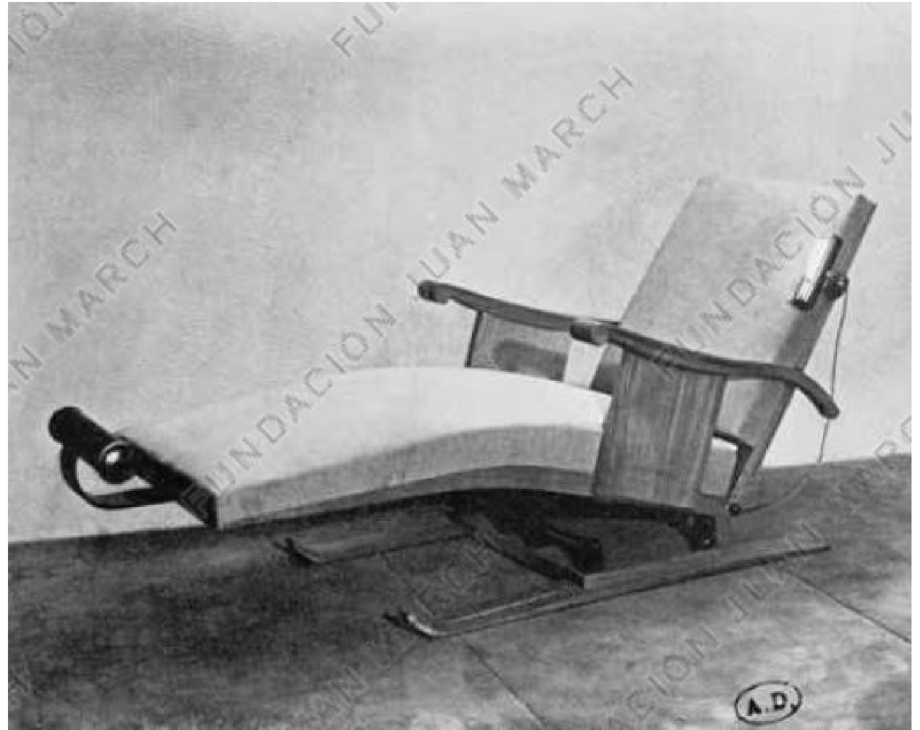

fig. 3
Jacques-Émile Ruhlmann, *chaise longue moderniste "aux skis"* daybed, 1929. Vintage photograph. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

In another line, that of precious woods, Ruhlmann, who also went to war, spent his spare time at the front filling his notebooks with sketches of incredible creations [cat. 62, 63], ranging from the traditional but audacious *meuble au char* (chariot) sideboard [fig. 2], of which six copies in Macassar ebony, amaranth and ivory were made in 1922, to the *chaise longue moderniste* on metal skis [fig. 3].[15] All the terminology he used as a furniture designer was already present in his precious notebooks before 1918. At the 1919 Salon d'Automne, Ruhlmann achieved great success with the first works produced in his joinery and cabinetmaking workshops, which were built during the war in the Rue d'Ouessant in Paris. That same year, Süe and Mare founded the Compagnie des Arts Français (Company of French Arts), "a collective enterprise committed to the production of artisanal furniture" that aimed to create "serious, logical and welcoming" ensembles.[16] In January 1920, they published a promotional leaflet containing a line of furniture at prices affordable to all sections of society. At the dawn of the Roaring Twenties, the new decorative style, which was both stylish and popular, was therefore well-defined and ready for deployment. Contrary to the criticisms that were later leveled at the style, it was not reserved for an elite and encompassed all the social classes.

The war was over. The east and north of France now had to be rebuilt. Reims and Saint-Quentin were just two of the devastated cities where the new decorative art blossomed. As Henri Clouzot remarked, one only had to "go shopping" to appreciate the new style:

> The forms of 1921 are not slavish copies of those of 1905, nor those of 1910. There are not only differences in the details, but in their very essence [...]. One can finally behold modern art elsewhere than in the privileged residences of patrons and exhibitions of decorative art. The passer-by, the *flâneur*, or the housewife who's going shopping, can all become acquainted with the new style in the department store windows in the Saint-Lazare and the Opéra quarters. When the Exposition Internationale des Arts Décoratifs Modernes opens in 1924 [*sic*] it will immediately sweep away all the old remnants of pastiche and copies. The French of the 20th century will at last be able to live in an environment that is of their time, instead of living in the midst of the faded trappings of their great-grandmothers.[17]

Quoted from his preface to a portfolio published in 1923, these words by Clouzot highlight the efforts made by the department stores to promote a renaissance of interior decoration and announced, a year ahead of

15 The notebooks of Jacques-Émile Ruhlmann, "the pope of Art Deco," are held in the Musée des Arts Décoratifs in Paris and in the Musée des Années 30 in Boulogne-Billancourt.
16 The Compagnie des Arts Français was active between 1919 and 1927 and promoted the creative work of Gustave Jaulmes, Richard Desvallières, Paul Vera, Jean-Louis Boussingault, Louis-Maurice Boutet de Monvel, André Dunoyer de Segonzac, André Édouard Marty and Maurice Marinot.
17 Clouzot, *Le Style moderne dans la décoration intérieure*. This portfolio, one of many produced in the interwar period, presented, among others, interiors designed by Robert Mallet-Stevens.

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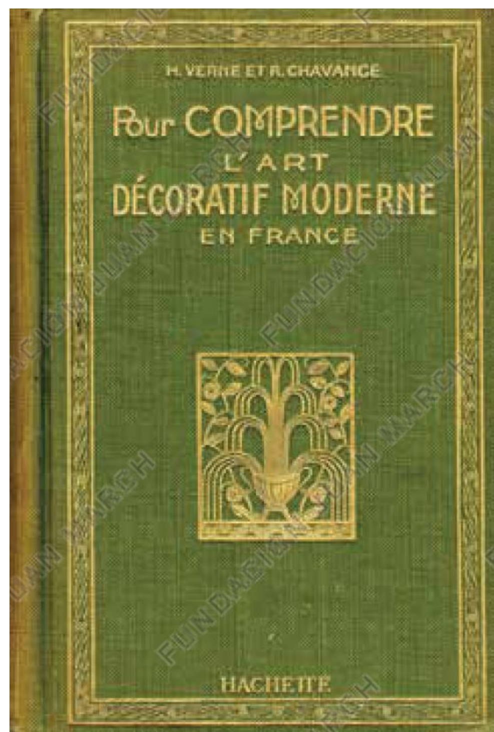
fig. 4
Henri Verne and René Chavance, *Pour comprendre l'Art décoratif moderne en France* (Paris: Hachette), 1925



its time, the opening of the major international event which would give the official seal of approval to a national style that had all but been adopted.

The major department stores had entrusted well-known artists with the management of the studios they had set up for the exclusive design and production of furniture and objects. Guilleré, the first to initiate such a project, had succeeded in persuading the management of Printemps—which was hostile to what they initially regarded as an extremely unprofitable venture—to create an art and modern decoration atelier that was called Primavera in 1913. In 1922, Maurice Dufrêne was appointed manager of La Maîtrise, the Galeries Lafayette creative studio; the following year, Paul Follot managed Le Bon Marché's Pomone line, and Étienne Kohlmann the Studium for Magasins du Louvre. This resulted in the wide-scale sale of furniture, ironwork, tapestries, tableware and trinkets. Following the success of these products, foreign firms subsequently employed interior decorators, such as Follot, who was responsible for Waring & Gillow's new creations from 1928 onwards.

The new style was consecrated in 1925, when the Exposition Internationale des Arts Décoratifs et Industriels Modernes opened on April 28. To hail this event, Henri Verne and René Chavance published a small book—a paperback—that provided essential reading, entitled *Pour comprendre l'Art décoratif moderne en France* (a guide to the decorative arts in France) [fig. 4]. Comprising a vast inventory that ranged from trinkets to airplanes, the authors broached the issue of the possible emergence of a new style in their preface:

> Decorative art is a term that was invented relatively recently [...]. We should adopt it, as it has now become a widely accepted term. Can it be said that a style has been created? A style is forged by a series of discoveries, which at some point converge and become a dominant force, because they satisfy the requirements of the majority of people. Who can say if, in the future, when we look back, we'll see that a whole series of styles emerged during the incessant revolution we have witnessed over the last twenty-five years? Only hindsight will reveal this. What we can say right now with regards to interior decorators is that the inventive spirit has never been so active as it is today.[18]

Were the explicit title and the book's preface prophetic? They foreshadowed the use of the term Art Deco, which was coined by Bevis Hillier in 1961.[19]

The President of the Republic, Gaston Doumergue, inaugurated the exhibition in the presence of four thousand guests. With the armistice, the French Parliament had decided to institute a program of

18 Verne and Chavance, *Pour comprendre l'Art décoratif moderne en France*. This paperback book was a key publication because it assessed—with many illustrations—all the latest developments, "virtually the entire cycle of a modern existence": public constructions, monuments, hotels, theaters, department stores, boutiques, factories, garages, stations, houses, gardens, ceramics, metals, glassware and windows, fresco paintings, fabrics and wallpapers, furniture, rugs and tapestries, lighting, tableware, pottery and porcelains, trinkets, books and binders, jewelry, even the latest car models, trains, cruise liners, light aircraft and passenger airplanes. René Chavance (1879–1961) was an art critic and Henri Verne (1880–1949) was one of the Louvre's most illustrious directors.

19 Historian, editor and journalist Bevis Hillier (b. 1940) published his book *Art Deco of the 20s and 30s* in 1968 and curated the major exhibition *The World of Art Deco* held at the Minneapolis Institute of Arts in 1971. Both contributed enormously to the acceptance of the term "Art Deco" and gave rise to the subsequent revival of this style in English-speaking countries — Ed.

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repairs and reconstruction. So, for these peacetime politicians, the idea of an exhibition of modern decorative arts, which was originally planned for 1916, was a natural political reflex. An Exhibition Committee was established at the Ministry of Trade and Industry (the portfolio was held by Lucien Dior), comprising François Carnot, Albert Bartholomé, Frantz Jourdain, Albert Besnard, Louis Bonnier, Charles Plumet, Tony Garnier, Armand Dayot and Marcel Magne. The architects Bonnier and Plumet were responsible for drawing up the plans of the exhibition site. The first stone was laid in March 1924; henceforth, another city began to rise within the capital city, comprising two axes: the first extended from the Place de la Concorde to the Pont de l'Alma, and the second ran from the Champs-Elysées roundabout to the Invalides, crossing over the Pont Alexandre III. Except for the Grand Palais—which did, however, require some transformation—everything had to be built from scratch. One hundred and fifty pavilions, galleries and buildings of every kind were required to display the works of twenty thousand people. Ruhlmann's Hôtel du Collectionneur (Collector's House) was the most visited pavilion, and the following exhibits also impressed visitors: "Une Ambassade Française," the suite of rooms for a French Embassy designed by the Société des Artistes Décorateurs, which led the French Ministry of Foreign Affairs to establish delegations in Belgrade, Ottawa and Ankara to exhibit French styles; the Pavillon du Tourisme by Mallet-Stevens, whose clock tower influenced architects from Tunis to Rio de Janeiro; the Pavillon de la Manufacture de Sèvres by Pierre Patout and Henri Rapin; Plumet's great Tours des Vins de France; and the exposition's Porte d'Honneur (Gates of Honor), which were created by the famous decorative blacksmith of the times, Edgar Brandt.[20] Sculpture was on display everywhere, and the winner of the first prize in this discipline, Marcel Loyau, went on to create Chicago's great

fig. 5
Marcel Loyau, Clarence Buckingham Memorial Fountain in Chicago, 1927. Photograph published in *L'Art d'aujourd'hui*, autumn 1927. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

fig. 6
Henri Sauvage and Georges Wybo, the Printemps department store's Primavera Pavilion, 1925. Anonymous vintage photograph. Cité de l'architecture et du patrimoine/ Archives d'architecture du XXe siècle, Paris/ADAGP-année, Paris

20 Edgar Brandt opened a branch called FerroBrandt in New York in 1926. There he created the ironwork decorations for the Cheney Silk Company.

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Clarence Buckingham Memorial Fountain [fig. 5] at the request of the city's chief architect, Edward H. Bennett. The project also involved gardens—Joseph Marrast's was eventually purchased by a Californian billionaire—and illuminated fountains. And the amazing Poiret, who tirelessly supported his circle of interior decorators, had three barges—*Amours*, *Délices* and *Orgues* (Loves, Joys and Orgies)—converted into showrooms, which he moored on the docks of the Seine under the Pont Alexandre III, where his models could parade. The latter were sketched, at his request, by the highly talented illustrators Paul Iribe and Georges Lepape [cat. 1–4]. In America, the former worked on Cecil B. DeMille's film sets, while the latter designed covers for *Vogue* and *Harper's Bazaar*.

For once, France, through the Ministry of Trade and Industry, succeeded in marketing its talents and skills. The space allocated to advertisers in the exhibition's official catalogue [fig. 135] is quite revealing: the United States Line, American Express Travel Aids, the Westminster Foreign Bank, the Royal Bank of Canada, the Anglo-South American Bank, Berlitz School… It appears that everything was done to attract the broadest possible audience, and visitors flocked to the fair in their thousands. Numerous foreign delegations—that of the United States of America comprised one hundred and eight members—asked the most successful exhibitors to come and work for them. In Boston, in 1926, a selection of interior decorators, including Ruhlmann and Leleu, promoted French *savoir-faire*. They were then invited to display their creative work in major New York department stores, such as Macy's. American architects were inspired by their work. Many of them, like William van Allen (Chrysler building), Wallace Harrison (Rockefeller Center) and the Canadian Ernest Cormier, who had all been trained at the École des Beaux-Arts in Paris before World War I, had already become acquainted with the new style during the Reconstruction process that was partly financed by the generosity of their respective countries. The Pavillon de la Bibliothèque Carnegie de Reims (Carnegie Library of Reims), presented at the 1925 Exhibition, was the most outstanding example of this. In 1928, Japan's Prince Asaka, who had visited the event with his wife, commissioned Rapin to design the interior of his modernist palace in Tokyo; he was assisted by an impressive team that included Max Ingrand, Raymond Subes and the Manufacture de Sèvres workshops.

The *Grands Magasins* relayed the success of French Art Deco and ensured its diffusion. Every major company was present in the 1925 Exhibition and had its own pavilion designed by a renowned architect: Albert Laprade created the pavilion for Studium Louvre; Joseph Hiriart, Georges Tribout and Georges Beau for Galeries Lafayette; Henri Sauvage and Georges Wybo for Printemps [fig. 6], and Louis-Hippolyte Boileau for Le Bon Marché. They were some of the fair's major attractions and their manufactured products would be exported around the globe, transported in particular on the new transatlantic liners—the *Île de France* and, in 1935, the *Normandie*.[21]

The fair served as a catalyst for the dissemination of Art Deco around the world. France was seemingly unrivalled: the last stars of Art Nouveau finally faded and died. The Belgian Pavilion by Horta, who had returned from the United States, was a disappointment, as was Hoffmann's Austrian Pavilion. Le Corbusier had not yet achieved success and his L'Esprit Nouveau Pavilion was seen as "the ugly duckling" of the event. Art Deco's great adaptability—this was undoubtedly where its originality and strength lay—led to the development of "hybrid" versions in other countries, from China, Japan, Australia and Brazil to the whole of Europe. The American streamlined style was a logical, lively and dynamic extension of the new style.

When the event closed its doors in October 1925, no one would have thought that it would lend its name to an iconic 20th-century style that was disseminated around the globe. Today, there is not a city in the world with an Art Deco heritage—except perhaps in France, a paradox that is difficult to explain—that does not have an association for the defense, protection and promotion of Art Deco edifices, furniture ensembles and objects. The inventory and comparison of these buildings and artifacts tends to support the idea that Art Deco was probably the first truly international style. Today, Art Deco societies around the world bear witness to the movement's immense universality.

21 See Ghislaine Wood's essay, "Floating Museums: Ocean Liners and Art Deco" in this catalogue, 174–85.

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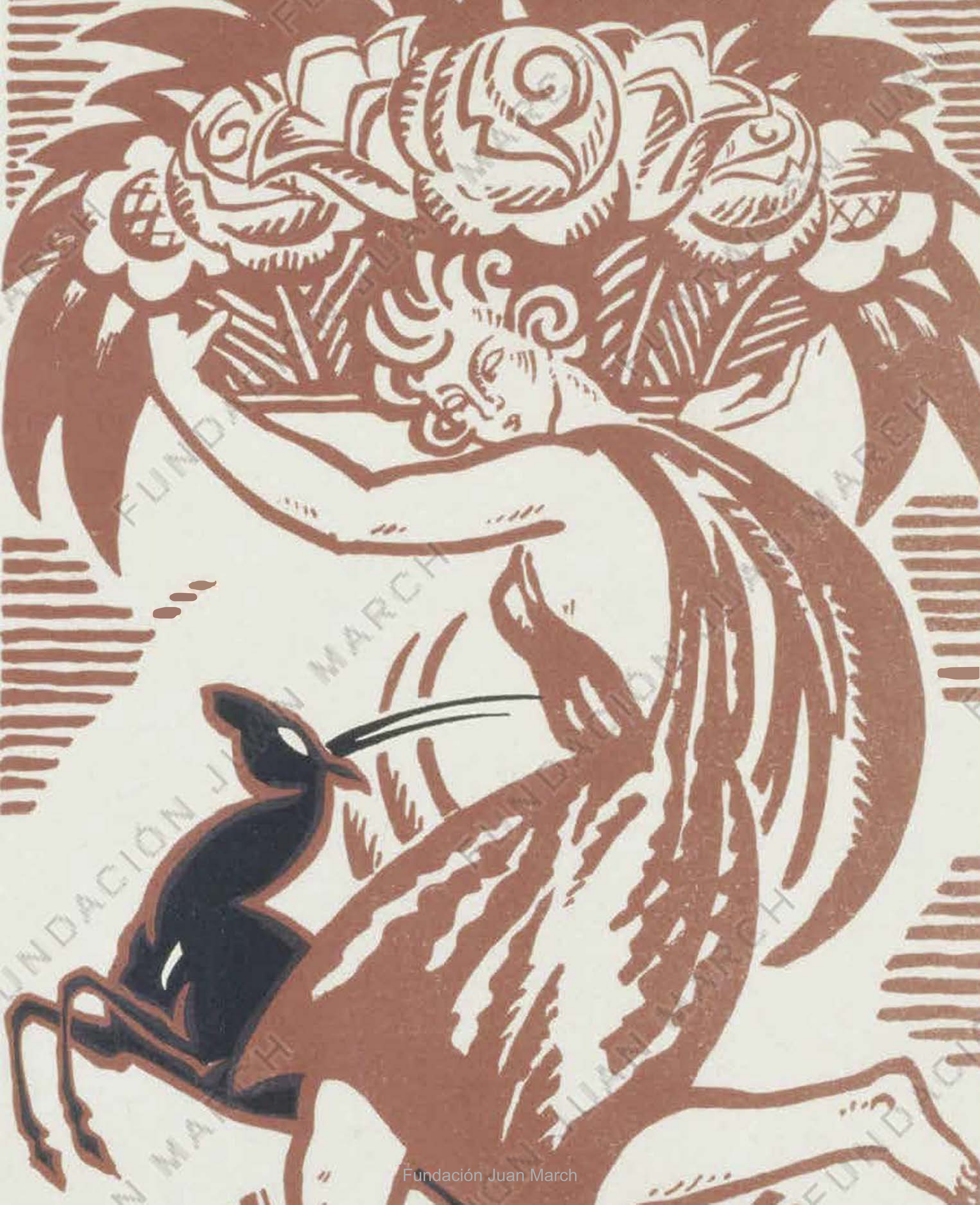
Francisco Javier Pérez Rojas

PARIS 1925: COCKTAIL TIME

Robert Bonfils, poster for the Paris Exhibition, 1925 [cat. 143 detail]



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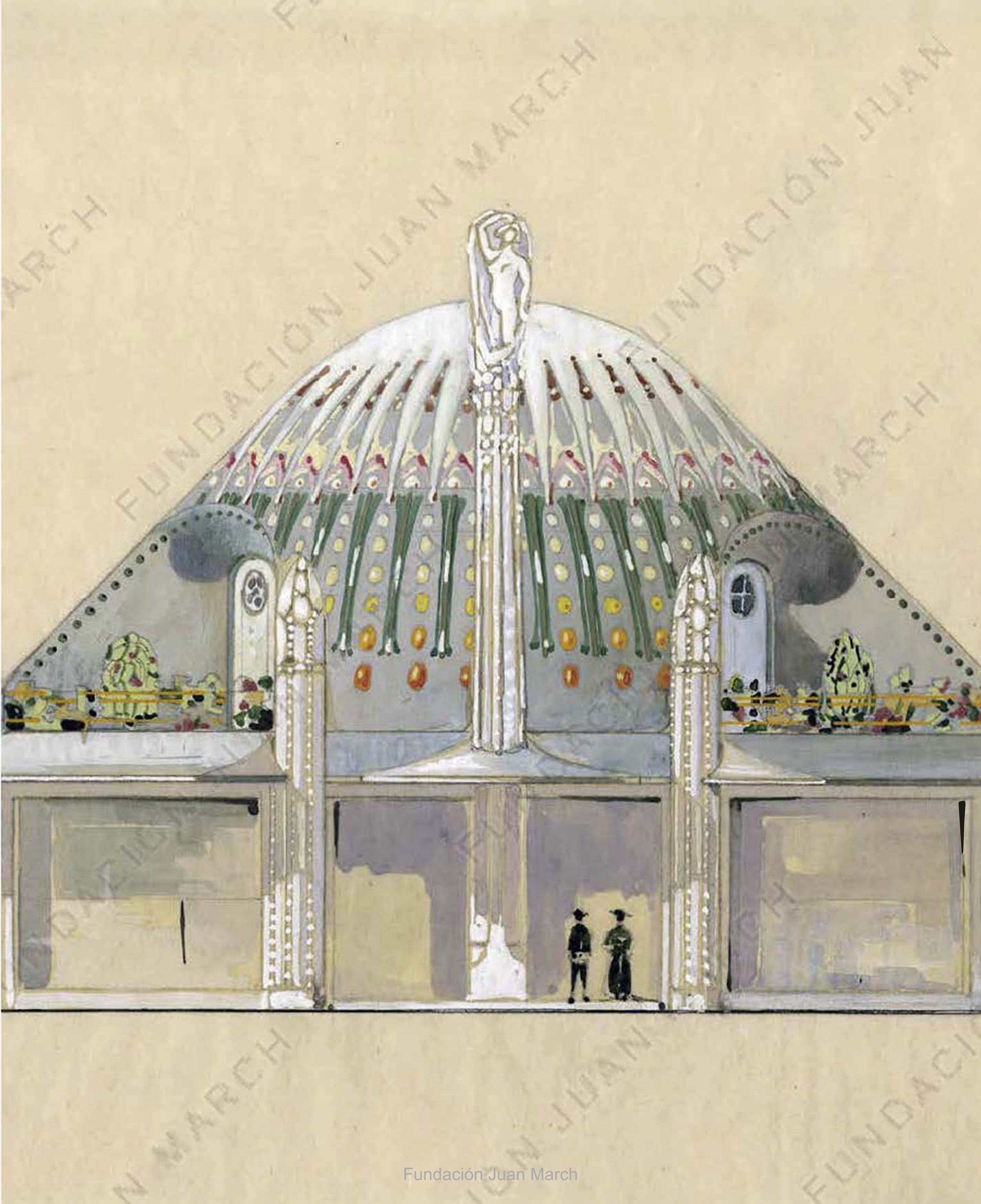

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PARIS 1925: COCKTAIL TIME

Francisco Javier
Pérez Rojas

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It is astonishing to discover how little attention—if any—is devoted to Art Deco in the average history of art and architecture. Yet, paradoxically, it was one of the most influential artistic movements, a style that contributed importantly to shaping modern taste and defining the character of large urban areas all over the world. Admitting to the existence of Art Deco as a cohesive, far-reaching style entails calling into question certain concepts and prejudices that have become an integral part of accepted accounts of the Modern Movement. The Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925 was instrumental (in combination with other media, such as the cinema) in turning the appeal of Art Deco into a mass phenomenon. Despite having originated in the most exclusive social circles, in little more than a decade it became the first great modern popular style, far outstripping Art Nouveau.[1]

On the threshold of a new style

The 1925 Paris Exhibition was the culmination of a long and complex process concerned with renovating and revalidating the applied arts that had begun in Britain with the Arts and Crafts movement and found its fullest expression within the context of Art Nouveau (1890–1910), a style that postulated art as a way of life and encompassed all the arts. From then on until the 1925 event, prominent figures and tendencies (too significant and complex to be dealt with adequately in a few lines here) had become involved in, and allied to, this process. The mere mention of their names evokes a creative terrain as stimulating as it was suggestive. They included creators of the caliber of William Morris, Victor Horta, Henry van de Velde, Otto Wagner, Joseph Maria Olbrich, Peter Behrens and Josef Hoffmann, to mention just a few, and events such as the founding in Paris of the Société des Artistes Décorateurs (SAD) in 1901, from which the idea of holding a major international exposition first sprang;[2] the Glasgow International Exhibition and the Vienna Secession Exhibition in 1901; the Turin Prima Esposizione Internazionale d'Arte Decorativa Moderna (First International Exhibition of Modern Decorative Arts) in 1902;[3] and the foundation in Vienna in 1903, with Hoffmann as director, of the association of artists, architects and designers' workshops known as the Wiener Werkstätte.

Paris had long been regarded as the world capital of luxury and fashion, a city synonymous with pleasure and freedom from restraint, and an important spending destination for well-off fashionable women, who kept its garment and allied industries thriving.[4] The idea of staging an international fair was intended to consolidate the Parisian "brand" still further by highlighting the superiority of French products, even in the face of stiff competition. The scheme began to take shape in 1909, fostered by journalist Roger Marx,[5] but the matter was allowed to drag on inconclusively. A year later, in 1910, the progress and modernity exemplified in exhibits produced by the architects, artists and industrial designers of Germany's Deutscher Werkbund (DWB)[6] in Munich created a stir at the Salon d'Automne in Paris, meeting with negative criticism from nationalist quarters and admiration from those of a more modern persuasion.[7] In 1911, a commission headed by René Guilleré, president of the SAD, looked into the possibility of organizing an international exposition focused on design and production methods. In 1912, a proposal for an event to be held in 1915 was

Henri Sauvage, Primavera Pavillion at the Paris Exhibition: elevation of the main facade, 1925 [see cat. 154]

1 To learn more about the Art Deco style, see particularly the exhibition catalogues: *Art Deco 1910–1939*; *Années folles, années d'ordre. L'Art déco de Reims à New York*; and *1925. Quand l'Art déco séduit le monde*. Enduring classic monographs include Veronesi's *Stile 1925: ascesa e caduta delle Arts déco*; Brunhammer's *Les Arts décoratifs des années 20*; Cabanne's *Encyclopédie Art Déco*; Hillier's *The World of Art Deco*; Arwas's *Art Deco*; and Bouillon's invaluable *Art Deco 1903–1940*.
2 D'Amato, *Fortuna e immagini dell'Art deco: Parigi 1925*, 26; Laurent, "L'Artiste décorateur," 165–71.
3 Raimondo D'Aronco's architectural designs for this fair exemplified the seductive effect of the Viennese School on European artists: see Manfredi, *D'Aronco e l'architettura liberty*.
4 Gronberg, "Paris 1925: Consuming Modernity," 156–63.
5 D'Amato, *Fortuna e immagini dell'art deco: Parigi 1925*, 26; Possémé, "De l'Art nouveau à l'Art déco. Le premier Art déco," 18–29.
6 The name of this association cannot be translated literally: the word "Werkbund" was coined especially, "Werk" meaning "work" and "Bund" meaning "federation" or "association" — Ed.
7 For more on this Salon, see Thiébaut, "Le Salon d'automne et le style 1910," 46–55.

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approved but, due to the intervention of World War I, it would not actually take place until 1925.

The influence of Vienna's experimental art and architecture—a foretaste of Art Deco—began to filter through to Paris, via Brussels, where Hoffmann's Palais Stoclet had broken new ground. It was not long before its influence became apparent in the work of French architects and designers (Louis Süe, Robert Mallet-Stevens, Paul Poiret).[8] Meanwhile, the sensational productions staged by Serge Diaghilev's Paris-based Ballets Russes were creating further aesthetic turmoil, revolutionizing theatrical design and, indeed, the arts in general since its creation in 1907.

As the effects of the war receded, the avant-garde suffered the consequences of a return to order and tradition. The term "modern" became suspect, and much of the experimentation conducted in earlier years was now labeled as "boche,"[9] Cubism being one example.[10] However, in the context of post-war reconstruction the modern also carried positive connotations, and the seeds of Cubism were germinating in many quarters.

The momentum and input generated by these different ingredients acquired shape and cohesion, reflecting the bigger picture, in the cocktail-shaker environment of the 1925 Paris Exhibition. In tune with the hedonistic spirit that typified the interwar period, Art Deco could be compared to a delicious mixed drink whose heady combination of aromas and colors exerted an intoxicating effect on the millions of people who attended the event, despite the fact that the most purist sector of the avant-garde militated against it in the name of what they considered to be true art. Society as a whole drank and relished every drop for over a decade. Until 1925, the cocktail had been reserved exclusively for consumption by the elite, but from then until the 1950s everything changed: the rebel hordes demanded their right to sample the pleasures enjoyed by the privileged minority. Churches and brothels went Art Deco, as did virgins and cabaret performers, aristocrats and commoners, fascists and communists, capital cities and one-horse towns. Even the Catholic Church translated figures of the saints of its ecclesiastical calendar into Art Deco mode.[11] The Spanish, whose term for the Roaring Twenties is "*los años locos*," should perhaps relabel those years as "drunken" rather than "crazy," though both alternatives reflect the escapism and surrender to exciting new rhythms that typified the period. The whole world got drunk on a cocktail whose ingredients included jazz and flamenco, curves and straight lines, flowers and lightning flashes, the manual and the industrial, stillness and movement, spirituality and materialism, the classical and the baroque, the tropical and the desertic, the local and the universal, realism and abstraction. And lulled into slumber by this inebriating brew, it stumbled into a war that was to be even more destructive than the last. By the time it had regained its senses, it was too late.

The 1925 Paris Exhibition was a showcase, a dazzling display, a huge cocktail bar attended by French barmen who knew that champagne no longer did the trick in the seduction stakes: bubbles worked only for customers with old-fashioned tastes, for whom the *cocotte* and the can-can still held erotic frisson. The time had come for a new alchemy, a more modern, addictive drink that would satisfy even the most demanding tipplers. The exposition was a dream city, a twinkling, translucent thousand-and-one-nights scenario where everything flowed smoothly, both metaphorically and literally. There were fountains galore, eye-catchingly positioned throughout the site: René Lalique's *Les Sources de France* (the springs of France),[12] which was made of glass, was a particularly outstanding example. In place of Art Nouveau's fascination with the sea, Paris 1925 featured this tall, symmetrical, stepped fountain from which water spouted constantly, producing a sort of frozen music. Interestingly, the title of Claude Fayette Bragdon's book *The Frozen Fountains* (1932) is in fact a reference to skyscrapers.[13]

The whiplash motif so typical of Art Nouveau made a return appearance, though no longer as a life-affirming grace note, nor providing ornamental structure in architecture of an organic cast. Whiplash lines and curves now resumed their original frequency of use; if they unfurled they did so by spiraling back on themselves in the form of arabesques, scrolls and curls. Lines became intertwined yet retained their individuality despite forming dense masses, as seen

8 In 1911, under the influence of the Palais Stoclet, Süe decorated the guest room of the Château de la Fougeraie in Uccle, Belgium (Bouillon, *Art Deco 1903–1940*, 53). But Robert Mallet-Stevens, nephew of Baron Stoclet, was the main conduit of Hoffmann's influence and produced his own reinterpretation in his *Une Cité moderne* (A Modern City), not published until 1922 [cat. 332].

9 Pejorative term for a German, used by the French and Belgians during World War I and well into World War II — Ed.

10 Silver, *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War 1914–1925*.

11 See Francisco Javier Pérez Rojas's essay, "Art Deco in Spain," in this catalogue, 186–203.

12 This fountain-obelisk was 15 m tall and composed of 17 stacked octagonal sections, adorned with 128 caryatids measuring between 47 and 70 cm, most of them nymphs, identifiable by their attributes: fish, shells, water lilies… The fountain stood on a concrete base shaped like a four-pointed star and decorated with glass inserts symbolizing fish. It was lit up at night from within by an electric device — Ed.

13 Massobrio and Portoghesi (*Album degli anni Venti*, 177–82), in an evocative chapter, observe how Art Deco transformed the illuminated electric fountain into a frozen spray; on this poetic view of skyscrapers, see also Benton's "Art Deco Architecture," 251.

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in Edgar Brandt's and Raymond Subes's grilles and access gates to the precinct. Pablo Picasso's designs for the ballet *Parade* (1917) [cat. 29] are another clear example of the wavy line acquiring force as a design motif. Much has been written about his design for the Chinese conjuror's costume for *Parade*, yet there seem to be no descriptions that mention the significance of the motif of topsy-turvy spirals turning in on themselves. Could the theme of the jacket perhaps be breakers in a rough sea against a background of sunrays fanning out from the horizon? And the wavy stripes on the non-matching trouser legs, could they not be intended to represent sky and sea respectively (though this detail was later changed for the final design)? With apparent clairvoyance, Picasso used a motif that would later be adopted as a trademark feature of Art Deco's overall decorative and sculptural repertoire, as seen in the minimalist landscapes that embellished the hallways of middle-class apartment buildings until the 1930s. This unexpected return to landscape on the part of Picasso shows him trying to establish a dialogue between Cubism and Oriental art and opting for a geometrical simplification of dynamic arabesques and linear play that smacks more of Futurism than of Cubism. Perhaps what we have here is a subtle Art Deco rendition of Katsushika Hokusai's famous *Great Wave off Kanagawa* (c. 1829–32)—the father of Cubism deeply immersed in the formative phase of a new modern decorative style. Back on dry land, amid the under-explored resources of the Palais Stoclet, Gustav Klimt's *The Tree of Life (Der Baum des Lebens)*—a frieze that formed part of the decoration of the dining hall at the Palais—with its stylized branches swirled into arabesques, is tantamount to a program or manifesto, anticipating the multiple intertwinings and undulations so characteristic of the decorative forms of Art Deco. As we have seen, Brandt used them to create fantastic gates and railings like solid spiders' webs placed at the entrance to the 1925 Exhibition as if to draw visitors in. In essence, Art Deco owes as much to Klimt as it does to Hoffmann.

The fountain and the spiral, the two motifs that recurred most often in the Paris Exhibition site, were clearly on view in some of the access points to the grounds, particularly in the Porte d'Honneur.

Compact symmetry for a temporary city

On April 28, 1925, the Exposition Internationale des Arts Décoratifs et Industriels Modernes was thrown open to the Parisian public. It was organized around the Grand Palais–Esplanade des Invalides main axis, and included an extension that occupied both banks of the Seine, where the foreign pavilions and those representing the French provinces were sited. As the 1925 Paris Exhibition Album that follows on from this text shows [see pp. 72–107], the pavilions representing the big department stores and the decorative arts were located along the esplanade, but the quintessence of the event was concentrated in the salons of the 1900 Grand Palais, internally redesigned for the occasion, whose symbolic importance had led to its being chosen as the central building of the exposition, despite the fact that this meant that most of the fair buildings would be temporary constructions. Some architects and town planners challenged the decision on the grounds that it meant a missed opportunity to build a new neighborhood for Paris that would not need to be knocked down once the event closed. Alfred Agache, secretary general of the Société Française des Urbanistes (French Society of Town Planners, or SFU) would have preferred the area around La Défense, "where the wave of expansion of Greater Paris would be more noticeable."[14] However, the chosen site was desirably central and promoted the image of Paris as a city that was taking the mission of fostering modern consumerism very much to heart, thereby enhancing its reputation as a mecca for luxury and art.

Participants were required to fit into one of five main groups: architecture, furniture, clothing, street theater and garden arts, and teaching. These categories were subdivided into thirty-seven sections which encompassed, among others, the art and industry of stone, wood, metal, ceramics, glass, leather, furniture, paper, fabrics, books, toys, modes of transport, fashion, fashion accessories, perfume, costume jewelry, photography and cinematography. Copying from the past was specifically excluded in an exhibition directive:

> The International Exhibition of Modern Decorative and Industrial Arts is open to all industries whose products are

14 Cabanne, *Encyclopédie Art Déco*, 59.

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> of an artistic nature and clearly modern in style.
> That is to say that, except for imitations or copies of earlier styles, which will be rejected, all industries may take part in it, for the simplest of everyday objects are as capable of being beautiful as the most costly pieces.[15]

The twenty-eight countries that took part did not include either Germany or the United States.

Charles Plumet and Louis Bonnier, architects of the Art Nouveau generation, undertook the layout design for the 23-hectare exhibition site. Their guidelines gave architects a free hand to do as they liked, as long as they complied with their requirements as to volume and unity.[16] As preparatory work within the site progressed, a harmonious and nicely balanced collection of buildings gradually took shape. Symmetry and unadorned geometry were the keynotes of the overall architecture, variations on the square and the cube being interspersed with the occasional circle and curve to spectacular effect. The pronounced tendency towards the monumental that would become so dominant in the following decade is already discernible in the pavilions designed by architects of a "contemporary" persuasion, in whose buildings entrances were emphasized with pillars or stepped features—a widely used solution that co-existed alongside the more traditional use of pieces of sculpture and huge vessels and urns to frame and divide up space. As for the communal areas, few International Exhibitions had ever boasted so many sculptures of classical type, both free-standing and in bas-relief, and fountains. The harmonious dialogue between sculpture and architecture was a feature highlighted by most critics. René Jean, for example, commented:

> First of all, it should be recognized that one of the best things about this exposition resulted from the call for close collaboration between architects and sculptors. If it is a fact that painters were among the initiators of the new approach to furniture-making and its related arts, and if it is they we have to thank for the upsurge of interest in interior design, then it would seem that sculptors should exert greater influence, and that the chief beneficiary would be architecture, first and foremost.[17]

The careful use of lighting to create special effects was among the most innovative facets of the event. The agreeably fantastic atmosphere created for the show's itinerary route by day was accentuated after dark by a clever interplay of lights. This sort of early experimentation was what critic José Francés had in mind when he commented that the event would prove to be far more important than was imagined at the time.[18]

Nevertheless, in urbanistic terms the show did not live up to the expectations of some members of the relevant professions beyond France. In a written account of his impressions on visiting the exhibition site, Spanish construction engineer Antonio Gallegos regrets having to make public his "utter disappointment after exploring the enclosure containing the broad picture to which all the countries have contributed their artistic and industrial products."[19] He goes on to express his puzzlement at the fact that the advertised *Village moderne* (modern village) had been replaced by the *Village français* (French village), a space whose architectural interest lay more in individual elements than in urbanism as a whole. As far as Gallegos was concerned, the landscape gardening section had been the most valuable: it was imaginatively and tastefully represented and featured an abundance of projects and living examples of "parks and gardens, garden cities, foliage arches, porticoes, pergolas, water features, greenhouses, garden furniture, all kinds of fountains."[20] He delights in the effects achieved by immersing tubular lights in pools and embedding them in clumps of plants, with reflectors directing their colored beams over banks of flowers, and speculates on the possible application of gardening techniques within buildings, as practiced by many architects working in reinforced concrete.

Foreign—especially Spanish—critics regarded the event as a whole as representing a triumph for the German and Austrian schools rather than saluting the emergence of a new style. Construction engineer José Eugenio Ribera identified the decorative and compositional resources of the new architecture as the end result of a process of purifying, or paring back, the language so that it became possible to achieve effects similar to those attained by architectures of the past without resorting to copying. He attributed everything that was categorized as an accessory in the fair—decorative use of color, stained glass, ceramics, electric lighting and gardening—to the contemporary taste for opulent beauty. Ribera was Spain's first building contractor in the modern sense of the term, and his opinion is that of a qualified expert fully conversant with the dynamic of modern building systems.[21] For

15 *Exposición Internacional de Artes Decorativas e Industriales Modernas. París 1925*, n.p.
16 Rivoirard, "L'architecture à l'exposition de 1925," 68–75.
17 Jean, "La Sculpture à l'Exposition des arts décoratifs."
18 Francés, "La sección española en la Exposición Internacional de Artes Decorativas," n.p.
19 Gallegos, "Impresiones de una visita a la Exposición," 234–38.
20 Ibid., 237.
21 Ribera was a concessioner in Spain for the Hennebique system, a technique for building in reinforced concrete patented by Franco-Belgian contractor François Hennebique (1842–1921) — Ed.
22 Ribera, "La Exposición de Artes Decorativas e Industriales de París," 420.
23 Paul Poiret established Atelier Martine (named after his daughter) in 1911, inspired by the Wiener Werkstätte workshops in Vienna.

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him, the crystallization of modern art, whose aesthetic rejected the "archaeological science" of the "classical styles," was the product of an evolutionary process to which Germany, Britain and France had contributed characteristic elements. Interpreting the exposition as a whole, it could be deduced that a new classicism and a new decorative approach were emerging which did not involve quoting verbatim but rather a decluttering of architectural idiom and letting materials speak for themselves. This experience in the architectural field was paralleled to some degree in the area of furniture design with the Empire, Louis Philippe and Biedermeier styles. Ribera's observations and conclusions regarding visible signs of modern art are spot on, and serve perfectly to sum up the complex as a whole:

> What the Exhibition demonstrates is that it can manage without the traditional architectural rules, which are irrelevant to the present time; that present-day needs and customs should be met with beauty and happiness through the harmonious use of materials that are easy to work with; finally, that good taste should be striven for equally in a sumptuous palace and the most modest workman's dwelling, but always with simplicity, without ridiculous ostentation and without grotesque imitations.[22]

An overall survey of the pavilions representing the big Parisian department stores, preferentially located within the exhibition grounds, helps to contextualize these critical comments.

It should be recognized, too, that in architecture as well as in other aspects, French Art Deco would certainly not have triumphed to the extent that it did had it not been for the boost provided by the world of fashion. Paul Poiret made a decisive contribution by opting to show his creations and those of his Atelier Martine[23] not within the exhibition precinct (albeit capitalizing on the event) but rather on three barges—*Amours*, *Délices* and *Orgues* (Loves, Delights and Orgies)—on which decorative murals printed on fabric designed by Raoul Dufy were also displayed. However, the expenditure this involved for Poiret, whose finances had been precarious for some time, resulted in no positive returns but rather hastened an unstoppable decline. Poiret's debacle was symptomatic of the crossroads confronting decorative art at a time of mass revolution, when Coco Chanel was already emerging as the modern designer of choice.

Making the modern real: contrasting results

Despite the fact that foreign participation was by no means over-subscribed—just twenty-eight countries took part—and despite the absence of Germany and the United States, the nations of Europe were well represented, with interesting pavilions contributed by Austria (Hoffmann), Poland (Józef Czajkowski), Holland (Jan Frederik Staal), Czechoslovakia (Josef Gočár), Denmark (Kay Otto Fisker), Sweden (Carl Bergsten), Italy (Armando Brasini), Belgium (Victor Horta) and Spain (Pascual Bravo), some of which exemplified the diversity of interpretation within Art Deco and, in many cases, the weight of regional and national fingerprints in the new architecture. Although historical styles were excluded in principle, several countries did not relinquish them completely: the Italian pavilion, for example, flaunted the unmistakably Roman pedigree of its external architecture while exhibiting examples of Futurist art by Fortunato Depero and Enrico Prampolini in the Italian section in the Grand Palais. But the traditional element most frequently reinterpreted into modern idiom was popular and regional art, in objects and decorative schemes as well as in architecture proper. The most outstanding recreations of this type were, perhaps, the interiors of the pavilions representing Poland, Czechoslovakia, Spain and—particularly—Austria, this last designed by Hoffmann, who was by then already regarded as a maestro.

Over sixteen million visitors passed through the gates of the exhibition site during the time it was open to the public. A certain sector of critical opinion was less than enthusiastic in its evaluation of the architectural significance of the complex as a whole, but the huge visitor numbers, along with numerous reports and photographs of this great celebration of modern consumerism, more than counterweighed the effect of this by spreading and popularizing one of the most refined and elitist of styles.

Any exhibition of decorative art courted controversy. Small wonder, then, that even so modern an architect as Auguste Perret should respond to a journalist a few days after the inauguration to the effect that in the presence of true art, decoration was unnecessary.[24] "Decorative art" was a concept already on the brink of extinction for those architects who were committed to a more

24 Cabanne, *Encyclopédie Art Déco*, 54.
25 Benton and Benton, "Avant-Garde Sources," 100–11. This interesting article records how, in the more modern artistic environment, despite theoretically rejecting the concept of decoration, avant-garde artists actually became involved in many and varied decorative projects.
26 Hibou, "National Traditions," 90–99.
27 Francés, "La sección española en la Exposición Internacional de Artes Decorativas," 169–226.
28 Pérez Rojas, *Art déco en España*, 169–202.
29 Esplá, "La Exposición de Artes Decorativas."
30 Veillot, "Les Frères Martel exposent aux grandes manifestations internationales de 1925, 1931 et 1937," 57–71.

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rationalist dynamic, but this was not the case as far as the man in the street was concerned.[25] Following the example of the Turin Exhibition in 1902, the governing body of the Paris fair specified that all works showcased must present new and original inspiration and avoid copying or extrapolating from styles of the past. However, actually specifying what was modern was no mean feat and the term was interpreted differently by the artists and architects who took part. Not many of them copied, but several took their inspiration from the past and traditions of their various countries, from the Louis Philippe style, so beloved of French artists, and the Empire style, through Germany's Biedermeier to Scandinavian Neoclassicism.[26] Regionalism and folk art were another important fount of inspiration for international Art Deco.

The exposition's *raison d'être* was the need to define a new style which, in fact, already existed. The new aesthetic had been evolving gradually and progressively for the best part of fifteen years, and the architectural and decorative exhibits at the fair showed clear evidence of provenance in ongoing research and innovation. But it was the 1925 Paris Exhibition which gave Art Deco its definitive name (a contraction of the French term for the specialty to which the fair was devoted) and defined its characteristics. Never before in their history had an international show been as closely associated with spreading and naming an artistic movement as the Paris Exhibition of 1925.

José Francés, who had been one of the organizers of the Spanish Pavilion, reported from Spain on the current views of his contemporaries there. He mentioned the difficulties and uncertainties generated by the rejection of tradition, on the grounds that a new artistic movement is not something that happens suddenly, or imposes itself flamboyantly:

> France wanted to impose on the next twenty-five years, the second quarter of this century, an aesthetic appearance that would obliterate the second half of the 19th. To extinguish at their very roots the predominant styles of yesterday and the day before that: the English style and the German. But it was soon realized [...] that the worst danger would be for France itself if it persisted in the original purpose.[27]

The quest for the new style drew comments from many sources, but most of those published outside France, and in Spain in particular, where Viennese architecture was quite well known and had been profoundly influential,[28] reported a readily discernible Central-European flavor about the exposition complex overall. Commenting on the occasion of the inauguration, with building work still ongoing, César Esplá declared:

> They say that a new art, a French style, is going to emerge from this exhibition. What is noticeable (through scaffolding) about the buildings so far is a certain German influence. A Spanish critic who attended this glittering event with me argued that the defeated impose their art upon their conquerors. Such was the case of the Empire style, which was adopted in Europe after the defeat of Napoleon. Naturally, like all critical theories applied generally, this may not be completely true [...]. I do not dare believe that a new style will emerge from this exhibition. The most prudent thing to do is to wait until it is finished.[29]

The impact created by the Germanic presence to which most Spanish critics referred was, in fact, more Austrian than German, and they unfairly forgot the fact that the new style also had some French roots, as in the architecture of Auguste Perret and Tony Garnier, and that sculptors Émile Antoine Bourdelle, Aristide Maillol and Joseph Bernard had been decisively influential in consolidating it.

Despite its apparent unity of tone, the fair was nevertheless a somewhat paradoxical assemblage of buildings, and starkly contrasting elements were to be found between one part of the site and another. Visitors entering by the Porte d'Honneur came immediately upon Brasini's historicist Italian Pavilion and the functional Pavillon du Tourisme (Tourism Pavilion) designed by Mallet-Stevens [cat. 150–152]. In the suite of rooms known as "Une Ambassade Française" by the Société des Artistes Décorateurs, on whose interior decor several big Art Deco names had collaborated, there was an equally noticeable difference between the salon, designed by Georges Chevalier, and Pierre Chareau's office/library (now itself an exhibit in the Musée des Arts Décoratifs in Paris). There was also

31 "Panels on which geometric shapes are juxtaposed with virulent colors of no symbolic significance whatsoever. Extreme pretensions of this kind even appear in the form of furniture. Recently, having built houses in this style—rectangular, resembling an assemblage of geometric blocks—certain architects have been designing tables, cupboards and chairs, using materials in their natural state, with no decoration, so that, with their flat surfaces, edges and joints, they have a rudimentary look about them, which is not disagreeable since it is unquestionably rational and logical"; *Catalogue officiel de la section Belge*, 83–84.

32 "Art and industry have got together, they have joined forces. And their union is a fruitful one, because by multiplying objects of a modern type they can also be manufactured more cheaply; thus, furniture can be democratized, produced for rich and poor alike [...]. Its aesthetic qualities derive not from its material but from the shape it is given. We owe a debt of gratitude to our modernist artists for designing furniture for the working man with as much character as that for the bourgeoisie and the aristocracy. Our decorative arts have developed in such a way that they are not class-conscious. Their aim has been to take beauty—and therefore

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something of an art/nature dichotomy in the avant-garde garden where the Martel brothers, Jan and Joël, exhibited their work: the obliquely positioned planes of their four-meter tall Cubist trees made of reinforced concrete echo the aesthetic of layered flat surfaces that are a typical feature of buildings designed by Mallet-Stevens, in which the urge to decorate in the modern idiom prevails over the rational ideal [cat. 148]. When interviewed, Joël Martel declared that these creations were "a technical demonstration of the constructive delicacy that can be achieved with reinforced concrete and, at the same time, a quest for a decorative and plastic alternative."[30] The pursuit of abstraction outranked run-of-the-mill plastic solutions, the artists explained. The paradoxical nature of the exhibition as a whole was highlighted still further by a foretaste of the future in the form of Le Corbusier's functionalist Pavillon de l'Esprit Nouveau and, straddling expressionism and functionalism, Melnikov's USSR Pavilion. Both had their sights set on new territory where flirting with historicism had no place.

Cubism was the prevailing modern tendency, as most of the critics rightly observed. Indeed, when Art Deco became popular in Spain and penetrated to its farthest corners in the guise of dining suites and umbrella stands, it used to be referred to as "*estilo cubista*" (Cubist style). In the Belgian section catalogue, for example, where there was no reference to Hoffmann, Cubism is mentioned in an account of the gradual process of change and a receptiveness to new aesthetic norms and social issues, quite unlike the ornamental motifs inspired by living beings. Young artists were successfully incorporating Cubist shapes into their projects, and architecture was becoming more geometric.[31]

Modernization of furniture was credited with moral consequences and contributing to spiritual wellbeing:

> The new interior decor is already highly successful in all its range, imposing its principles both on industrial production and on artists; and when the former looks to the latter to provide it with models—as is happening at present—it demonstrates that hostility towards innovators yields and tends to disappear.

If the new style still lacked definition in certain areas, it was undeniably taking shape and was already recognizable. Pastiche was on the way out, leaving a space to be filled by inventiveness. An often cited example of the effect of Art Deco on the academies and colleges where art and the applied arts were taught was the Institut des Arts et Métiers (Institute of Arts and Crafts) in Saint-Ghislain (Belgium), whose teaching now started to concern itself with more rational types and concepts of decoration, providing access to the techniques they involved and fostering their democratization—clear proof of the across-the-board appeal and accessibility that Art Deco acquired through the alliance of art and industry, despite its elitist beginnings.[32]

Taking part in the Paris fair provided the Austrians with an opportunity to reaffirm the enduring popularity of crafts and to reconsider the meaning of industrialization and work from the artistic viewpoint.[33]

The debate or confrontation between "contemporaries" and "moderns" triggered by the show[34] created in-between and equivocal positions that could then become shared territory. Thus, paradoxically, both sides admired Hoffmann's Austrian Pavilion. When all was said and done, he had been a great renovator, the scope of whose influence was apparent in the architecture of the exposition, even though he was now represented by a building to which the currently predominant cubic interplay and stepped motifs were quite irrelevant and were, for him, reflections of an already distant past. The Austrian Pavilion was composed of volumes whose outlines were softened by wave-shaped ridged molding, a foretaste of elegance to come in the 1940s but also, I venture to suggest, faintly but distinctly suggestive of the spirit of Biedermeier. In fact, someone did compare it to a chest of drawers.[35] There is, of course, quite a contrast between a chest of drawers and a box, which is what examples of functionalist architecture most resembled: it is the contrast between flatness and form, the abstract and the figurative, pleasure and Lenten fasting. The 1925 Paris Exhibition was an interlude event which brought down the curtain on end-of-century aestheticism and refinement while launching a new, avant-garde scenario.

happiness, tranquility and light—into every home"; Sander Pierro, "Le Mobilier," in *Catalogue officiel de la section Belge*, 85–86. The article was published with an illustration of a working-class interior by Fernand Bodson and Antoine Pompe.

33 "The advance of civilization has never suppressed its culture, precisely because Austrians have an unusual, intuitive attitude to the arts. This explains why the growth of industrial-capitalism in the 19th century (sustained by machinery, mechanization and the spiritualization of work) that all but annihilated crafts at base, was never a threat to the survival of crafts in Austria. This was why its reformation of the crafts and their absorption of modern ideas (not rejecting machines but rather putting them to work in the service of artistic vision) were readily achieved, leading to an often prototypical renovation of the whole concept of work"; Leisching, "Notice sur les arts industriels en Autriche," 59.

34 Janneau, "Introduction à l'Exposition des arts décoratifs: considérations sur l'esprit moderne."

35 Bouillon, *Art Deco 1903–1940*, 176.

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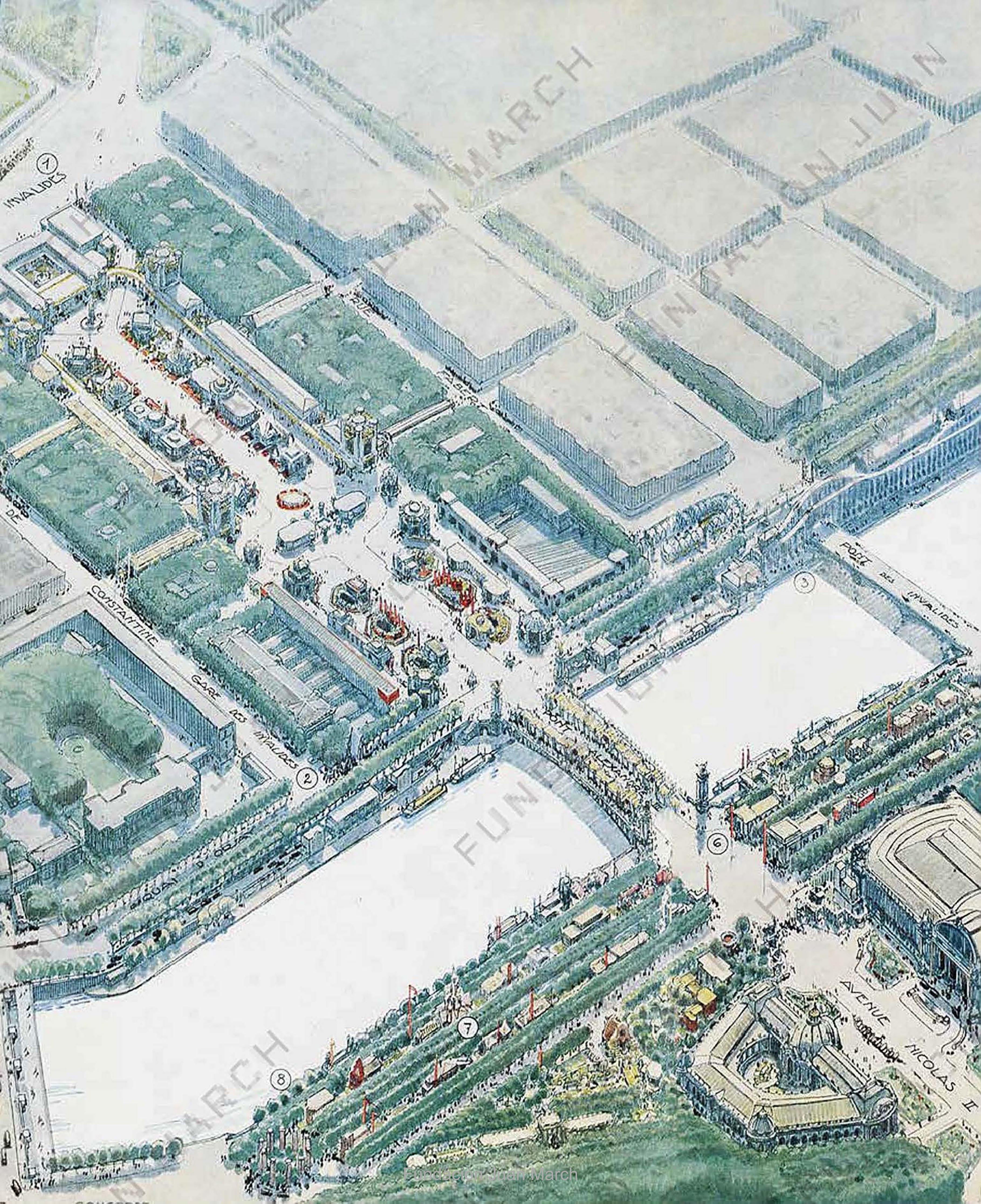

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1925 PARIS EXHIBITION ALBUM

Compiled and commentated by Francisco Javier Pérez Rojas

Jacques-Henri Lambert, *View of the 1925 Paris Exhibition*, 1925 [detail].
Bibliothèque des Arts décoratifs, Paris

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Porte d’Honneur

1

2-3

The Porte d’Honneur (Gate of Honour) designed by architects Henry Favier and André Ventre stood at one end of the main axis through the Exhibition site, which then led across Pont Alexandre III, continued along the main artery with pavilions representing the leading French department stores on either side, and ended at the Cour des Métiers (Crafts Courtyard). Its wrought metal grille-work, made in the foundry of master blacksmith and metalworker Edgar Brandt, featured a

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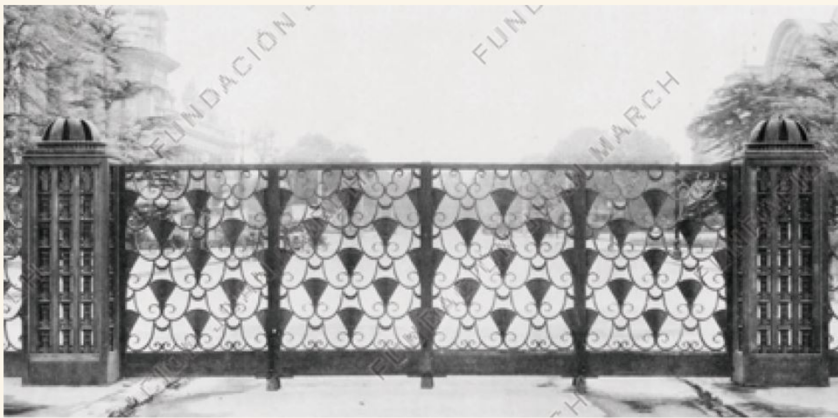

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decorative design of arabesques representing stylized lotus flowers. Brandt favored the autogenous soldering method (accomplished by the fusion of the joining edges of metal without the employment of another metallic alloy as a band of union) in his work, which enabled him to combine different types of metal in the same piece. Many examples of his work were on display in various pavilions, and he would turn out to be one of the great successes of a show that revealed the existence of a major school of metalwork (in France particularly, though its ambit was worldwide), then enjoying something of a heyday. Bas-relief friezes depicting the Arts and Industry by Joël and Jan Martel were set into the gates, their style lending a cubo-futurist tone to the approach to the Exhibition. The Porte d'Honneur was not a typical gate but served rather as part of a fence angled in such a way that, when viewed in perspective, it looked like some sort of magic cage within which visitors were immersed in a special atmosphere in preparation for what awaited them inside.

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Porte d'Orsay

6

Visitors entering the site by the Porte d'Orsay (Orsay Gate) were greeted by an equally spectacular structure designed by architect Pierre Patout, whose impact-making scheme consisted of two strut-like structures supporting a large rectangular banner suspended between them. The structures were stepped, echoing the frozen fountain motif, while the banner, both sides of which were painted by Louis Voguet, served the purpose of a modern-day typographical poster. The front face bore the name of the event written in understated lettering with the words "Exposition," "des Arts" and "Modernes" written larger for emphasis, against a background decorated with overlapping circles suggestive of bubbles in the sky, as seen in the glassware of Maurice Marinot, or Louis Herman de Koninck's wallpapers, to give just one example (there were many more within the site) of the way in which pure geometric and cubist shapes were taken up and adapted for decorative purposes. The kinetic effects achieved in the work of Simultaneist artists Robert and Sonia Delaunay were a particularly rich source. The Delaunays were themselves present at the show, he with pieces in various different pavilions, she presenting her designs in one of the boutiques on Pont d'Alexandre III. The back view of the suspended panel bore a Cubist-inspired painting of allegorical depictions of the arts and crafts.

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Porte de la Concorde

7-8

The access to the Porte de la Concorde (Concord Gate), which like the Porte d'Orsay was designed by Pierre Patout, avoided using the conventional arch. Instead, it took the shape of an open circular precinct defined by nine pillars, with tall garden trees at its center. There were entrance gates on either side of the pillar feature, whose only purpose was to contribute monumentality. Consequently, this was perhaps the most solemn of the entranceways, and it was presided over by Louis Déjean's statue *L'Accueil* (reception) standing between two pillars on a pedestal decorated with geometric motifs made by the Martel brothers. This insistence on the monumental unleashed voluble criticism from such exponents of logical construction as Waldemar-George (Jerzy Waldemar Jarocinski), who saw no point in the giant pillars at all: "in a place where turnstiles with lengths of chain between them would have been perfectly adequate, they've gone and built a monument" (Bouillon, *Journal de l'Art déco 1903–1940*, 167). The pillar-tops lit up at night, giving them the look of enigmatic lighthouses. The Porte de la Concorde looked rather like an Art Deco interpretation of Stonehenge, where grouped megaliths also form an open, circular sacred space of monumental proportions [Pérez Rojas, "La Exposición Internacional [...] y la crítica española"]. This gate led onto the transverse street on which most of the foreign pavilions were situated, as far as Avenue Victor-Emmanuel III.

At the Porte Université Constantine (Constantine University Gate), jointly designed by Lucien Woog and Jacques Bouvet, two insistently vertical obelisks with Art Deco decorations contrasted with the otherwise horizontal geometry of the entrance gate structure.

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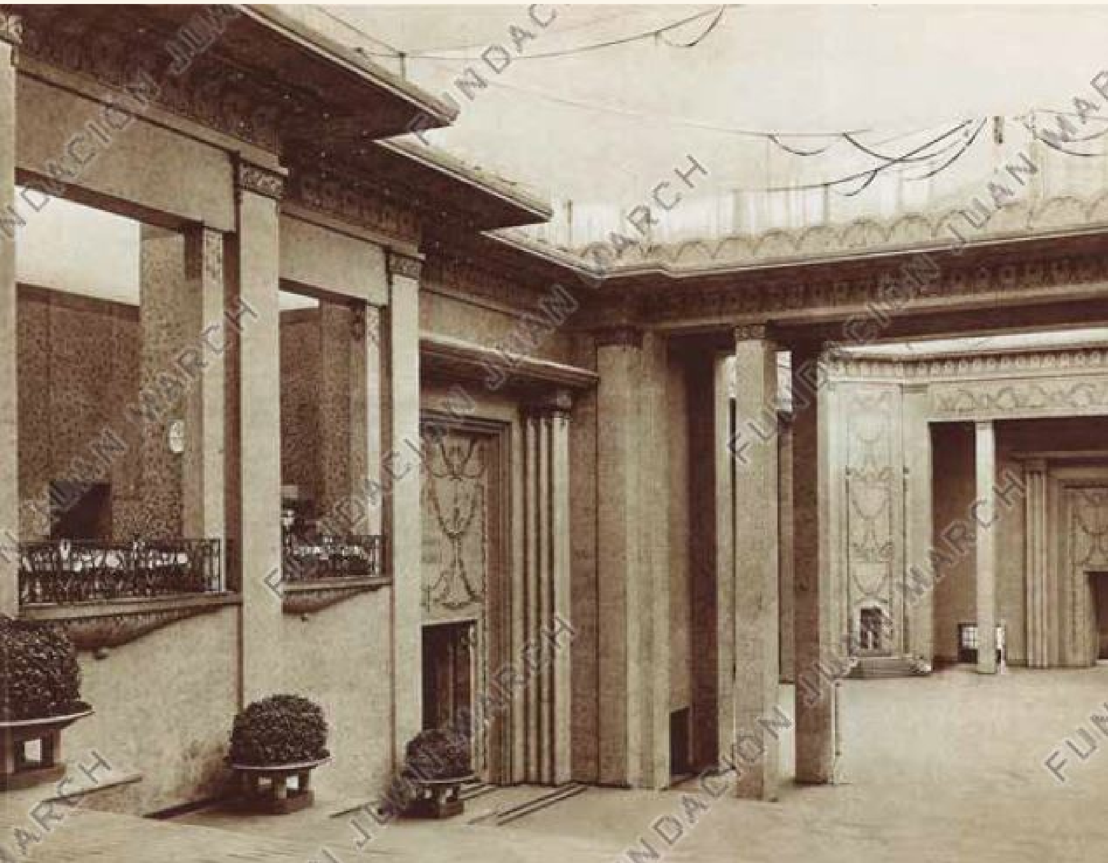
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12-13

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The interior of the historical Grand Palais (1900) was transformed to make it possible for diverse sections to be accommodated in the exhibition hall more systematically. In a splendid feat of remodelling by Charles Antoine Letrosne, the hall became a backdrop with great porticoes and garland-decked surfaces, giving the interior a character quite opposite to that of its facade. For critic Lionel Landry, this was the stuff of Piranesian fantasy [Jean, "La Sculpture à l'Exposition des arts décoratifs," 212].

Louis Süe's *salle des f*êtes (reception hall) featured a disciplined scheme in which scallop-shell niches alternated with painted panels by Gustave Jaulmes depicting the months of the year and their festivals. The effect of this interior, however, with its fabrics and heavy moldings, was of a baroque sumptuousness that seemed on the one hand to be flouting expectations of the then current artistic puritanism and, on the other, to be offering a sneak preview of a night-club stage-set from an American musical.

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Pont Alexandre III

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French pavilions occupied more than half the area of land given over to the event. Flanking the main street, on the other bank of the river, were the pavilions of important French manufacturers and the large department stores. Pont Alexandre III was transformed for the occasion into a shopping street, replicating the tone of Italian bridges of the Rialto type. The designer, Maurice Dufrêne, opted for two elongated symmetrical buildings in which French brands displayed their products. Slender, clear-cut pillars divided the stretches into sections and contributed to the compact, turreted effect characteristic of the chosen style, whose decorative, formal and iconographic repertoires were also comprehensively quoted. The geometry of the pillar-supported arches contrasted with the curvilinear rhythm of the inverted arched tops which, when lit up at night, took on the appearance of a huge curtain. Written accounts mention that the shopping street arches and the curved silhouettes echoed the pattern of the garlands on the old bridge, too, thereby achieving decorative continuity. Over the bridge lay the beginnings of the grand architectural display made up by the onsite presence of French companies involved in the arts.

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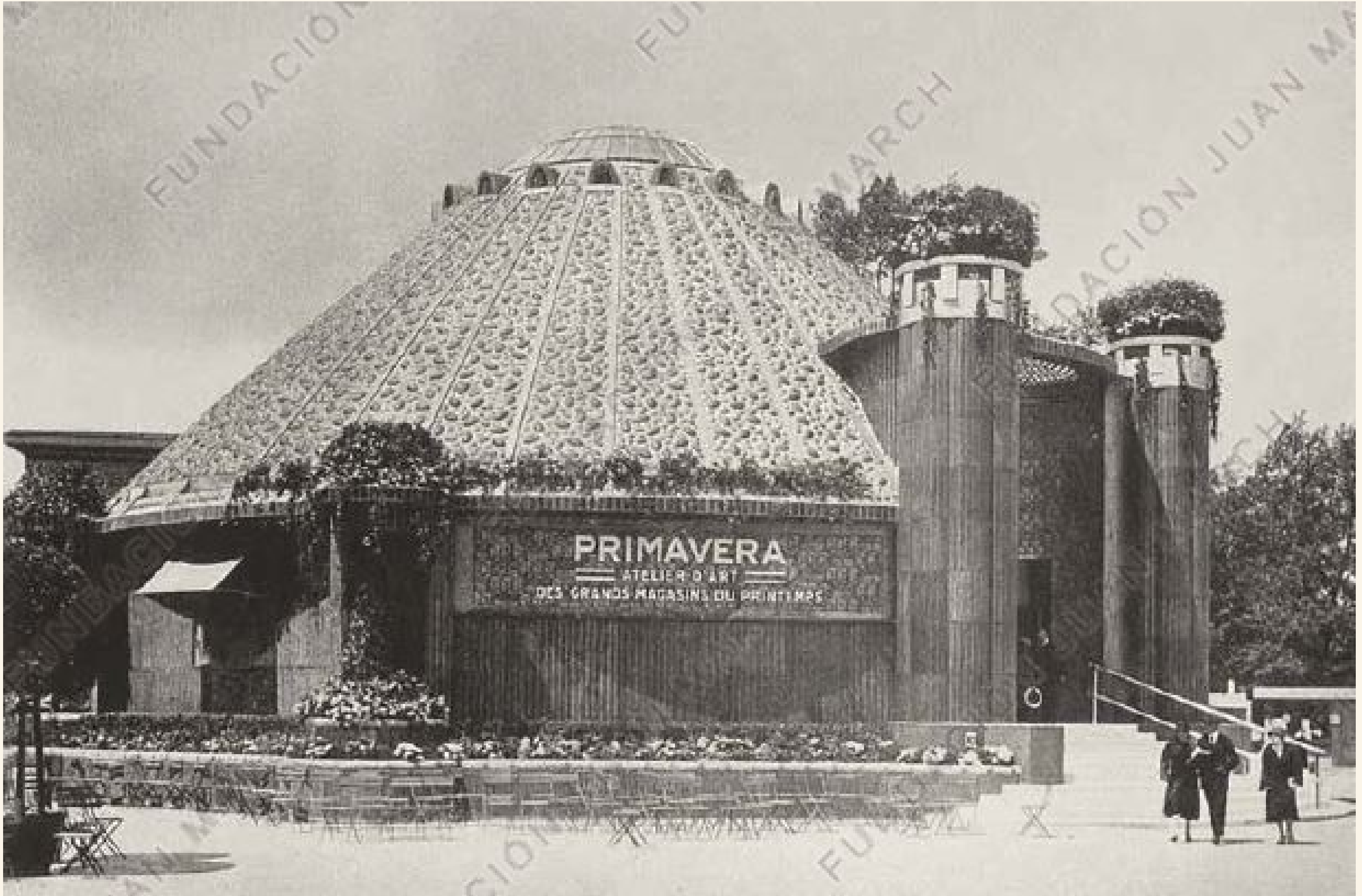
Primavera Pavilion



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The role of the major department stores in promoting Art Deco was of key importance thanks to their proactive approach and their capacity to foster interaction between art, the mass media, trade and industry [Benton, *Art Deco, 1910–1939*, 170]. To that end, they engaged the services of famous architects to create pavilions that established a corporate image to match their new temples to modern consumerism, updating the whole concept of displaying merchandise and acknowledging the role of art and design in their products. From 1909 on these stores had started employing prestigious artists to run craft and design workshops and modern decorative art studios with a view to producing furniture and ornamental objects. For example, in 1912 Maurice Dufrêne became head of the La Maîtrise design studio for Galeries Lafayette; René Guilleré and Louis Sognot were the first directors of the Primavera *atélier d'art moderne* for the Printemps department stores; and, from 1923, Paul Follot headed the Pomone workshop for Le Bon Marché [see Veronesi, *Stile 1925: ascesa e caduta delle Arts déco*, 83]. The pavilions representing these studios were of similar dimensions and massing and built to square or circular ground-plans: circular ones, though spectacular, were less usual, and this contributed to the singularity of the Primavera Pavilion designed by architects Henri Sauvage and Georges Wybo for the *grand magasin* Printemps. Its circular shape and conical roof might well have evoked an African hut, but René Lalique's oval glass lenses set into the concrete of the roof eliminated any suggestion of the primitive. The entrance was flanked by two mighty columns topped by pots of plants and linked by a glass-block paver roof to form a portico. This pavilion was not well received by the critics, who found it rather heavy-handed. Sauvage, however, had been one of the pioneers of Art Deco architecture in France, and his pavilion was, in fact, one of the most original of the whole complex and perhaps the least classical of the French participants.

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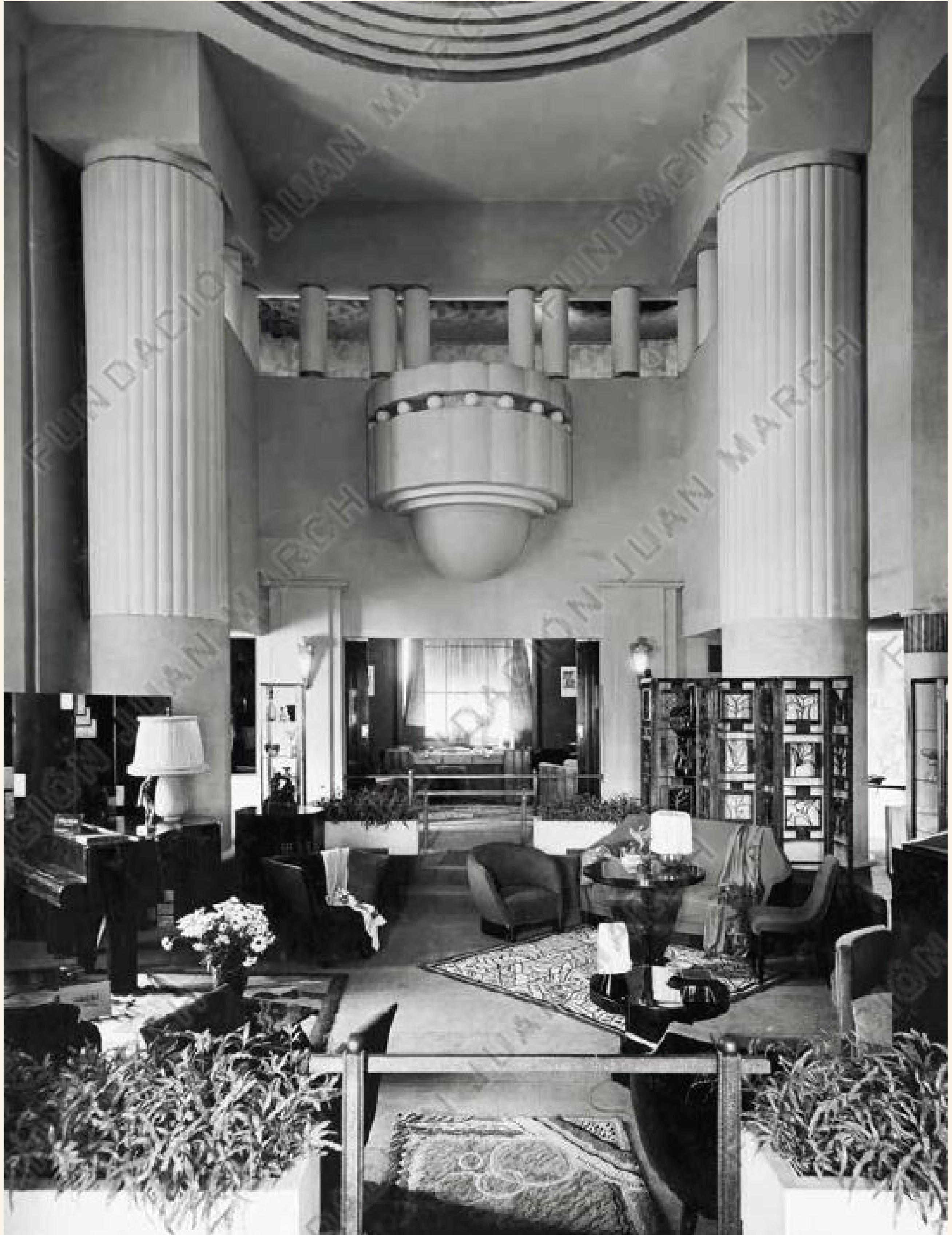

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Studium Louvre Pavilion

21

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22

Working in close collaboration with Cottreau, Henri Sauvage also built the Galerie des Boutiques, another memorable building whose facade incorporated an attractive mosaic, featuring the ubiquitous spiral motif, made by the firm of Gentil & Bourdet. The gallery had been built on the left hand side of the Esplanande des Invalides to hide the buildings and tracks of the railway station.

The group of centrally located pavilions also included Albert Laprade's Studium-Louvre Pavilion [Benton, *Art Deco, 1910–1939*, 245–59], designed for the long-established Louvre department stores. Built to a hexagonal ground plan and topped by a flattened cupola, the elegant contemporary classicism of this pavilion had something of the Byzantine about it. The ground floor doors and windows were set into Hofmannesque repeated frames, while the main door was flanked by tall plate-glass corner windows above which, on the upper storey, were embrasures occupied by great urns of flamboyantly floral plants.

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Pomone Pavilion

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24

The Pomone Pavilion, designed for the Le Bon Marché stores by Louis-Hippolyte Boileau, was basically a central cube to which three smaller lateral blocks had been added, giving the overall outline of a stepped pyramid. It was roofed by an octagonal drum dome, and the entrance was flanked by two stepped features which served to accentuate it and contribute monumentality. Between them was a central panel composed of a splendid stained glass window whose design of overlapping circles and geometric shapes was a fine example of the across-the-board absorption of Cubism into the decorative repertoire. This pavilion's outer architectural shell also bore the stamp of a Cubist-derived decorative motif that unified the whole. Despite its modern geometric look, this building was, in fact, a synthetic Art Deco translation of the classical centrally orientated model whose essential features owe as much to Byzantine typology as to the Renaissance. Having said that, one wonders to what degree the architects' memory had been influenced by the projects of Emanuel Margold published in *Deutsche Kunst* and *Dekoration* [Bouillon, *Art Deco 1903–1940*, 49].

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La Maîtrise Pavilion

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26

The entrance to La Maîtrise, the pavilion clad in white-grained marble designed by Joseph Hiriart, Georges Henri Tribout and Georges Beau for Galeries Lafayette, was equally significant, its flight of steps leading up to the main entrance with its eye-catching stained glass and gilded bronze panel featuring the typically Art Deco sun motif, the work of Jacques Gruber. The corner pillars were topped with allegorical figures by Léon Leyritz, the gentle geometry of which suggested cubist influence.

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G. Crès et Cie Pavilion

27

The same architects designed a pavilion for the well-known publishing house of G. Crès et Cie. In this case they produced an example of “talking architecture” by incorporating a built-in design of books into the facade.

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Lalique Pavilion

28

Lalique glass, which had been such a classic element of Art Nouveau, had adapted cleverly to changes in taste: indeed, pieces by René Lalique cropped up in very different settings throughout the site. The Lalique Pavilion, designed by the glass artist himself in collaboration with architect Marc Ducluzand, was very understated and elegant. It consisted of a cubic block with two, also cubic, built-on additions at either side, big glass doors in all facades, with a barely-there cornice and a stencilled line of decoration to mitigate the hardness of unalloyed geometry. This extreme lack of embellishment greatly enhanced the impact of the embrasures and expanses of glass in the facades. The exterior was dominated by the amazing effect of an enormous fountain emitting jets of glass.

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Sèvres Pavilion

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The Manufacture Nationale de Sèvres Pavilion, designed by Pierre Patout and André Ventre, was a simple, elegant building with smooth ceramic-clad surfaces both on the exterior walls and in the refined interior spaces. However, most of its visual impact was attributable to the garden with its sculptural features of porcelain animals and, particularly, eight gigantic eye-catching jars with curious lids whose swirling decoration incorporated the spiral motif. These pieces blatantly focussed attention on designs identifiable with the manufacturer's products. Some French critics, Lionel Landry among them, disapproved on the grounds that, despite demonstrating technical skill, they were not appropriately displayed. Huge jars and urns were favorite objects in Art Deco decorative schemes, and they were abundantly dotted about the exposition site as sculptural elements, sometimes flanking a pavilion entrance as in Roger Bouvard's Pavillon de la Ville de Paris, where superb jars were used to great effect.

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Süe et Mare Pavilion

33

The Compagnie des Arts Français (French Arts Company), founded by architects Louis Süe and André Mare, was suitably represented in a pavilion called Süe et Mare: Musée d'Art Contemporain (Museum of Contemporary Art). It was built to a square ground plan, with the entrance at one corner, and topped by a dome. Exhibited within were sculptures, paintings, pieces of furniture and decorative objects by Roger de la Fresnaye, Luc-Albert Moreau and André Marty [Haslam, "Un Monde Art déco," 49].

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Une Ambassade Française

34

The Société des Artistes Décorateurs was represented by a scheme entitled Une Ambassade Française (A French Embassy), which had been subsidized by the Ministry of Culture in return for eventual ownership of some of its exhibits. The model "embassy" occupied part of Charles Plumet's building, in whose design and furnishing some forty well-known figures were involved. They represented both the so-called "contemporaries" (adherents of the traditional Art Deco tendency) and other, younger, more iconoclastic artists (known as "moderns"). The former category included Louis Süe, André Mare, Edgar Brandt, Raymond Subes, Maurice Dufrêne, Jules Leleu, Jacques-Émile Ruhlmann, Paul Follot, André Groult and Pierre Selmersheim, and the latter Pierre Chareau, Jean Dunand, Robert Mallet-Stevens and René Herbst. This joining of artistic forces meant that their pavilion became the most comprehensive showcase for the different tendencies within French Art Deco [on the interior decoration of the pavilions see Bizot, "O interior dos pavilhões da Exposição de 1925," 39–55]. It was perceived as representing an "official" architecture, and its success at the exposition revealed the potential of French Art Deco as an instrument for projecting an image of France abroad as an up-to-date contender in a world context, and as a sounding board for the style considered the most representative of modern times. Indeed, Art Deco *à la française* would be the style of choice for new embassy buildings, such as Roger-Henri Expert's design for Belgrade (1932).

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The hallway of the proposed embassy exemplified Robert Mallet-Stevens in the process of paring down his style. Lamps hanging by chains from parallel rectangular plaques were one of the most defining decorative elements of this interior. They functioned as suspended sculptures, interacting well with the decorative panels, commissioned from Robert Delaunay and Fernand Léger, that certain critics had deemed inappropriate for an official residence on the grounds that they were "too avant-garde." The dining room, designed by Henri Rapin and Pierre Selmersheim, brought into play the full formal gamut of Art Deco classicism in the French manner. Sèvres china and cutlery by Jean Puiforçat were displayed on the table. Furniture, rugs, doors, columns and stained glass all played their part in establishing a unified geometric order. The *bibliothèque* (office/library), designed by Pierre Chareau, probably

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38-39

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qualified as one of the most daring and talked-about displays, featuring as it did the idea of the skylight with an ingenious folding shutter made of palmwood—a nod in the direction of the machine-made aesthetic that met with such success in his iconic Maison de Verre (House of Glass) built in Paris between 1928 and 1932. Francis Jourdain, designer of the physical culture room and the smoking room, revelled in extreme formal simplicity and a reduced color scheme in this stepped-ceilinged octagonal interior. The furniture was by Jean Dunand, a master of the technique of lacquering. The *chambre de madame* (lady's bedroom) was designed by André Groult: the curves and rounded shapes of its furniture harmonized with the gently rhythmic waves of the window curtains and the decorative canopy over the bed-head. An oval painting by Marie Laurencin fitted perfectly into the understatedly feminine environment created by this designer.

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The Hôtel du Collectionneur (Collector’s House), designed by Pierre Patout for the Ruhlmann Group, was another star exhibit, both for its architecture and its content. Jacques-Émile Ruhlmann (who had made an enduring name for himself at the Salon d’Automne in 1913 as the most outstanding designer in France’s high-end furniture industry, and gone on to further success at the 1919 edition of the same event, the first since the Great War) represented the most refined and elitist facets of Art Deco. He defended his choice of catchment, arguing that new creations were never aimed at the middle classes [Camard, *Süe et Mare et la Compagnie des arts français*, 45]. Though they tended not to be acknowledged, there had been precedents for the notion of a house for a collector: Scottish architect Charles-Rennie Mackintosh’s House for an Art Lover (1901, Glasgow) which he entered for a competition staged in Darmstadt (Germany) by interior decor magazine *Zeitschrift für Innendekoration* and promoted by Alexander Koch; Palais Stoclet (1905–11)

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in Woluwe-Saint-Pierre (Brussels) by Josef Hoffmann, which was very much a collector's house; the Sint Hubertus Slot, a pavilion built by Hendrik Petrus Berlage between 1914 and 1920 in Hoge Veluwe Park, near Otterlo (Netherlands), which Helene Kröller-Müller commissioned around that time to house her art collection … and not forgetting that the exhibition by German artists of the Deutscher Werkbund at the 1910 Salon was structured around the idea of organizing a house for an art-lover [Thiébaut, "Le Salon d'automne et le style 1910," 51]. Be that as it may, L'Hôtel du Collectionneur was certainly a tailor-made opportunity to express the then current fascination with the aristocracy that, to a large degree, Art Deco represented.

The vast, oval-shaped grand salon, whose interior decor was by Ruhlmann and his nephew and collaborator, Alfred Porteneuve, revolved around a grand piano in Macassar ebony with ivory-inlaid legs and contained lacquered furniture by Jean Dunand, a rug and chairs upholstered in fabrics by Émile Gaudissart, statues by Émile Antoine Bourdelle (*Hercules* [*Héraklès*]) and Joseph Bernard (*Dancers* [*Danseuses*]) and, hanging on the walls above the fireplace, the painting *The Parakeets* (*Les Perruches*) by Jean Dupas. But of all the objects on display, the majestically enormous chandelier resembling a hanging fountain was what best evoked the elitist spirit and *ancien régime* aristocratic luxury that defined the conceptual tone of this pavilion. The Hôtel du Collectionneur consolidated Ruhlmann's reputation among a rich international clientele, from whom commissions arrived thick and fast after the show was over. The pavilion was also perceived as "paradigmatic of the exhibition's ambition to reassert the supremacy of French taste and skills in luxury production" [Benton, *Art Deco, 1910–1939*, 146].

Designed by Patout, this pavilion shared with other commercial buildings already described an articulatory formula of steps, rotunda and cylindrical pillars that produced an exterior with monumental aspirations. In short, it was a building that illustrated the object-like qualities possessed by much of the Exhibition's architecture and of Art Deco architecture in general: it would be no problem to find radios, boxes and furniture of that period featuring a set of shapes to match those deployed here by Patout. The bas-relief frieze *The Dance* (*La Danse*) by Bernard, an artist credited with possessing a poetic sense of shape and whose works were always endowed with a particular delicacy—"They express a contained, trembling voluptuousness: throat slightly swollen, lips parted, a pose that suggests the nostalgia of desire […]" [Jean, "La Sculpture à l'Exposition des arts décoratifs"]—and, displayed on a floor-standing pedestal, the sculpture *Homage to Jean Goujon* (*Hommage à Jean Goujon*) by Alfred Janniot, made this pavilion into one of the most eloquent examples of dialogue and balance between architecture and sculpture.

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Pavillon des Diamantaires

46

The world of gemstone dealers had a stand of its own: the pavilion of the Chambre Syndicale des Négociants en Diamants, Perles, Pierres Précieuses et des Lapidaires (Trade Union Chamber of Diamond, Pearl, and Precious Stone Merchants and Lapidaries), called the Pavillon des Diamantaires, a diamond-shaped building designed by Jean Lambert-Rucki, Gus Saacke and Pierre Bailly.

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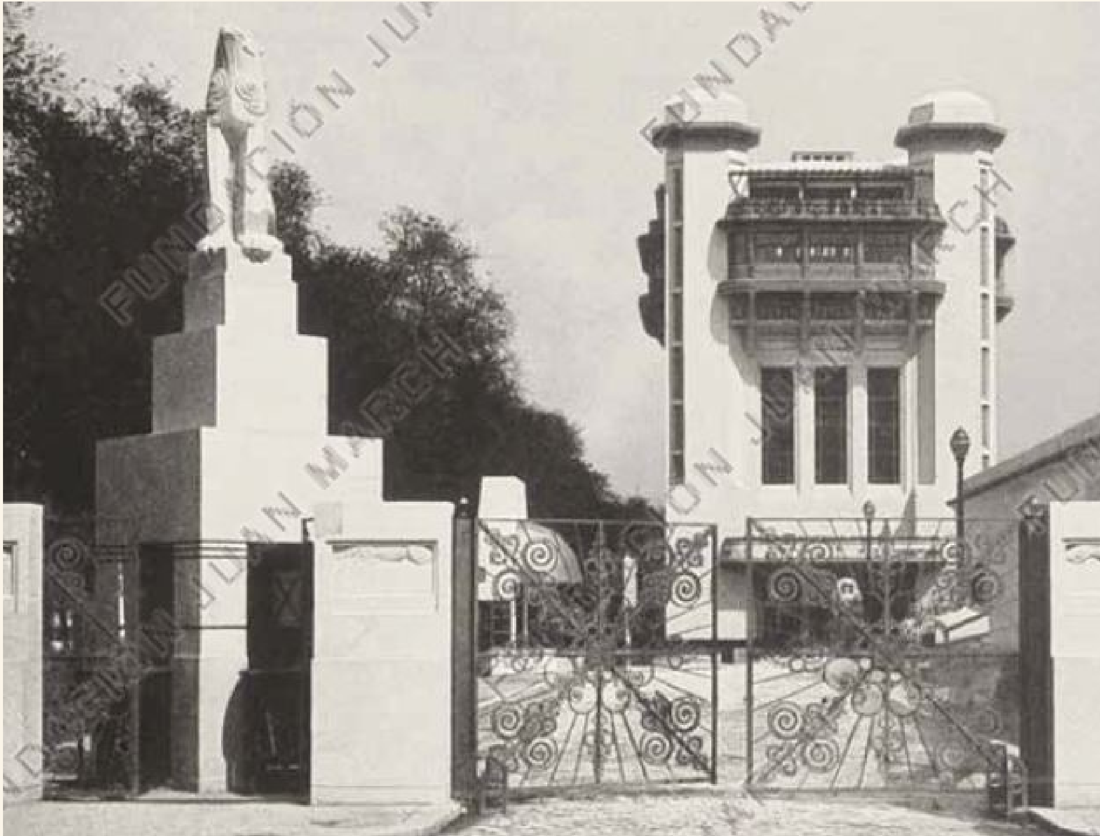
Cour des Métiers



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The main Les Invalides axis ended at the Cour des Métiers. Here, Charles Plumet designed a space in which sculptures, fountains and jars were placed in matching symmetry. Marking its corners, the four tallest towers in the Exhibition site represented the wine-growing provinces of Champagne-Alsace, Touraine-Anjou-Saumur, Burgundy-Franche-Comté and Bordeaux-South-West. Plumet effected certain changes to the way they had appeared in the initial plans, where their crowning features were more eclectic, and he also changed the window type used in the pavilion. Borrowing a solution from some of his turn-of-the-century buildings, he placed enclosed balconies on the top floor, in this case to access better views from the restaurants. Another tactic (also used by certain other architects) that subsequently became widespread was to transfer pergolas from garden to terrace. Despite the unmistakably French components of its overall make-up, this gave the building a look suggestive of the modern architecture of North Africa.

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Lyon Pavilion

50

An example of Art Deco simplicity and modernity was provided by the Lyon-Saint-Étienne Pavilion designed by Tony Garnier. Garnier reduced the building to its essentials while remaining within the classicist frame of reference predominant in the French architecture represented at the event. The interior of this compact building was effectively illuminated by the light that entered through its staggered roof.

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Nancy Pavilion

51

The Pavillon de Nancy et de la Région de l'Est de la France was not dissimilar. It was designed by Pierre Le Bourgeois and Jean Bourgon who made a low-key theme of mechanization and industrialization, using wheel-patterned lateral panels (made by Emile Just Bachelet) and a central bas-relief depicting industry at work (by Baudson). In the interior, the hall was roofed by a metal dome compartmentalized into rectangles in the manner of jalousie screens. In part, and in spirit, the hall was an imaginative Art Deco version of the glass pavilion designed by Bruno Taut for the Cologne Exposition of 1914. At its center was an illuminated motif in the form of an artificial fountain, designed by Duzzy for the Manufacture de Saint-Gobain.

52

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Pavillon de l'Afrique Française

53

54

Primitivism at its most exotic was exemplified by the Pavillon de l'Afrique Française (French-African Pavilion) designed by Germain Olivier, with bas-reliefs and friezes by Carlo Sarrabezolles. Inspired by the mud architecture of Mali, this was a taste of things to come at the Colonial Exhibition of 1931.

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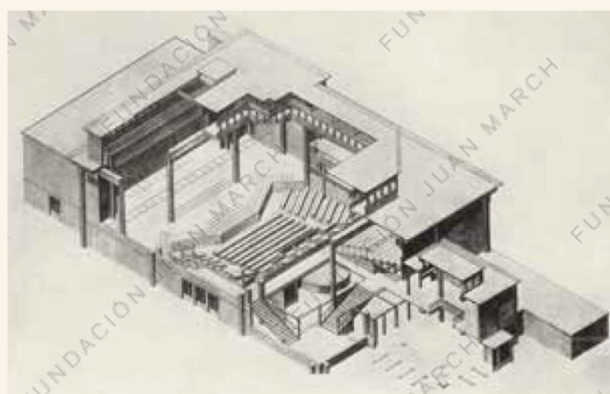
Théâtre de l'Exposition

55-56



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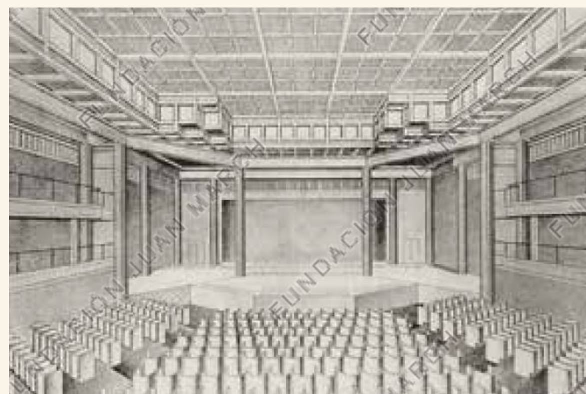

58

Unanimously praised, and occupying an intermediate position between the classicism of Pierre Patout and the radicalism of Le Corbusier and Konstantin Melnikov, the Théâtre de l'Exposition (Exhibition Theater) was designed by Auguste Perret and André Granet. This was one of the site's most important buildings, in which the application of professional know-how and a logical structure rendered any decorative addition superfluous:

> A theater is a means, not an end; in it, everything must be subordinated to the play being watched and the music being listened to [...]. Messieurs Perret have understood this perfectly for quite some time: the Champs Elysées theater is a successful product of this new aesthetic, of which the Exhibition Theater is even more obviously an adherent [Landry, "L'Exposition des Arts décoratifs. L'Architecture: section française"].

For the most part, international critical opinion of the theater building was positive. In Landry's opinion, it was the finest of the site's freestanding structures committed to the aesthetic of reinforced concrete.

Commenting on the exposition in *Arquitectura* magazine, architect José Yárnoz Larrosa pointed out that, even though the event had not lived up to expectations in its familiarity with the cutting edge, it did provide ample evidence of in-depth questing for new approaches. Although he illustrates his point with a rather eclectic selection of pavilions, he does highlight the simplicity, good taste and well-judged proportions of Patout and Ruhlmann's pavilion, and declares Perret and Granet's theater the most modern building of the Exhibition:

> Finally, let us turn to the Exhibition Theater, which is of great interest: for one thing it may well be the only building in which efforts have been made to acknowledge its structure as an element that contributes to its decoration and, for another, because it was built to an imaginative brief, marking new tendencies in the staging of works for the theater [Yárnoz, "La Arquitectura en la Exposición Internacional de las Artes Decorativas e Industriales Modernas," 225–35].

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Polish Pavilion

59

In architecture, and in the decorative arts as a whole, regionalism—or, more precisely, popular or folk art—had been the primary fount of inspiration. The Polish Pavilion, designed by Józef Czajkowski, is considered paradigmatic, bearing in mind that popular art was the genre that best reflected the character and spirit of the Polish people. The Society of Polish Applied Art had been founded in Krakow in 1901, and this had stimulated the study and reproduction of Zakopane art, named after the town at the foot of the Tatra mountains which had preserved the centuries-old wooden buildings and traditional ornamentation, embroidery, pottery and everyday utensils that had been lost from the national heritage in other parts of the country. The pavilion, which was "modern in construction and Polish in spirit, represented the new tendencies in architecture in Poland" [*Catalogue, section polonais*, 7]. In its decorative details and iron and glass skylight, Czajkowski's "take" on Art Deco revealed a tendency towards angularity and triangularity that was carried through to the interior decor [Treter, "L'art décoratif en Pologne," 10–14. On Polish participation, see also Crowley, "Art Deco in Central Europe," 191–201].

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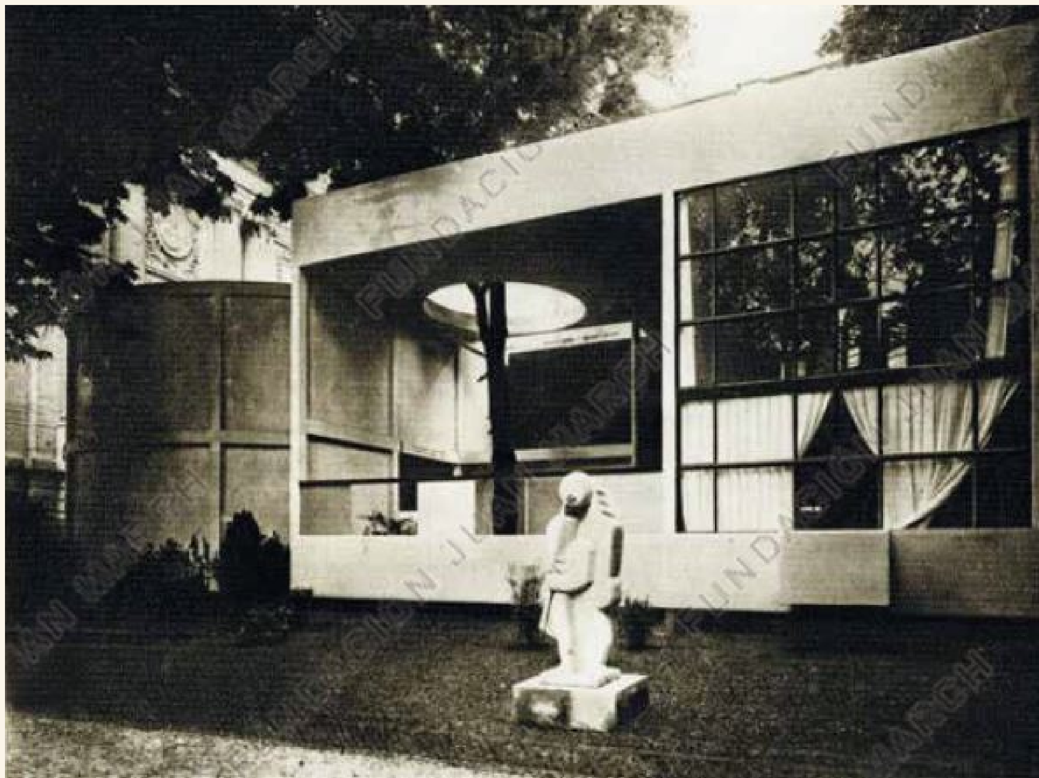
USSR and L'Esprit Nouveau Pavilions



60-61

Le Corbusier's functionalist L'Esprit Nouveau (New Spirit) Pavilion and Konstantin Melnikov's USSR Pavilion already had their sights set on new territory. The Russian building proved the more surprising; even its detractors saw it as the most unexpected and original construction in the whole exposition. Le Corbusier had been asked to build a house for an architect but he had turned down the offer, wondering what that definition actually meant. "Why 'for an architect'? My house is like anyone else's, no matter who ..." [Cabanne, *Encyclopédie Art Déco*, 69]. In la Cour de la Reine, Le Corbusier built his pavilion as a manifesto of his ideas regarding the function and decoration of the architecture of the future. The interior walls were hung with paintings by the architect himself, as well as by Georges Braque, Juan Gris, Amédée Ozenfant and Pablo Picasso—names not often found in other pavilions. Le Corbusier exhibited dioramas of his unrealized projects *La Ville Contemporaine* (The Contemporary City) and the audacious *Plan Voisin de Paris* (Neighbourhood Plan of Paris) which contemplated demolishing part of the business center on the right bank of Paris in what could be interpreted as a gesture of subservience to the automobile industry that showed only too clearly that the sleep of reason will continue to bring forth monsters [see fig. 5 on p. 51].

Bibliothèque des Arts décoratifs, Paris, Collection Maciet: 18, 20, 22, 24, 29, 44, 46, 60

Encyclopédie des arts décoratifs et industriels modernes au XXème siècle, vol. IX (Paris: Imprimerie Nationale), 1927 [cat. 135]: 6, 16, 28, 45, 59, 61

G. L. Manuel Frères (original photographs), Paris. Museo Nacional de Artes Decorativas, Madrid: 1, 3, 9, 10, 13, 53, 54

Henri Clouzot, *La ferronnerie moderne* (Paris: Éditions d'art Charles Moreau), 1925: 5

"L'Exposition des Arts décoratifs. L'Architecture: section française." *Art et Décoration* (June 1925): 2, 4, 7, 8, 11, 12, 14, 15, 19, 21, 23, 25, 27, 30-33, 42, 43, 47–52, 55–58

René Herbst, *Devantures, vitrines, installations de magasins à l'Exposition internationale des arts décoratifs* (Paris: Éditions d'art Charles Moreau), 1925: 17

Une ambassade française. Organisée par la Societé des artistes décorateurs. Exposition des arts décoratifs et industriels modernes a Paris, 1925 (Paris: Éditions d'art Charles Moreau), 1925 [cat. 150]: 34–41

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Ghislaine Wood

ART DECO FASHION AND THE FASHIONABILITY OF ART DECO

Erté, winter blouse for the House of Poiret, c. 1914 [cat. 10 detail]

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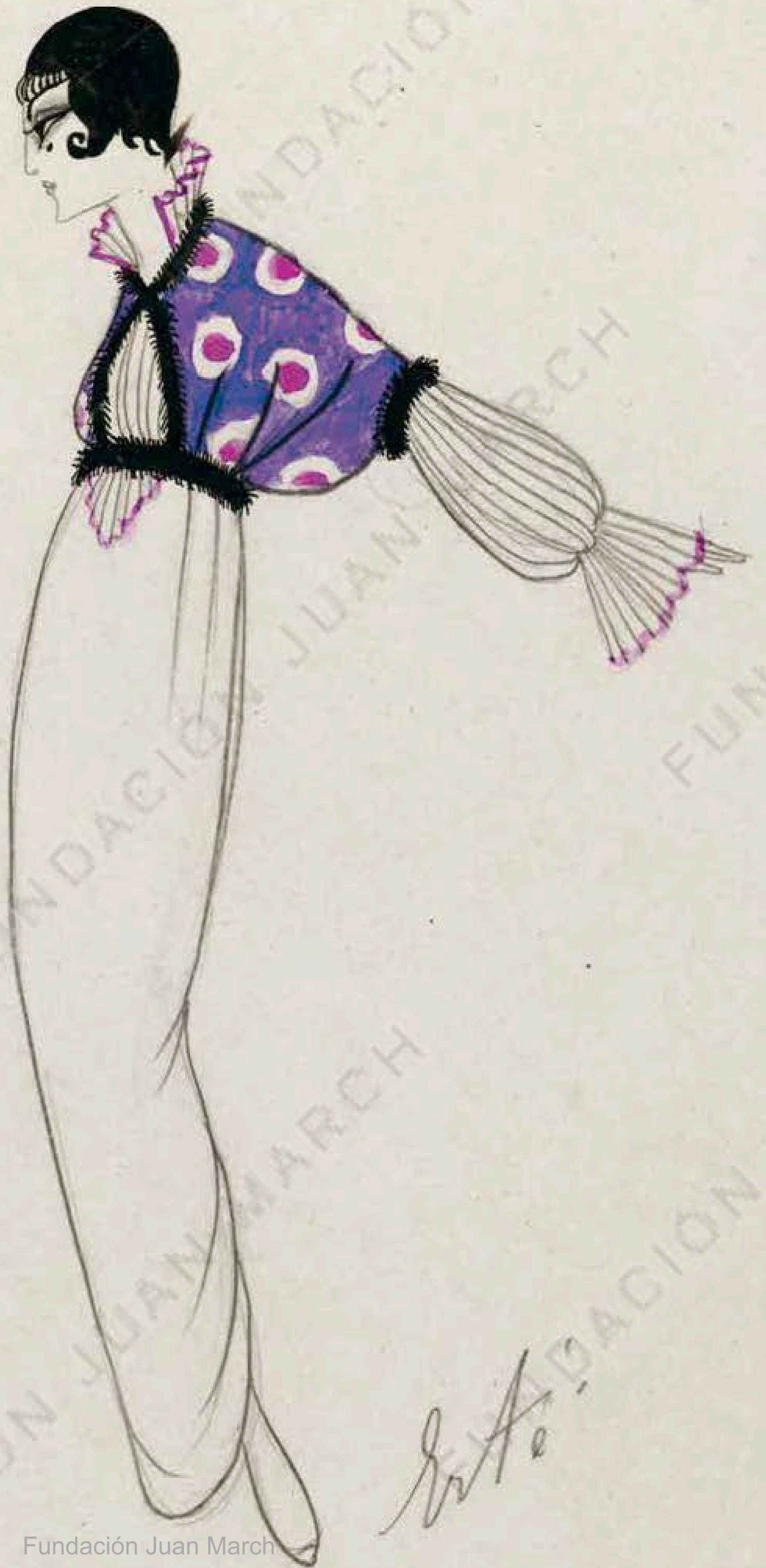

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ART DECO FASHION AND THE FASHIONABILITY OF ART DECO

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EAST ANGLIA

Unknown designer, cocktail dress, c. 1928 [cat. 180 detail]

Introduction

The extreme fashionability of Art Deco in the 1920s is a defining feature of the style, and the role played by "fashion" is key to understanding both its evolution and its reception. Modern couturiers such as Paul Poiret, Jeanne Lanvin and Coco Chanel were not merely fashion designers but avatars of a new age, leading glamorous lifestyles permeated by Art Deco. They did as much to promote the modern in the way they led their lives as they did through their innovative designs, and it is in the close relationships and co-dependencies between the spheres of fashion, art, architecture and design that we find Art Deco's huge success as a commercial style. In fact, through the Art Deco style the worlds of fashion and design cohere seamlessly, each mutually reinforcing the other. Many fashion designers employed Art Deco for their studios, homes and offices, while the fashion industry endlessly appropriated and commercialized the iconography and imagery of the style. Equally, leading avant-garde artists and designers were employed in the fashion industry, helping to stoke the fire of commercialization. Sonia Delaunay, for instance, fed the mainstream with an abstract language of geometric forms perfectly suited to the commercial taste of the times. Of course, the milieu of Paris in the 1910s and 1920s, with its intricate networks of artistic, social and economic connections, is a major factor in understanding both the success of the Art Deco style and the pre-eminence of Paris fashion. No other city in the world at the time witnessed such a clear exchange of ideas, such a fluid boundary between the artistic avant-garde and the world of commerce, and it is in this space between the avant-garde and the commercial that Art Deco flourished.

Staging fashion: 1925

During the 1920s "fashion" fledged fully as a key driver of consumer culture and Paris, traditionally the center for luxury commodities, consolidated its position as the leading exporter of haute couture. By 1924, the gross national product of the women's clothing industry in France competed with that of the automobile and steel industries. The importance of this sector was reflected in the overt commercial agenda of the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, which emphasized the central role that *parure*[1] played in the commercial aspirations of France on the international stage.[2] For the exposition, Paris was turned into a vast shopping experience, where by day visitors strolled through streets of boutiques, down grand shopping avenues or around department store pavilions and by night the allure of the city was enhanced by spectacular displays of light that privileged commerce. Visited by over sixteen million people, the event reinforced the pre-eminence of Paris fashion and its associated trades through the positioning of fashion as a keystone of modernity. The exhibition catalogue made explicit the link between fashion and modernity and acknowledged "surprise and novelty" as governing principles of the industry.[3] And it was through the use of highly innovative display strategies that fashion was to dominate at the event.

The Rue des Boutiques on the Pont Alexandre III was one of the main sites for the display of fashion at the fair. With over forty small exclusive boutiques running along both sides of the bridge it simultaneously referenced the past, evoking historic shop-lined bridges such as the Ponte Vecchio in

1 *Parure* is the French term for a matching set of jewelry (a set must have at least three items to constitute a true *parure*). By extension the term is also used to refer to a coordinated set of jewels and clothing — Ed.

2 Women's clothing was a major export totaling 2.5 billion francs in 1924; quoted in Gronberg, "Paris 1925: Consuming Modernity," 159.

3 Quoted in Mendes, "Art Deco Fashion," 261.

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Florence, and the ultra-modern, in the sleek design of the spare, stylish boutiques with window displays that privileged the luxury object. The overall project for the Rue des Boutiques was coordinated by Maurice Dufrêne, but individual facades were designed by many leading modern architects and designers including Jacques-Émile Ruhlmann and René Herbst. One of the most celebrated shops on the Pont Alexandre III was Sonia Delaunay's boutique Simultané, which she shared with the couturier and furrier Jacques Heim, illustrating the permeability between the avant-garde and the world of commercial fashion. Delaunay's earlier artistic experiments in simultaneity fed her progressive designs for dresses, coats and fabrics, and the Cubist abstraction of her work was reinforced by posing her models against the Martel brothers' Cubist trees providing some of the most striking photographs of the 1925 Exhibition [fig. 1]. In a similar vein, the signage for the boutique utilized a strong modernist typographic treatment helping to reinforce the modernity of the geometric patterns displayed within [fig. 2].

The Rue des Boutiques joined the two sites of the Exhibition on the right and left bank, and situated high fashion at the heart of the exposition project, performing both an important physical and psychological function. Equally, the Pavillon de l'Élégance, the main display dedicated to haute couture and situated near the Porte d'Honneur, used new display techniques to fuse ideas of the modern with Parisian tradition in a powerful use of *mise-en-scène*. A series of staged tableaux utilized a new generation of highly stylized and decorative mannequins by the manufacturers Siegel & Stockman and Pierre Imans, which brought a startling modernity to the displays [fig. 3]. As the *Architectural Review* remarked of the mannequins:

fig. 1
French actress Paulette Pax next to one of the reinforced-concrete tree sculptures designed by Jan and Joël Martel for the Mallet-Stevens gardens at the Paris Exhibition, 1925. Bibliothèque nationale de France, Paris

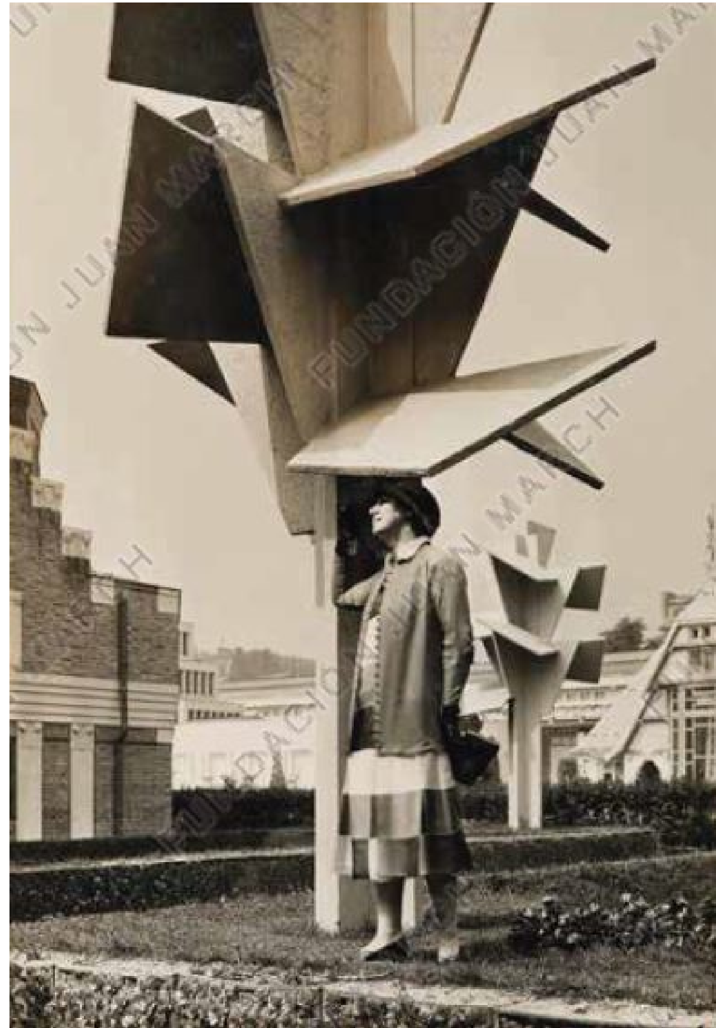

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fig. 2
Sonia Delaunay designs on display in her boutique Simultané at the Paris Exhibition, 1925. Victoria and Albert Museum, London

fig. 3
Siegel & Stockman mannequins in evening dresses designed by Callot Sœurs on display in the Pavillon de l'Élégance at the Paris Exhibition, 1925. Photograph published in *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle*, vol. IX (Paris: Imprimerie Nationale), 1927, plate XIV

> Sometimes all naturalization is cast aside [...] gilt or silvered over, adding to its strangeness. Sometimes face and figure become a mere cubist chaos of intersecting surfaces; sometimes face and hands are reduced to a decorative hieroglyphic traced in space.[4]

This heightened artificiality, the use of unusual surfaces—silver gilt, gold lamé or polished black—and the abstraction of features, proved hugely influential both for the mainstream and the avant-garde alike. American *Vogue* hailed these mannequins as a new art form and Man Ray extensively photographed them for both *Vogue* and the magazine *La Révolution Surréaliste*. Indeed the Surrealist's obsession with the mannequin form, which reached its pinnacle in the mannequin alley

4 Quoted in Gronberg, *Designs on Modernity: Exhibiting the City in 1920s Paris*, 101.

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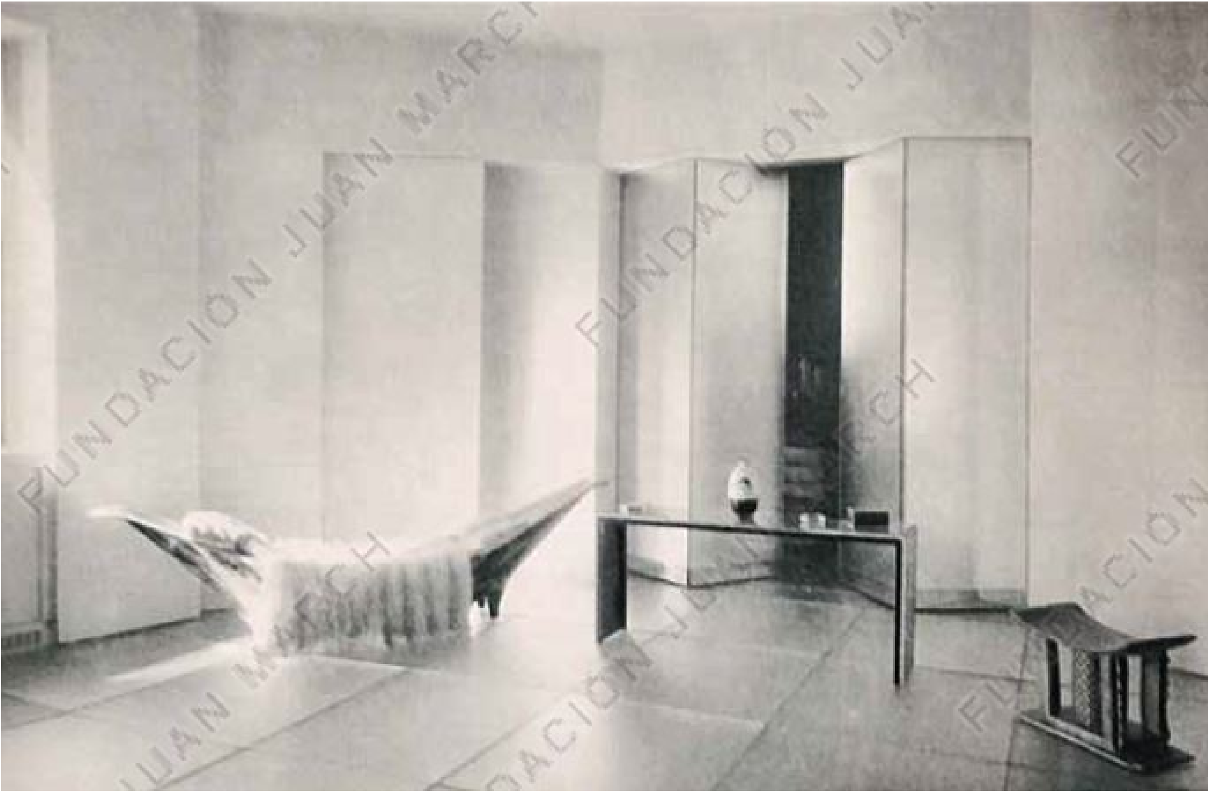
fig. 4
Eileen Gray's glass living room for Suzanne Talbot's apartment in Paris, 1920. Photograph published in *L'Illustration*, May 27, 1933

fig. 5
Jacques Doucet's Oriental cabinet in his studio at Neuilly. Photograph published in *L'Illustration*, May 3, 1930



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at the 1938 Exposition Internationale du Surréalisme (International Surrealist Exhibition), can be traced back to the innovative displays of 1925.

Many of the exhibits at the Pavillon de l'Élégance reveal the conservatism of much of the fashion selection. Such eminent and well-established French couturiers as Jeanne Lanvin, Jeanne Paquin and Paul Poiret orchestrated the displays, but the fashion was *grande elegante* rather than promoting the more progressive *garçonne* or sportive looks that had come to the fore by the mid-1920s. The displays in the Pavillon de l'Élégance had the effect of fusing conservative high style fashion with Art Deco furnishings, helping to reinforce the association between luxury French fashion and the decorative arts. In one display a series of highly stylized silver or gold lame mannequins inhabited a suitably exotic room furnished with primitivizing furniture by Albert-Armand Rateau, a room that emulated Lanvin's own apartment by Rateau of a few years earlier. The display intentionally evoked the lifestyle of Lanvin, the refined tastes of the couturier that promoted the Lanvin brand. Indeed in this period, fashion designers themselves became objects of fashion, their social lives and lifestyles the subject of consumption.

The relationship between the spheres of fashion, art, architecture and interior design that was clearly demonstrated at the 1925 Exhibition was also reflected in the Parisian apartments of a number of leading fashion designers and taste-makers including Suzanne Talbot, Doucet, Lanvin and Poiret who all promoted a decorative modernism. Talbot and Doucet represented an older generation whose fashion businesses were at their height before World War I. However, as patrons of Art Deco they commissioned some of the most progressive designs of the 1920s. Talbot's beautiful apartment on Rue de Lota, designed by Eileen Gray in 1920, used African and Oriental sources, particularly lacquer, to great effect and clearly linked notions of the exotic with the modern. Gray's extraordinary *Pirogue* day bed (1919–20), created for the apartment, the form of which was derived from a Polynesian dugout canoe but also referenced historic French day beds, is emblematic of her highly eclectic and often symbolist conception of form [fig. 4]. She produced another wonderfully eclectic work for Jacques Doucet's studio at Neuilly. This interior clearly articulated the relationship between the exotic and the modern through both the interior design and Doucet's extraordinary collection of modern, non-Western and ancient art. Gray's lacquer *Lotus* table (1915) borrows from Oriental forms, materials and ideas, taking up a theme that she had explored at the Salon des Artistes Décorateurs in 1913, *Om Mani Padme Hum*.[5] Its "lotus" flower symbolism and title are based on a Buddhist mantra. The table was positioned in Doucet's Cabinet de l'Orient, the heart of the studio, which housed both important contemporary works and ancient Chinese and African pieces [fig. 5]. Within the Doucet apartment, the "exotic" clearly denoted the modern. This conflation of meaning where the exotic is modern is perhaps most clearly reflected in the fashion of the period. The fluidity and exchange of ideas between the worlds of interior design and fashion can be observed in the reiteration of a similar iconography and language of decorative forms, and this is particularly evident in the work of Poiret.

Poiret

Much of Art Deco's eclectic decorative language was given early expression by the fashion designer Paul Poiret. Poiret's mutually reinforcing commercial activities of fashion, cosmetics, perfume, interior

5 After seeing this lacquer and mother-of-pearl panel, also called the *Magicien de la nuit* (night magician), Doucet immediately sought out Gray and commissioned different pieces from her — Ed.

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furnishings, theater design and importantly his role as a socialite are key to understanding his tremendous impact. It could be argued that Poiret did more than any other to establish the Art Deco style. He started his career working for Doucet, becoming head of tailoring before leaving the firm in 1900 to work briefly for the House of Worth. In 1903 he established his own fashion house, which was swiftly followed by perfume and cosmetics in 1906, and decorative furnishing in 1911. The most progressive couturier of the early 1910s, he introduced the tubular silhouettes, bright colors and exoticism that came to typify the new style. But his success derived as much from his understanding of the dynamics of the fashion industry as from his designs. As Nancy Troy has observed:

> his meteoric rise [...] depended not simply on the distinctive character of his clothing and other designs but also [...] on his ability to project an aura of originality in the face of mass production.[6]

Poiret utilized new techniques to market his designs and relied heavily on the symbiosis between the worlds of art, fashion and design. He commissioned leading artists including Paul Iribe [cat. 1], Georges Lepape [cat. 2–4], George Barbier and Erté (Romain de Tirtoff) [cat. 9 and 10] to create striking new fashion images. In 1911 the portfolio titled *Les Choses de Paul Poiret vues par Georges Lepape* broke with convention presenting fashion in a style that played with notions of historical French forms but given a very contemporary treatment through the use of the bright, pure colors of *pochoir*.[7] The stencil technique of *pochoir* allowed for the use of intense color and Lepape's richly inked prints depicting waif-like figures in Directoire-inspired interiors created indelible new images of an emergent modern French style.

Writing in *Art et Décoration* in 1911, Paul Cornu acknowledged this powerful new conflation: "It is undoubtedly this necessary mélange of traditional elegance and modernity that makes for Paul Poiret's success."[8] Cornu also astutely identified Poiret's eclecticism as a key part of his triumph:

> We look for their origins. We look to find in one dress the same parallel, sinuous lines of the Egyptian figure, in another we look for the abundant and light folds, the floating grace of Greek drapery, in yet another we look for the wise and well-balanced arabesque of Japanese coats, in almost all of them we look for a resemblance to that of the Directoire's elegant creations.[9]

For Cornu, like other commentators of the time, dress played a key role in expressing national characteristics, since "nothing better evokes the customs, tastes, feelings of an era. Nothing better expresses the character of a country."[10] Poiret's fashions were, then, embedded in this discourse of national style and were central to the passage of a modern French idiom across the arts, particularly through associations with artists like Louis Süe and André Mare [cat. 15–18] and his own manufacture through the Atelier Martine [cat. 11]. In fact, it was not just in his designs but in his creation of a lifestyle and his wide networks of connections that narratives of a modern French style were shaped. His famous costume parties helped fuel the fashion for exoticism and establish it as a central discourse of the modern. Perhaps the most celebrated of these events was the extravagant "The Thousand and Second Night" cross between party, fashion show and theatrical performance organized in the garden of his *atelier* on June 24, 1911, an occasion in which Poiret's three hundred guests were asked to dress in Oriental costumes similar to the ones he (the Sultan) and Denise

6 Troy, "Introduction: Paul Poiret's Modernism and the Logic of Fashion," 17.
7 A refined stencil technique used to make fine stencil prints which are subsequently colored by hand — Ed.
8 Cornu, "L'Art de la robe," 108. The translation is mine.
9 Ibid., 112.
10 Ibid., 102.
11 Davis, *Classic Chic: Music, Fashion and Modernism*, 38.

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fig. 6
Paul Poiret and his wife Denise at "The Thousand and Second Night" party on June 24, 1911. Photograph published in Palmer White, *Poiret* (London: Studio Vista), 1973

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(his "favorite," initially held captive in a gilded cage) wore to the event [fig. 6]. The evening was deemed to be "the apotheosis of pre-war Orientalism"[11] and the turning point from which "alongside the all-pervasive influence of the Russian Ballet, the Oriental look dominated the fashion world and the decorative arts."[12] There can be no doubt that Poiret's influence across the spheres of modern decorative arts was huge.

The 1920s brought a new image of femininity, the youthful boyish look achieved through straight lines that hid the waist, bust and hips. Poiret had begun to explore tubular forms and straight lines in the 1910s, but designers such as Paquin fully developed the shorter evening gowns that revealed more of the body and provided greater freedom of movement and which have become so firmly associated with the nightlife of the 1920s. Archetypal of this style is the *Chimère* evening dress by Paquin [cat. 177]. Covered in diamante studs, seed pearls and gold-glass bugle beads with a central panel of blue silk depicting dragons with sparkling eyes and embroidered with pearls, the *Chimère* was showcased in the Pavillon de l'Élégance and photographed by May Ray.[13] Its exoticism is reinforced by the Chinese cloud pattern embroidered in diamante on its skirt. The effect of the hundreds of beads is dazzling, and many dresses of the time utilized sequins, beads and metallic thread to maximize shimmer and reflection. In an interesting parallel with how up lighting was utilized within nightclubs, bars and restaurants to create a diffuse and reflected light, flapper dresses aimed to play with reflected light to great effect on the dance floors of the period. Indeed the exuberant nightlife of Paris in the Roaring Twenties can been seen as a stimulus for much in the Art Deco style, fuelled in F. Scott Fitzgerald's words, by "all the nervous energy stored up and unexpended in the War."[14] And in one particular area—that of performance—there was a rich exchange of ideas and imagery focused on the body. The world of revues, ballet and theater so associated with the nightlife of Paris became fertile ground for fashion.

Performance

The Ballets Russes[15] had a profound influence on the development of Art Deco in many spheres but particularly in the realm of fashion. Léon Bakst's designs for costumes [cat. 30] with their rich decoration and exotic imagery, often appropriated from non-Western or folk cultures, had an immense impact on the work of contemporary couturiers, many of whom also worked for the Ballets Russes including Chanel [cat. 191] and Poiret. The Ballet spawned a series of trends including the fashion for Russian embroidery that swept Paris and other cities in the 1920s and could be seen on everything from bags and hats to capes, coats and shoes. The fashion for thick fur trims could also be traced to the influence of the Ballets Russes. Companies such as Marie Cuttoli's Maison Myrbor embraced the new decorative language and employed the avant-garde artist Natalia Goncharova to produce several designs for the house that drew on her work for the Ballets Russes. Cuttoli, interestingly, also sought out traditional folk skills, establishing an embroidery and tapestry workshop in Algeria that produced pieces made using native craft skills.

The Ballets Russes brought avant-garde artists into close proximity with fashion and created a hugely rich artistic milieu where the idea of the "primitive"

12 Peter Wollen, "Fashion, Orientalism, the Body," *New Formations*, no. 1 (Spring 1987), 12, quoted in Davis, *Classic Chic: Music, Fashion and Modernism*, 38.

13 An example of the *Chimère* was given to the Victoria and Albert Museum in 1948 by Mrs William Gordon. Ordered from Paquin in the winter of 1924, the dress was worn to several society events, including a reception for Queen Marie at the Romanian Embassy in Paris. *Le Figaro* reported that the "three points of interest of the evening were the beauty of her majesty, the emeralds of Princess Bibesco and the lovely gown worn by Mrs. Gordon."

14 Francis Scott Fitzgerald, "Echoes of the Jazz Age," *Scribner's Magazine*, vol. 90, no. 5 (November 1931), 459, reprinted in *The Jazz Age* (New York: New Directions, 1996), 3.

15 The innovative dance company set up by impresario Serge Diaghilev in 1909 (active to 1929) promoted collaboration among leading artists (including Pablo Picasso, Henri Matisse), composers (Igor Stravinsky, Claude Debussy), choreographers (Mikhail Fokine, Boris Romanov, Léonide Massine), dancers (Vaslav Nijinsky) and designers (Coco Chanel, Nicholas Roerich) to come up with ground-breaking productions that revolutionized the performing arts — Ed.

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quickly gained cultural cache. In the realm of popular culture the American dancer and singer Josephine Baker, more than any other, came to embody for white audiences both the exotic primitive and the height of modernity—her body whether almost naked or clothed in chic Parisian fashions represented a specifically French modern ideal. Baker first appeared in Paris in the *Revue Nègre* in October 1925, where her "wild dance" enthralled audiences through its fusion of the primitive and the erotic. But it was in her first performance at the Folies Bergère cabaret in 1926 that she truly fused the idea of fashion and the primitive as an ideal in the popular imagination. Devised by artistic director Paul Derval, *La Folie du Jour* pitted the modern against the primitive by focusing on the pastime of shopping. The performance featured eight tableaux of fashion and the Parisian shop window. While eight scantily dressed dancers were gradually clothed in luxurious outfits, Baker was stripped, the "civilized" world contrasted with an imaginary primitive. With sets designed by Paul Colin, who also produced the portfolio *Le Tumulte Noir* [cat. 286, 287], it was in this production that Baker first wore her trademark banana skirt. The self-deprecating humor and irony of Baker's performance reveal the duality of her character as representative of the modern and fulfilling a symbolic role, rejuvenating French culture through the primitive conveyed in the notion of "*le plus grande France*." It was through an appreciation of her performance that audiences gauged their own modernity. Sieglinde Lemke has suggested that her dance proved a *pas de trois* between mass culture, primitivism and modernism. As one reviewer noted in 1925: "As for reality, we like it exotic."[16]

Lanvin

The exoticism of the mid-1920s that characterized Paquin's *Chimère* evening gown or the vogue for *l'art nègre* (beautifully illustrated by the fashion for Jean Dunand's African inspired bracelets [cat. 172, 173]) had by the late 1920s run its course. The chemise dress with its tubular shape and straight lines was superseded in the later 1920s by a new silhouette. Introduced by Jeanne Lanvin, the *robe de style* [cat. 178] with its flowing skirt and nipped waist provided a highly romantic alternative to the androgynous or exotic looks of the early 1920s, and many designers followed suit including Madeleine Vionnet and Poiret. All the same, the picture dress was most firmly associated with Lanvin, who produced many iterations including one for the Spanish actress Catalina Bárcena, who appeared in many popular Spanish films, and which incorporated the layered skirt and decorative flowers redolent of flamenco costume. The more romantic and essentially conservative vision of femininity engendered by the picture dress, it could be argued, was also reflected in the increasing dominance of classicism in the wider spheres of painting, sculpture and architecture from the late 1920s onwards. The pre-eminence of architects such as Albert Laprade and Louis-Hippolyte Boileau, sculptors Alfred Janniot and Pierre Poisson and painters Jean Dupas and Robert Pougheón in the 1930s signaled a retrenchment in France, a "return to order" that was to have a profound effect on cultural production and on the course of the Art Deco style [see Section 5]. The fusion of Art Deco's decorative vocabulary with classicism in the 1930s

16 Bauer, "Le Théâtre: une Revue Nègre."

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created a versatile new design language that spread around the world. A style influenced by Greek and Hellenistic sculpture also helped fuel the fashion for the figure hugging column dresses that came to the fore in the early 1930s and were adopted by most fashion houses including Vionnet, Patou, Lucien Lelong, Elsa Schiaparelli and Lanvin.

Jeanne Lanvin was one of the most successful designers of the interwar years and like Poiret had branched out into other commercial domains, launching Lanvin-Decoration and Lanvin-Parfums in the early 1920s. Also like Poiret, she had collaborated with many leading artists and designers; Iribe created her logo and in 1927 Rateau designed the famous black ball bottle, manufactured by Sèvres, for her perfume *Arpège* [fig. 7]. Lanvin's savvy commercial sense helped establish the pre-eminence of her brand. Maintaining her position at the forefront of Paris fashion in the early 1930s, Lanvin perfected the figure hugging bias cut that had been introduced by the couturier Vionnet. Vionnet had developed the technique of cutting across the grain of fabric which allowed for a more flattering, figure-clinging form and which also used less material, a concern for the industry after the crash of 1929. These dresses accentuated the curves of the body, and were most often sleeveless and full length. Evoking the simplicity of classical dress, their elegant lines belied the technical complexity of their construction, particularly in the cutting and draping of materials such as silk and satin. Shimmering, sensuous fabrics such as lamés, silk velvets and rayons were particularly favored, but the highly reflective surface of satin came to typify the bias cut evening dress of the 1930s and was seen in innumerable Hollywood films. Satin was

fig. 7
Florence Henri advertisement for Jeanne Lanvin's perfume *Arpège*, 1929. Victoria and Albert Museum, London

17 Quoted in Wilson, Pilgrim and Tashjian, *The Machine Age in America 1918–1941*, 308.

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highly evocative and could suggest other luxurious materials such as lacquer or polished metal. This association heightening the streamlined quality of the human form was clearly acknowledged at the time. In 1934 *Vogue* magazine, for instance, reported that a fashionable woman's "profile will have the windswept fleet lines of a speed boat or airplane."[17] Streamlining marks the last phase of development for Art Deco and although it evolved in the United States to stimulate the consumption of consumer goods during the Depression of the 1930s, it's symbolic and evocative imagery and forms flowed back to Europe to change perceptions of the female form.

Lanvin's beautiful bias cut evening gown of 1935 richly illustrates the sources and influences at play in Art Deco fashion [cat. 188]. This full length, purple satin dress is striking in both its use of color and form. The deep, shimmering purple harks back to Lanvin's associations with painters in the 1920s and recalls the bright, exotic colors fashionable in the 1910s. She herself had developed the "Blue Lanvin," which like Schiaparelli's "Shocking Pink" became fashionable in the period. The dress's liquid fluidity is enhanced by its construction. The back of the dress is cut to a point that attaches to the back of the collar, while at the waist, diamond shaped sections of satin allow for the fabric to cling to the body, creating a deeply sensual effect. The fluid dress sharply contrasts though with the large, almost Cubist collar with its regimented lines of stitching. The striking geometry of the collar is a defining feature of the dress enhanced by the narrow lines of parallel stitching. Lanvin designed a short ruched velvet cape dyed to the same color to be worn with the dress, which with its architectural shape, oversized collar and buttons prefigured the style of the mid-1950s. The technical execution of the ensembles represents the very height of skill in the French couture system.

Conclusion

Although the mechanisms of fashion culture are now well understood—the fusion of consumerism, promotion, lifestyle and identity that forges a powerful brand—it is arguable that it is in the extraordinary confluences of interwar Paris that a new appreciation of the power of fashion on society developed. Publications such as *Femina* and *Gazette du bon ton* were the first true fashion magazines while the dedicated fashion photographer emerged in the 1910s creating an easily consumable imagery of fashion. Even now in the public imagination, Art Deco is far more associated with cloche hats and flapper girls than with any attempt to create a modern, decorative style. For fashion provides a key loci through which to understand the culture of consumption that stimulated Art Deco, and fashion helped the imagery of Deco enter the mainstream, becoming a successful style that quickly spread around the world. Deco, like fashion, has been perceived as hedonistic and fleeting—critics have objected both to its unashamed luxury and its brash commercialism—but it is in the contingent nature of Art Deco that it's continuing popularity lies. The enormous success of the style is, in part, due to the fact that it proved the most malleable of styles. Without a defining doctrine or manifesto, it fragmented to envelop the modern world at its most dynamic points—ocean liners, skyscrapers, automobiles, jazz and above all fashion with associations of fantasy, glamour and escape.

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Tag Gronberg

ON THE SCENT OF ART DECO

Vibert-frères stand in the French *parfumerie* section on display in the Grand Palais, Paris Exhibition, 1925 [see fig. 2]

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ON THE SCENT OF ART DECO

Tag Gronberg

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The opening sequences of MGM's hugely popular silent film *Our Dancing Daughters* (1928) shows its heroine Diana Medford (as played by Joan Crawford) enacting many of the tropes of the vibrant 1920s modern woman. Wearing a flapper dress, Diana dances frenetically in front of a full-length mirror prior to appearing in a lavishly appointed dressing room. This features a large set of shelves set in front of a window, displaying Art Deco sculpture and perfume bottles. The film's set designer Cedric Gibbons—who had been much taken by the displays at the 1925 Paris Exhibition—was well-known for his cinematic adaptations of the *style moderne*. The connection with Paris is here made explicit as the camera conjures up a close-up of *Leurs Ames* (their spirits, c. 1913), one of the most dramatic flacons produced by the French glass designer René Lalique for the French perfume company d'Orsay [fig. 1]. In a marvelously elaborate design, the glass tiara stopper is dramatically extended either side of the bottle, and features images of two nymphs suspended from a tree.[1] Far from fortuitous, *Our Dancing Daughters*' cinematic juxtaposition of Deco and perfume is symptomatic of intricate relationships between decoration, décor and scent. As indicated by *Leurs Ames*, the early decades of the 20th century had been a fertile period for the design and packaging of French perfumes; d'Orsay, renowned for its exquisite bottles and packaging, was indeed one of the exhibitors at the 1925 event.

The years generally identified with Art Deco saw the launch of some of the great classics of French *parfumerie*: *Chanel No. 5* (1921), Guerlain's *Shalimar* (1925) and *Vol de Nuit* (1933), Lanvin's *Arpège* (1927) and Worth's *Je Reviens* (1932), to name just a few.[2] Many of these (including *Tabu*, introduced by the Spanish company Dana in 1931) are still available today, albeit often in revised formulation. Perfume was one of the most important luxury products showcased at the 1925 Paris Exhibition, where the main display of French perfumes, prominently located in the Grand Palais, was crowned by a monumental cascade of glass designed by Lalique [fig. 2]. Jacques Guerlain strategically deferred the unveiling of *Shalimar* (conceived earlier in the 1920s) in order to achieve maximum impact by first presenting it at that event, where the design of the bottle won a prize. At the Paris decorative arts fair, perfume played an important role in demonstrating the post-war renaissance of French luxury industries. More recently, original perfume bottles and advertising posters have formed part of a thriving collectors' market for Art Deco vintage design. As a luxury commodity, perfume might well seem the most frivolous aspect of a design movement all too often disparaged as superficial. *Parfumerie* was big business by 1925, but it is important too to acknowledge the ways in which perfumes tapped into historically contingent emotions and desires. Here I shall address the design and marketing of interwar French scents as forms of representation, arguing that perfume formed a crucial aspect of Art Deco's engagement with the period's social imagination.[3] Ultimately it is my contention that if we pursue the connections between Deco and *parfumerie*, we arrive at an enhanced understanding of the modernity that was to prove so compelling to international audiences in the wake of the 1925 event.

At the 1925 Exhibition perfume was accorded its own section, *classe* 23.[4] In its exclusiveness and its identification with famous Parisian firms and couture houses, *parfumerie* was in certain respects the quintessential French luxury product; indeed by the mid-1920s, perfume was one of France's major industries. François Coty, for example, the pioneering producer of perfumes and cosmetics, was reputed to be the richest man in France.[5] Coty's innovations involved not only the formulation of his products but also crucially their packaging, display and marketing.[6] He was intensely preoccupied with the aesthetics

fig. 1
René Lalique, perfume bottle for D'Orsay's *Leurs Ames*, c. 1913. Mold-blown glass and mold-pressed tiara stopper, 12.1 x 11.3 cm

1 The cinematic focus on Lalique's bottle appears to be a considered emphasis (it does not appear clearly on the dressing room shelves). On cinema and Art Deco, see Albrecht, *Designing Dreams*; Massey, *Hollywood beyond the Screen*, and Fischer, *Designing Women*.

2 For a chronological account of perfumes of this period, see Edwards, *Perfume Legends*, and Dove, *The Essence of Perfume*.

3 I take the phrase "social imagination" from Corbin, *The Foul and the Fragrant*.

4 The 1925 Exhibition was divided into five *groupes* (architecture; furniture; clothing; theater, street and gardens, and education) and 36 *classes*. *Groupe* III *Parure* included five *classes*, 20 to 24. On the historic connections between *parfum* and couture, see *Hymne au parfum*.

5 On Coty, see Toledano and Coty, *François Coty*.

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of presentation, remarking that before it was a scent perfume had to be an alluring object. Many of the ways in which we encounter perfume today (in department stores, hotel display cases, gift packs) were introduced by Coty. He was notably successful in establishing and sustaining international markets, particularly in the United States. Coty employed Lalique to design not only his bottles, but also his 5th Avenue shop in New York.[7] The years around 1917–20 proved lucrative for Coty products, with overseas soldiers based in Paris buying souvenirs to take home, a potent form of free advertising. Coty was astute in engineering ways to enhance the cachet of his perfumes, while at the same time expanding the market to bourgeois and less well-off female consumers in France and abroad. As a commodity, French perfume was thus carefully poised on the cusp between exclusive luxury and a growing volume of mass consumer goods.

Perfume's status as an exhibit in 1925 was recognized through the post-exhibition report "La Parfumerie française à l'exposition internationale des arts décoratifs et industriels modernes," published in December by the trade journal *Revue des marques de la parfumerie et de la savonnerie*. In what ways did the decorative arts exposition show post-war French *parfumerie* as newly revived, both in terms of its products and its marketing? The trade report documents twenty-two French participating companies, in the form of an alphabetical list accompanied by a photograph of each firm's exhibit. The publication's somewhat repetitive layout (depictions of glass vitrines with artfully arranged and lit perfume bottles) belies the intrinsic interest—and display potential—of perfume. For more imaginative presentations of *parfumerie* it was necessary to look elsewhere in the show, in (for instance) *classe* 25 devoted to the *Arts du théâtre*. This section included two exhibits of a *loge d'actrice*, an actress's dressing room, each involving a prominent French fashion designer—Jeanne Lanvin and Paul Poiret.[8] These eye-catching displays were intended to underscore the close connections between the worlds of Parisian haute couture and theater. On the one hand, there was the important matter (then as now) of celebrity endorsement, with well-known actresses wearing Parisian fashion both on and off stage. Equally however, the *mise-en-scène* of the theater accentuated the inherent theatricality of fashion, clothing in all its manifestations as well as a panoply of accessories, including perfume. Along with Coco Chanel, Poiret and Lanvin were among the first fashion designers to produce scent as a means of distinguishing and marketing their

fig. 2
Vibert-frères stand in the French *parfumerie* section on display in the Grand Palais, Paris Exhibition, 1925. Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine, Paris

6 Gronberg, *Designs on Modernity*, offers an account of the importance of French innovations in marketing and display at this period.

7 Lalique was commissioned in 1913 to design the etched glass facade of Coty's boutique at 714 5th Avenue.

8 By the time of the 1925 Exhibition, Lanvin had already worked extensively for the theater; see Guéné, *Décoration et haute couture*.

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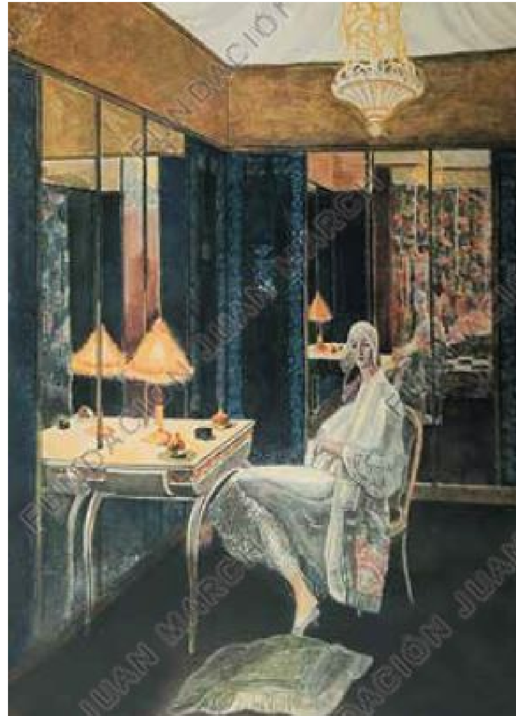
fig. 3
Jeanne Lanvin, *Loge d'actrice*, Paris Exhibition, 1925. Vintage photograph. Centre de documentation, Musée des arts décoratifs, Paris

fig. 4
Boris Grosser, "*Actress's Dressing Room by Jeanne Lanvin" at the 1925 Exhibition*, watercolor after a photograph published in the supplement to *Art et Décoration*, July-December 1925

fig. 5
Jeanne Lanvin, *Loge d'actrice*, illustration published in the *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle*, vol. IX (Paris: Office central d'éditions et de librarie), 1927, plate IV



house style. It is worth pausing therefore to take a closer look at Lanvin's carefully staged *loge d'actrice*. Depictions of this exist in at least three different forms: a black-and-white photograph of the dressing room as shown at the exposition [fig. 3], a watercolor (based on the photograph) published in a supplement to the July-December 1925 issue of *Art et Décoration* [fig. 4], and a color photograph of a later reconfiguration of the installation (apparently composed for the multi-volume official government *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle* [cat. 135] published in the years after the event, up to 1931) [fig. 5]. Telling differences are evident between these three versions, but perhaps the initial point to make here is that large-scale world's fairs were never confined to the one-off event in a particular location. They had lively, multivalent existences: as represented in different contexts and media during the period of their run, followed by afterlives in the form of publications and also, in some cases, as further shows. Certain parts of the 1925 Exhibition, for example, successfully toured North America in 1926.

The black-and-white photograph reveals Lanvin's *loge* as a clever means of displaying her fashion designs to dramatic effect [fig. 3]. The wall mirrors (in front of the seated "actress" and also behind the mannequin) recreate the fashion illustration convention of showing garments from multiple points of view.[9] At the same

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time, the ostensible intimacy of the scene conveys a sense that the actress's preparation to go on stage is a variation on the theme of *la toilette*, a reminder that women daily compose their appearance in private for public consumption. All three depictions of the *loge* are, like the display itself, static forms of representation, but the connections with *la toilette* could easily prompt imaginative associations. The mirrors together with the cosmetics ranged on the dressing table reinforce the significance of making one's self up as a multi-sensory ritual. Sight (looking in the mirror) is matched with touch (applying make-up); with smell (the scent of cosmetics and perfume) and even perhaps, by implication, with sound (the delicate rustle of Lanvin's exquisitely worked fabrics, embroidered and beaded satin). The actress's shuttered eyes suggest a moment of withdrawn sensual self-preoccupation, a necessary interlude forming part of the preparation for going on stage. The post-exposition color photograph reveals a number of changes to the original exhibit which are evidence of Lanvin's productive relationship with the designer Armand-Albert Rateau, who had dramatically refurbished Lanvin's Paris apartment at 16 Rue Barbet-de-Jouy between 1924 and 1925 [fig. 8].[10] Here in the later version of the dressing room, both the table and the bottles themselves were designed by Rateau. The actress mannequin's startling spherically shaped forehead rhymes with—and draws attention to—four prominently displayed perfume bottles (in diminishing sizes) on the dressing table. Indeed this new staging of the actress's *loge* seems calculated to showcase Lanvin's new perfume *Arpège* as much as her couture [fig. 6].

Launched in 1927 in the elegant *boule noire* bottle (itself a masterpiece of Art Deco design) and conceived by perfumer André Fraysse as the perfume equivalent of a multi-floral bouquet of flowers, *Arpège* was created as a thirtieth birthday present for Lanvin's daughter Marie-Blanche. Lanvin had already produced house fragrances earlier in the decade, but *Arpège* was particularly high profile, not least because its production fell into the category of a "no expenses spared" scent, thus putting it in competition with, for example, *Chanel No. 5*.[11] These perfumes arguably transmit two different aspects of post-war French femininity. Whereas *Chanel No. 5* both in its formulation and its packaging reinforced the "modern woman" image of Chanel's couture, *Arpège* conveyed a somewhat different image of 1920s womanhood. As opposed to other contemporary templates for modern femininity—the strident harshness of the boyish, devil-may-care *garçonne* or the exoticized sensuality associated with Oriental scents such as *Shalimar*—the musical allusion of *Arpège*, with its delicate floral notes, conveyed femininity more in terms of a lyrical harmony. (Lanvin perfumes in fact offered a spectrum of femininities: her first successful scent appeared in 1924 as *Mon Péché* [my sin].) Female identity was also however conveyed through the representation of the couturier. The stylized gold Lanvin logo (designed in 1907 by Paul Iribe) on Rateau's spherical black bottle would by 1927 have been well known to consumers of Parisian haute couture. Based on a photograph, the logo depicted Lanvin bending over to embrace her young daughter, whom she publicly identified as her muse. The idea of artistic creativity as a domestic venture, sustained and inspired by the family, was of course not new. In the second decade of the 20th century Poiret had created a line of perfumes named after his daughter Rosine. In the years after World War I, however, Lanvin's mother-daughter imagery would have taken on a new resonance. As with Poiret's earlier venture in establishing Atelier Martine (a design house staffed by young untrained girls), there was the concept of youth (and youthfulness) as the necessary fount of creativity and regeneration. At the same time, the

9 By contrast with Lanvin's more traditional femininity, see Gronberg, "Deco Venus," on the marketing of Sonia Delaunay's avant-garde fashions at the 1925 Exhibition. On the significance of stylized "modern" mannequins, see Gronberg, "Beware Beautiful Women."

10 See Guéné, *Décoration et haute couture*.

11 Assertions of luxury via cost could function as a strategic marketing ploy: Jean Patou's 1929 scent *Joy* was famously proclaimed "the costliest perfume in the world." The crystal flacon was designed by architect/designer Louis Süe, who with his partner André Mare had worked on designs for Patou's homes; see Edwards, *Perfume Legends*, 71, 73.

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fig. 6
Armand-Albert Rateau, *boule noire* perfume bottle for Lanvin's *Arpège*, c. 1925

fig. 7
Raymond Guerlain, *Shalimar* perfume bottle manufactured by Cristalleries de Baccarat, 1925

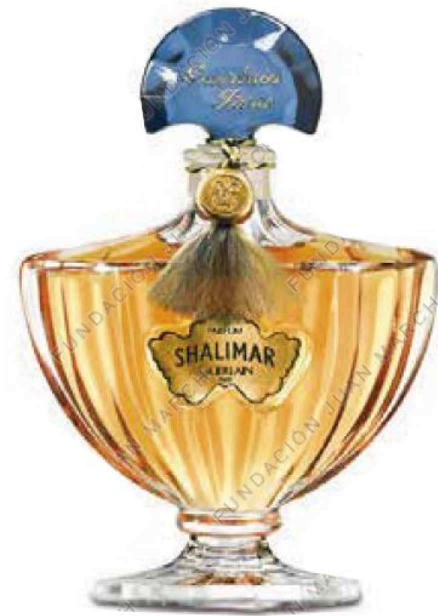

figure of the maternal designer, as a nurturing presence inspired by the experience of motherhood, would have chimed well with the gender politics of the French "return to order" in the years following the war.[12] Whether as mother or as *femme moderne*, Lanvin and Chanel represented the post-war couturier *parfumeur* in a new guise. By the 1920s both looked distinctly more modern than (for example) Poiret's professional identification as "The Magnificent,"[13] which formed part of his publicity-oriented Orientalist extravaganzas.

Perfume's potential as representation, its ability to produce meanings, was not restricted to scenarios of literal staging, as with the *loge d'artiste*. Perfume narratives were indeed more often created through the interaction of a scent's formulation, naming and packaging. Promotion and advertising (including the initial launch) played an important role too. Guerlain's *Shalimar*, as introduced at the 1925 Exhibition, is a telling case in point [fig. 7]. The Guerlain family was extensively involved in that event: Pierre Guerlain acted as the vice-president of section 23, devoted to perfume. Jacques Guerlain created the formulation for *Shalimar*, and its bottle was designed by Raymond Guerlain.[14] Categorized as an Oriental, Guerlain's scent formed part of the vogue for Orientalizing perfume names which included Poiret's *Le Minaret* (1913), *Aladin* (1919) and *Maharadjah* (1922) along with d'Orsay's *Ganika* (1922). *Shalimar* evokes the tragic love story commemorated by the Taj Mahal, the death of the Shah Jahan's favorite wife Mumtaz Mahal in 1631. The name Shalimar refers to the gardens laid out earlier in the 17th century by the Mughal emperor

12 On the post-war "return to order," see Silver, *Esprit de Corps*.
13 Paul Poiret, "The King of Fashion" in the United States, was known in France as "*Le Magnifique*" after Süleyman the Magnificent, a reference to both the Orientalism of his designs and the lavish scale of his promotional strategies — Ed.
14 Feminine perfumery includes three main harmonies: Floral, Chypré and Oriental (in the case of masculine scents Fougère, Chypré and Oriental); Dove, *The Essence of Perfume*, 70. *Shalimar* is often cited as the archetypal "Oriental" scent. One of its main ingredients was (synthetic) vanilla (Dove, *The Essence of Perfume*, 107). Vanilla is vaunted in *parfumerie* for its aphrodisiac properties; see Edwards, *Perfume Legends*, 56.

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Shah Jahangir, with water features including pools, fountains and waterfalls, a private retreat often used by Shah Jahan and Mumtaz Mahal. At the level of art and design more widely, the interwar period saw a resurgence of Orientalism. (France was at this point still a powerful colonial force, as demonstrated by the enormous Exposition Coloniale Internationale held in Paris in 1931.) Orientalist stories of love and loss were already popular favorites (as in the realm of opera, for example, with *Aida* and *Madame Butterfly*). Some have interpreted the design of the prizewinning 1925 Baccarat crystal bottle as based on the Shalimar garden's jets of water, an imagery which would have resonated at the exposition, with its carefully laid out grounds and fountains—and in particular with Lalique's enormous glass *jet d'eau* in the French perfume section. (The fountain was to become one of the most popular Art Deco motifs, especially in textiles and wall coverings.) More recently Roja Dove described the bottle's evocative design:

> The stopper symbolized the night sky under which Jahan and Mahal made love, the neck and the shoulder are the neck and the shoulder of Mahal, the body of the bottle symbolizing the drapes of one of her cloaks spilling down her back, and the base reflecting one of the pools from the garden of Shalimar.[15]

With the exhibition grounds arguably at their dramatic best by night, it is perhaps no wonder that *Shalimar's* romantic back-story of a nocturnal garden of love would have played well in 1925.[16]

Pursuing the issue of perfume narratives, I find it telling that *Shalimar* should involve a story of death and loss, a feature of many love stories (and not only those in the Orientalist genre). In relation to a perfume, it may be tempting to dismiss the appeal of such narratives as mere sentimental romanticism. But this would be to underestimate perfume's distinctive ability to invoke (and recall) the haunting experience of an absent presence or a lost moment, its delicate play on the alternations between nostalgia and anguish. Somewhat akin to music, perfume involves an immersive experience, simultaneously fleeting and intensely felt. Like all forms of representation, perfume is historically contingent and the years following World War I offered a highly charged context for perfume's ability to convey the poignancy of a painfully felt absence. With its 1933 scent *Vol de Nuit* (night flight), the house of Guerlain produced a distinctive variation on the theme of loss and death [cat. 227]. Adopting a striking modern life motif, the perfume was based on Antoine de Saint-Exupéry's short book of the same name published in 1931, a paean to the modern aviators who piloted the commercial night mail planes from Patagonia, Chile and Paraguay to Argentina.[17] Guerlain's bottle deployed a machine aesthetic, its design based on the image of a spinning propeller; the label and cap were in shiny metal, to echo airplane parts. Saint-Exupéry's *Vol de nuit* offers inspiring images of modern technology and heroism in a non-military context. The protagonist pilot is described as "a young god" [46] rising above the golden dust of towns over which he flies. At one with his airplane, he experiences "the mystery of metal turned to living flesh" [12]. In a gender inversion to the *Shalimar* narrative, in *Vol de nuit* it is the anxious aviator's wife who must come to terms with the death of her husband in a ferocious night storm.

The poetry of Saint-Exupéry's book derives not so much from a love story (nor even from the book's ultimate message that despite such human tragedies, the mail service must go on) as from its exquisite descriptions of flying by night. One might characterize the writing as an ode to sensations of—and the longing for—total immersion. Flying is depicted as an almost mystical experience, "the deeply meditative mood of flight, mellow with inexplicable hopes" [13]. Again and again, the immensity of the night skies is described by analogy with the sea, "heavy with its secrets and the cadence of the tides" [15]. The pilot "was drifting now in the vast splendor of a sea of clouds [...] under him there lay eternity" [74]. It was the pilot's challenge to "enter the inmost heart of night, that clotted darkness" [51], a darkness "paved with stars" [48], and illuminated by the moon "flooded by that exhaustless fountain of moonlight" [57]. The aviator's wife derives some comfort from thinking of the moon and stars as "the thousand presences that watched her husband" [61]. If on the one hand the heroism of aviation lay in

15 Dove, *The Essence of Perfume*, 109.

16 Following its high profile launch in 1925, Raymond Guerlain and his wife were asked to introduce *Shalimar* to the United States. It was apparently with American audiences that the perfume initially achieved widespread fame; see Edwards, *Perfume Legends*, 59.

17 *Night Flight (Vol de nuit) was the third novel by Antoine de Saint-Exupéry, following his 1926 The Aviator (L'Aviateur) and his 1929 Southern Mail (Courrier sud).* I include relevant page citations in brackets in the text from the 1932 English translation, *Night Flight* (London: Desmond Harmsworth; San Diego: Harcourt Brace & Co., 1932). There had been at least two previous scents on the theme of aviation, including Poiret's *Spirit of Saint-Louis* (1927), commemorating Charles Lindbergh's transatlantic flight in that year, and Caron's *En Avion* (1930).

18 Jacques Guerlain's later reminiscence of *L'Heure Bleue* in Edwards, *Perfume Legends*, 31.

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"wrestling with the darkness" [38] in order to achieve the planned destination, exhilaration is also described as the consequence of being "drowned by the night" [73]. Cut off by a savage storm, with fuel rapidly diminishing, the doomed aviator experiences "a peace that passed his understanding" [71]. The pilot and his accompanying wireless operator "conversed in smiles" [72], suspended by "waves of light" [71] in a state of celestial transcendence.

> Now all grew luminous, his hands, his clothes, the wings [...] the light did not come down from the stars but welled up from below, from all that snowy whiteness. [...] "Too beautiful," he thought. [71]

Revealingly, a connection between night and perfume is drawn near the book's conclusion, as the pilots' chief muses on the loss of the mail plane: "Night, perfume-laden, that hides the lambs asleep and flowers that have no color yet" [74]. In the wake of tragedy, we discover perfume hovering in the liminal space between night and day, suspended between the finality of death and the continuity of life.

Both in their names and through their packaging, quite a few Deco-era perfumes involve nocturnal imagery, reinforcing the rich imaginative synergy between scent and nighttime. As with Art Deco design more generally, we can find antecedents earlier in the century, during the pre-war years. Guerlain's successful *L'Heure Bleue* (the blue hour, 1912) was apparently inspired by Jacques Guerlain's twilight walks in Paris. Its flowery formulation was conceived as a gift for his wife (as with the later *Arpège*, a family member is identified as dedicatee). Guerlain subsequently described *L'Heure Bleue* as evoking "the uncertain hour [...] a light of the deepest blue [...] man is in harmony with the world of things [...] the time of a perfume."[18] The idea of scent expressing an in-between time was evoked too by Caron's 1922 *Nuit de Noël*, a warm, sensual fragrance intended to convey the mystery and anticipation of Christmas Eve. Like *Arpège*, *Nuit de Noël* was presented in a black glass bottle (flask-shaped, in the case of Caron's design).[19] The elegant inky darkness of the crystalline black, a popular Art Deco color, suggests deepest night (the *accent grave* in *Arpège* takes the form of a crescent moon, a tiny but suggestive detail). One of the most elaborate perfume narratives of this period emanated from the house of Worth, with its sequence *Dans la Nuit* (in the night, 1924 [cat. 214, 215]), *Vers le Jour* (towards the day, 1925 [cat. 213]), *Sans Adieu* (no goodbye, 1929 [cat. 223]), *Je Reviens* (I shall return, 1932), *Vers Toi* (towards you, 1934). Nowadays, *Je Reviens* remains the best known of these, in no small part due to the associations acquired during World War II, when this scent was a popular gift from service men to their wives and girlfriends. At one level a successful marketing ploy, the episodic release of these perfumes underscored the poignancy of longing extended through time.[20] Some very striking bottle designs formed part of the series. For *Dans la Nuit* Lalique used colored glass, a spherical bottle covered in blue enamel, designed so that the perfume's gold color shone through the scattering of raised stars [cat. 214]. By contrast the original bottle for *Je Reviens* (again by Lalique) was more modernistic, taking the form of a blue fluted skyscraper structure, where the neck steps up in three segments to meet an aqua stopper.

As variously demonstrated in the realm of scent, blue as much as black (if indeed not more so) could conjure up nocturnal imagery. We have the promise of impending night with *L'Heure Bleue*; the star-spangled blueness of *Dans la Nuit* was apparently inspired by a warm summer's evening on Lake Como.[21] Blue's association with perfume however would appear to extend beyond such poetic temporal evocations. In her meditation *Blue Mythologies* (2013), Carol Mavor claims that "blue shares something with olfaction."[22] Blue, as with the sky and ocean, suggests immensity, limitlessness—an unbounded expanse. "Smell unlike vision," points out Mavor, "seeps through boundaries."[23] Thought-provoking too, in the context of *parfumerie*, is her reference to Goethe's argument (in his 1810 *Theory of Colors*) that "blue draws us after it."[24] In this respect Lanvin, notable for her imaginative use of both color and perfume to identify and market a house style, offers a suggestive case study. Lavin's fashion designs were known for their exquisite color palette; she established a dye factory in Nanterre in 1923 and since 1920 she also had an interior design business, Lanvin Décoration.

19 The packaging for Caron's *Nuit de Noël*, designed by Félicie Wanpouille, a former dressmaker, combined Oriental motifs with the fashionably *moderne*. Edwards, *Perfume Legends*, 52, describes the bottle's gold band as evoking the band worn by flappers around their foreheads. The box was shagreen, ornamented with a large tassel.

20 Patou's first perfumes launched in the mid-1920s had been presented as a narrative sequence: *Amour Amour* (love, love) signaled the start of the affair. *Que Sais-je?* is a question: "What is happening? Are things becoming more serious?" The third, *Adieu Sagesse*, is the decision—"Goodbye wisdom!"; Edwards, *Perfume Legends*, 70.

21 Ibid., 84.

22 Mavor, *Blue Mythologies*, 107.

23 Ibid., 156.

24 Ibid., 45.

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fig. 8
Armand-Albert Rateau, reconstruction of Jeanne Lanvin's bedroom in her home in Paris, 16 Rue Barbet-de-Jouy (demolished in 1965), c. 1925. Les Arts décoratifs, Musée des Arts décoratifs, Paris

Her collaboration with Rateau was shrewdly deployed in producing designs that harnessed together retail display, domestic interiors, perfume and couture. At the 1925 Exhibition Lanvin was president of *classe* 20, but her exposition involvements were arguably merely one aspect of a complex design practice that promoted fashion (in all its manifestations) through enticing consumerist spectacle.

Let us return briefly to the *loge d'actrice* to consider how color's interplay with perfume was put on show. Both color depictions of the dressing room, the watercolor (as published in 1925) and the later color photograph reveal walls covered in blue. 'Lanvin blue' was by this date one of the designer's trademarks, derived, she claimed, from the palette of the early Renaissance painter Fra Angelico. Unlike Giotto who (particularly in the Padua Arena Chapel) deployed blue extensively as a background pigment to his depicted scenes, in Fra Angelico's panels and frescoes blue was most often used as a dramatic color accent through the depiction of clothing. It was common practice at this time to honor the figure of the Virgin Mary by representing her in a blue cloak, the pigment expensively derived from lapis lazuli. Enveloped in blue, the Virgin invoked the eternal and the infinite, through her associations with heaven (Queen of Heavens) and sea (*Stella Maris*, Star of the Sea).[25] In the context of 1920s fashion, 'Lanvin blue' was a canny choice on the part of the designer, suggesting both the precious (expensive materials) and a quintessential femininity. The color photograph of the actress's dressing room shows an interior dominated by blue (the expanses of wall mirror are no longer visible). The four spherical perfume bottles bearing the Lanvin logo are ranged on a bronze dressing table (its design closely related to Rateau's furniture for the bedroom of Lanvin's flat). There were associations to be drawn here between the flowery scent of *Arpège* and the floral motif adorning the blue wall hangings of the dressing room. In the case of Lanvin's own bedroom—an almost hallucinatory blue

25 On the iconography of the Virgin Mary, see Marina Warner, *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary* (London: Vintage, 1976; re-published London: Oxford University Press, 2013). As is I hope apparent from my discussion, there are many versions of blue: for example, ultramarine (produced from lapis lazuli), azure (sky blue), cornflower blue (a variation on azure), indigo—even today a Fra Angelico blue. Each would, according to context, involve its own connotations. In 1925 Poiret paid homage to Lanvin (a personal friend) with his perfume *Coup de Foudre* (love at first sight). Very much the tribute of one couturier-parfumeur to another, this involved a 'Lanvin blue' presentation box. The tiered, stepped-back design of the bottle (with its blue stopper) was based on one of Poiret's own skirt designs. See *Paul Poiret Couturier-Parfumeur*, 96.

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space—the allusions are complex and subtly drawn [fig. 8]. As Lanvin's signature color, blue was of course most apt; as was the color's association with nighttime. But this nocturnal retreat was also the scene for *la toilette*, as indicated by Rateau's elegant table and mirror. The recurring looping white trellis pattern that forms the room's skirting board, along with the floral motif on the blue fabric (wall coverings, curtains, alcove bed), transforms the boudoir into an enclosed garden—a fragrant bower.[26]

The allure of blue, as we have seen, is all too often double-edged. Like the ocean, the sky (as so evocatively portrayed in *Vol de nuit*) can be both celestial and dangerous; the realm of wellbeing but also of devastation. Blue tantalizingly offers release and harmony, but never entirely without the threat of submersion and extinction. In the years after World War I, the ambivalence of blue was perhaps particularly acutely felt. If on the one hand blue (as in Lanvin's signature hue) could embody feminine elegance, it also had strong masculine associations. Different shades of blue are often (still) used as military colors; French World War I uniforms were an early instance. During the Great War, the French adopted the blue cornflower (the *bleuet*) as a symbol of memory and solidarity, commemorating those who had been wounded in military service.[27] Although similar to the scarlet remembrance poppy popular in Anglophone countries, the cornflower lacks that flower's potent association with blood, and was often identified with the resilience of the injured—the hopes and continuity of a recovering nation. We might think of such associations, however subliminal, as enriching the iconography of the *toilette* as put on display in the *loge d'actrice*, extending the significance of transformation from the realm of artifice (as theater or daily *maquillage*) to that of a much-desired national recovery.

With these speculations I am not simply advocating a decoding of the period's color symbolism or indeed of its scents, nor (however valuable) a social history of perfume.[28] I have been drawn however to the task of tracing the perfume narratives that were circulated during the Art Deco years: as advertisements in magazines, in shop window displays and through the design of perfume bottles. The allusive meanings and emotions conjured up by such narratives were of course crucially—and most importantly—conveyed by the scents themselves. Given recent industry reformulations, this is the part of the story that has regrettably become most elusive and difficult to track.[29] Nevertheless, going on the scent of Art Deco prompts us to imaginatively engage with a particular historical moment, to explore the ways in which design was orchestrated and encountered as a multi-sensory experience. For the cultural historian acknowledging the immersive and ephemeral qualities of perfume (even if these can perhaps never be fully recaptured) complicates the view of Art Deco as merely a superficial, hedonistic style of glittering surfaces, leaving us with a more nuanced understanding of the modernities so dramatically showcased in 1925.

26 Now on show at the Musée des Arts Décoratifs, Paris, donation Prince Louis de Polignac 1965. Vis-á-vis the floral motifs in Lanvin's bedroom: her daughter was originally called Marguerite, adopting the name Marie-Blanche at the time of her marriage to Comte Jean de Polignac (1888–1943) in 1925. The marguerite daisy is a recurring motif in the bedroom.

27 As discussed by Mavor, *Blue Mythologies*, 91. The concept of remembrance flowers was widely adopted across many countries after World War I. The American Legion adopted the Memorial Poppy in 1920 and the Royal British Legion established the Poppy Appeal (which continues today) in 1921. The poppy motif is thought to be based on the 1915 poem "In Flanders Fields" by Canadian physician and poet Lieutenant Colonel John McCrae (1872–1918).

28 Corbin's *The Foul and the Fragrant* is an immensely stimulating social history of perfume in France.

29 See the various publications by Luca Turin for information on recent industry reformulations of established classic scents. The internet provides a lively forum for collectors of vintage perfumes to discuss such changes.

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Evelyne Possémé

ART DECO BIJOUTERIE AND JOAILLERIE

Eduardo García Benito, cover for the *Sports d'hiver. Bijoux* (December 1928) issue of *Vogue* magazine, 1928 [cat. 265 detail]

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ART DECO *BIJOUTERIE* AND *JOAILLERIE*

Evelyne Possémé

CHIEF CURATOR
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Maison Boucheron, brooch presented at the Paris Exhibition, 1925 [fig. 2 detail]

The term "Art Deco" used to designate works of decorative art created during the 20th century interwar period was coined *a posteriori*—at the end of the 1960s—and took its name from the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925. The event was exclusively devoted to the decorative arts, a novel idea at the time; the fine arts were excluded unless they formed an integral part of a decorative ensemble. In accordance with the event's regulations, all outmoded models were rejected by the admission juries for the various categories contemplated in the show, which met to discuss the submissions in the first months of 1925 [see pp. 67–68]. The desire for modernity resulted in a show in which all the works on display, independently of the various artists and fields involved, had surprisingly similar characteristics. Most of the critics saw in this the emergence of an accessible style that could be easily characterized, and even criticized. Hence, Paul Léon, the rapporteur[1] on jewelry (*classe* 24), wrote:

> "A style?" a critic might ask, perhaps, although it is heterogeneous. The precious stones on this brooch are beautiful, I agree, and they are arranged in a simple manner. But is there not something a little Oriental about this diadem? And is this necklace not slightly African in style? This dressing table not Chinese? What is this cubic pendant doing on the graceful neck of a young woman? Is this style any better than another? It is new, you say [...]. It is not a question of whether the style of the jewels in 1925 is better or worse than others, but whether it is more novel. If it meets the requirements of contemporary fashion and is of its time, then that is where its value lies.[2]

Indeed, the sources of inspiration were many and diverse, but:

> Decorators and jewelry designers can be asked not to copy, but they should not be criticized for drawing inspiration from similar existing works in other fields or motifs originating from other countries and eras, provided that they interpret, transpose, re-imagine and adapt them to their objects [...]. Jewelry designers in 1925 should also not be criticized for having looked at times to the Orient, at times to China and at times to Cubist painting for inspiration. Reproducing figures borrowed from Persian miniatures using colored stones on a bright background, or ornamenting a pendant with figures slavishly copied from a Chinese object or with a violin cut in two whose halves are not aligned, these are mere whimsies [...]. Once again, the artist needs to know how to assimilate them without being influenced by them. They all move in the same direction: a quest for emphasis.[3]

From Art Nouveau—the first modern movement after the historicism of the 19th century—to Art Deco, jewelry underwent continuous evolution over a twenty-year period. Immediately after the success of Art Nouveau and the Exposition Universelle of 1900, many artists reacted against the tyranny of sinuous organic lines and evanescent colors, deciding instead to promote more geometric forms and more synthesized decorative motifs that were less directly copied from nature. This was often the case with artist-decorators and manufacturers who began working with Art Nouveau but who wanted to develop their modes of expression in order to adapt to contemporary life; examples include Maurice Dufrêne and Paul Follot, who began their careers as designers at La Maison Moderne, but also well-known jewelers such as Georges Fouquet and Paul and Henri Vever. However, in Milan in 1906 Fouquet observed a shift away from the new ideas: *bijouterie* and *joaillerie* were dominated by a revival of the Louis XVI and Empire styles, a return to tradition that enabled the decorative arts to move in a new direction. In Copenhagen in 1909 and in Brussels in 1910 there was a radical change in style: the Fouquet and Vever jewelry houses presented pendants in the form of pierced discs ornamented with extremely subtle diamond scalloped

1 The rapporteur was the person responsible for elaborating the reports on the items on display that were included in the exposition's catalogue — Ed.

2 *Rapport général*, vol. IX, 85–86.

3 Ibid., note 1, 86–87.

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fig. 1
Cartier Paris, Egyptian-style pendant, 1913. Platinum, triangular, pear-shaped, round old-, single- and rose-cut diamonds, calibré- and fancy-cut onyxes with millegrain setting. Cartier Collection

fig. 2
Maison Boucheron, brooch presented at the 1925 Paris Exhibition, 1925. Onyx, coral, platinum and rose-cut diamonds, 10.8 x 5.2 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

fig. 3
Raymond Templier, brooch presented at the 1925 Paris Exhibition, c. 1925. Platinum, enamel and brilliant-cut diamonds, 5.5 x 2 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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lines, which were loosely based on Vever's floral forms and Fouquet's simple lines around a large transparent stone. In 1911, Paul Iribe contributed his vision of sheer simplicity to these tentative experiments: he designed a series of jewels with almost geometric lines for Robert Linzeler—pearls suspended under diamond threads, and diadems and clusters of diamonds with subtle Oriental forms. He also advocated mixing colors, using colored gemstones without a diamond, and placing calibrated stones in a radiating arrangement.[4] In 1925, Raymond Templier underlined the important role played by the artist in the renewal of jewelry: "What an influence Paul Iribe has had on the contemporary decorative arts, and particularly on jewelry! He deserves more recognition."[5]

At the beginning of the 1920s, Fouquet and Cartier jewelry was characterized by simple geometric forms and figurative scenes in black and white inspired by ancient Egypt [fig. 1]. Jewelers favored fibula brooches and long chains terminating in tassels made of onyx and pearls. In the mid-1920s, the initial colors were complemented by coral pink and lapis lazuli, creating extremely rich chromatic pieces like the works produced by the major pictorial movements such as Fauvism [fig. 2], while the predominantly geometric forms were borrowed from Cubism or Futurism. These core elements were complemented by a taste for exoticism and other civilizations: motifs and materials from China, such as jade and coral, African forms discovered by the Cubist painters, and even Central American civilizations. Ornamentation was as yet rarely influenced by forms from modern life: the concentric circles of the radio waves on certain cigarette cases by Gérard Sandoz and the triangular lines of enamel and diamonds on the jewels by Templier are reminiscent of the high-speed lines represented in the paintings of the Italian Futurists [fig. 3].

In 1925 Jacques Guérin, the curator of the Musée des Arts Décoratifs in Paris, noted in his report that the exhibiting artists could be divided into two distinct groups: the first, a smaller but more original group was comprised of artists who were inspired by the latest trends and often made their own jewelry.[6] The work in the second group, which was more obviously influenced by fashion, was more homogeneous. The manufacturers' and artists' taste was more traditional, with a predominance of figurative representations: scenes with figures or images of flowers, bouquets or naturalistic floral motifs. In 1925, Mauboussin and Templier introduced the theme of fountains in their diadems, and René Lalique engraved *jets d'eau* on the sheets of glass he produced for the entrance of the Exposition Internationale [cat. 134]. While the modern trend made several forays into the world of geometry, it rarely used figurative modes of expression.

Critics too admired the confidence of the designs, the quest for structure and the very discernible logic that governed the forms and contours of the jewelry in 1925. This rigor was, however, tempered by the wide variety of colors and materials: coral, onyx, the reappearance of colored stones such as aquamarine, topaz and amethyst used on large transparent pieces on opaque backgrounds made of onyx or frosted crystal. Jade, coral and hard stones that were commonly used in the Far East complemented the repertoire with their deep hues and distinct opacity. These new materials were allied with an unrivalled technical perfection. The use of platinum facilitated very discreet, light and articulated settings, giving the pieces greater flexibility. The new baguette- and trapezium-shaped stones enabled jewelers to adapt the shape of the gems to the geometric designs, thereby imbuing their creations—and even their monochrome pieces—with a range of reflections and scintillations.

The division between these two trends became evident in the exhibition organized at the Palais Galliéra in 1929.[7] The critic Jean Gallotti distinguished between "l'École des néo-styles" (the new style school) and

4 Carsix, "Bijoux dessinés par Iribe," 26–32.
5 Linzeler, "La Joaillerie française à l'exposition," 31.
6 Fouquet (ed.), *La Bijouterie, la joaillerie, la bijouterie de fantaisie au XXe siècle*, 182.
7 "Les Arts de la bijouterie, joaillerie, orfèvrerie au Musée Galliéra."

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"l'École de la ligne droite" (the straight line school).[8] The first group comprised most of the major jewelers, who diversified their sources of inspiration and drew on the repertoire of Cubism and those of Africa and Asia, without discounting a return to a certain naturalism tempered by a geometric approach to forms. The most prominent representatives of this trend were Boucheron, Cartier, Chaumet, Fouquet, Lacloche, Mauboussin and Van Cleef & Arpels. To the geometric repertoire used in moderation they added African, Asian and Oceanic masks, vases, pots and baskets of multicolored flowers. The naturalist forms took on a vibrant chromatism: Lacloche presented a flower basket brooch inspired by 18th-century motifs and set with rubies, emeralds and diamonds, and rose garland bracelets. Ostertag presented *Tutti Frutti* jewelry,[9] whose engraved leaves were made of emeralds and the flowers of rubies. The casing of cigarette cases and other female accessories—inspired by Japanese cases with compartments called *inrõ* and produced by specialist workshops—gave these major jewelers an opportunity to employ multiple Chinese and Japanese motifs, and particularly landscapes with figures of Oriental inspiration; these were Chinese, Japanese or Persian, with an abundance of fine stones and ornamental gems on black lacquer or enamel grounds [cat. 251, 252].

The advocates of the second school were drawn from the ranks of the innovators: Templier, Sandoz [fig. 4], Jean Fouquet, Jean Després, Paul Bablet and the Maison Dusausoy, with its draftswoman Jeannine Dusausoy. The relatively flat geometric forms used around 1925 were then given greater relief and volume. Materials in more muted shades contrasted the white of the platinum or the gray gold with colored golds as a way of emphasizing and defining the interlocking volumes; jewelers experimented with reflections that opposed polished with matt surfaces. But, within the Union des Artistes Modernes (UAM), the advent of an even more innovative aesthetic was already underway. In the 1930s, Templier designed white jewelry on which pavé diamonds and calibrated stones were superposed, creating more architectural pieces; these were constructed on various levels that lent them relief and an imposing presence through the play of different types of reflection, depending on the chosen sizes. Charlotte Perriand and Jean Fouquet created necklaces and bracelets with industrial steel balls and even ball bearings, manufactured products that were initially displayed during the 1925 Exhibition [fig. 5]. Després and Jean Lambert-Rucki designed jewelry for Georges Fouquet based on machine—mostly automobile—accessories, such as crankshafts, gears, connecting rods and valves [fig. 6]. Sandoz designed lacquered cigarette cases decorated with machines, cars and sports themes, thereby introducing scenes of everyday life onto these objects of finery, and illustrating the changes to living conditions brought about by speed and mechanization—subjects that fascinated Blaise Cendrars.[10] The exaltation of modernity celebrated by the Swiss-born poet was taken up in the UAM manifesto published in 1934.[11]

All these innovative designs were greeted with surprise by the critics:

> It gives me the shudders. Are women supposed to wear ball bearings on their arms? Really, I object [...] yes, machines are wonderful, powerful things, and that's what I like about them; but I am not keen on seeing their insides displayed at inopportune moments. Pieces of jewelry that look like spare parts make for very crude symbols. We do not need fetishism. We are not commemorating the victory of the machine; we do not have to sport miniature engines. Messrs Fouquet and Templier really should look elsewhere for their inspiration.[12]

In parallel to the central role played by *bijouterie* and *joaillerie* in the decorative arts during the 1920s and 1930s, there were major developments in the field of costume jewelry. Initially called "imitation jewelry" in

8 Gallotti, "L'Exposition de joaillerie et d'orfèvrerie du musée Galliéra," 33–50.

9 The *Tutti Frutti* style combined influences from Islamic religious architecture and the Hindu or Indian styles — Ed.

10 See the text of the invitation card for the inauguration, in 1928, of the new gallery of La Compagnie des Arts Français, acquired by Jacques Adnet on behalf of Galeries Lafayette. See also the advertising brochure created for Raymond Templier.

11 The UAM manifesto of 1934, "Pour l'Art moderne. Cadre de la vie contemporaine," is reprinted in *Les années UAM, 1929–1958*, 37–66 — Ed.

12 Zahar, "A l'exposition de l'Union des Artistes Modernes," 19.

13 Galalith (Erinoid in the United Kingdom) is a synthetic, antiallergenic plastic material that was used, among others, to produce strikingly real gemstone imitations — Ed.

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fig. 4
Gérard Sandoz and Gustave-Roger Sandoz, pendant, c. 1930. Hematite and polished and matte yellow, pink and white gold, 11.5 x 3 x 1 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

fig. 5
Jean Fouquet, *Roller bearings* bracelet, c. 1931. Ebonite and chrome metal. Les Arts décoratifs, Musée des Arts décoratifs, Paris, Fonds Fouquet

fig. 6
Jean Desprès, *Crankshaft* brooch, 1930. Silver, 3.8 x 5.3 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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the 19th century, costume jewelry was given its official seal of approval in 1900 with the emergence of the plastics industry and particularly with the advent of Galalith,[13] which almost provoked the disappearance of tortoiseshell and mother-of-pearl ornaments—aimed at a less affluent clientele—while many artists and craftsmen followed Lalique's example and created magnificent jewels, and especially combs in horn. The Chambre Syndicale de la Bijouterie de Fantaisie (Costume Jewelry Trade Association), which was founded in 1873, brought together manufacturers and artisans who worked with silver, lined metal, white metal, copper, glass, crystal, synthetic stones, enamel, steel, marcasite, coral, amber, jet, tortoiseshell, horn, wood, ivory and many other non-precious materials. Art Nouveau, which introduced the aesthetic use of new materials, fostered these developments. The advent of "fashion jewelry" in the 1920s with couturiers Elsa Schiaparelli and Coco Chanel, and designers such as Jean Beaumont, Jean Schlumberger and Fulco di Verdura, strengthened its ascension. During the 1920s, many new alloys based on platinum also appeared—plator, osmior and platinor—along with yellow metals like oreum, which Jean Dunand used for the fashion jewelry he created for the designer Madame Agnès [cat. 171, 172] and the couturier Worth. In the beginning of the 1930s, in addition to hallmarked platinum and gray gold, several white, unalterable alloys were introduced, and although it is difficult to determine their exact composition, they resulted in the creation of transformable jewelry that was highly sought after by the end of the decade. Light bracelet bodies facilitated the use of open rings with ornate interchangeable heads for the daytime (gold) and for the evening (diamonds). Customers were able to assemble their own pieces of jewelry and had a choice of motifs that were sometimes impressively large: hence, Mauboussin's presentation of its *Reflection* jewelry line[14] at the 1939 World's Fair in New York.[15]

Jacques Guérin, the rapporteur for this section of the 1925 Exhibition, distinguished an initial category comprising imitation jewelry that followed the style trends in Rue de la Paix,[16] and pointed out the increasing excellence of the production techniques and development of this branch of the industry. A second category comprised:

> ornamentation for decorating dresses and hats—staples, loops and pins are used to create simple jewelry; there are some extremely successful pieces. But just like embroidery, it is dictated by the couturiers and fashion designers, as this sector works exclusively for them.[17]

The rapporteur also acknowledged that the specializations of *bijouterie* and *joaillerie* were very dependent on fashion: this applied both to fashion costume jewelry and to *bijouterie* and *joaillerie* in general at that time. This sector's development was more or less related to changing fashion trends, depending on the era. Thus, Lalique believed that female clothing should serve as a fine accompaniment to his jewelry and should not be too striking, to avoid detracting from his works of art. The female silhouette changed in the 1920s—hems rose, hairstyles became shorter and fabrics grew lighter. Jewelers took these variations into account and adapted their designs accordingly. The types of jewels used were no longer the same: certain categories disappeared, such as large ornaments for bodices, and others came back into fashion, like ear pendants. Couturiers and *bijoutiers-joailliers* began to collaborate; hence, the jewelry from Maison Fouquet adorned Patou's models as they made their way down the catwalks.[18] Maison Lanvin presented the jewelry from Maison Boucheron with its outfits for the party held at the Opéra on October 25, 1931 for the inauguration of the 1931 Colonial Exhibition. Georges Fouquet understood the decorative role played by jewelry in apparel; he advocated unity in his line—he used the same stones for the pendants,

14 True to its motto, "*Reflection* – Your Personality in a Jewel," Mauboussin's *Reflection* line combined standardization and individuality for the first time, bringing to a large audience the quality and selectivity previously associated with custom-designed jewelry for the very rich — Ed.

15 See the exhibition catalogue *Bijoux Art déco et avant-garde*, 180–81.

16 One of the most expensive shopping streets in Paris running north from Place Vendome, Rue de la Paix is renowned for its high-end jewelers and couture houses, including Cartier, Van Cleef & Arpels, Chanel, Dior and Worth, to name but a few — Ed.

17 *Rapport général,* vol. IX, 90.

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fig. 7
Maison René Boivin, *Tranche* bracelet, c. 1933. Stainless steel and gilded metal, 5 x 7 cm (diameter). Les Arts décoratifs, Musée des Arts décoratifs, Paris

drop earrings and rings—and aimed for a harmonious relationship of color and design between the pieces used for jewelry and those for grooming. He underlined the fact that the simplicity of modern dress designs provided an excellent "backdrop" for the ornamentation of *joaillerie* and *bijouterie*. During the Art Deco period, *joaillerie* overtook *bijouterie*, which specialized in gold work and had been the main technique employed in Art Nouveau jewelry. The taste for Deco jewelry, which involved the setting of precious stones and fine gems, was promoted and facilitated by technical developments, particularly the use of platinum, a new metal that was fine and light, which replaced the heavy silver mounts that required a gold lining because of the oxidization and tarnishing of the white metal.

All these factors contributed to the development of jewelry throughout the period, and explain the enormous success experienced by this field of the decorative arts in all the international expositions of the era. However, at the beginning of the 1930s, a new type of jewelry artist emerged: female designers such as Jeanne Boivin [fig. 7], Suzanne Belperron, Jeannine Dusausoy and Jeanne Toussaint at Cartier, who designed and proposed new types of jewelry for women—until then women's collections had always been designed by men. With the new female designers came more voluminous jewels, cut in new materials, such as smoked quartz and chalcedony—pieces that were less constructivist and intellectual, and more instinctive and sensual. At the end of the 1930s, gold and fine, colored stones reappeared, paving the way for the new trends in jewelry of the 1940s and the post-war period.

18 See Maison Jean Patou's advertising brochure: "*I love you, Petit diner* et *Le bonheur de Lola* sont trois robes dans lesquelles ont été associées la richesse et la simplicité par la collaboration de Georges Fouquet et Jean Patou" [*I love you, Petit diner* and *Le bonheur de Lola* are three dresses that marry wealth and simplicity through the collaboration of Georges Fouquet with Jean Patou].

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Hélène Andrieux

THE DESIGNS OF THE PIONEERS OF "MODERN" JEWELRY: 1925-1937

Jean Fouquet, design for a bracelet, 1931 [cat. 241 detail]

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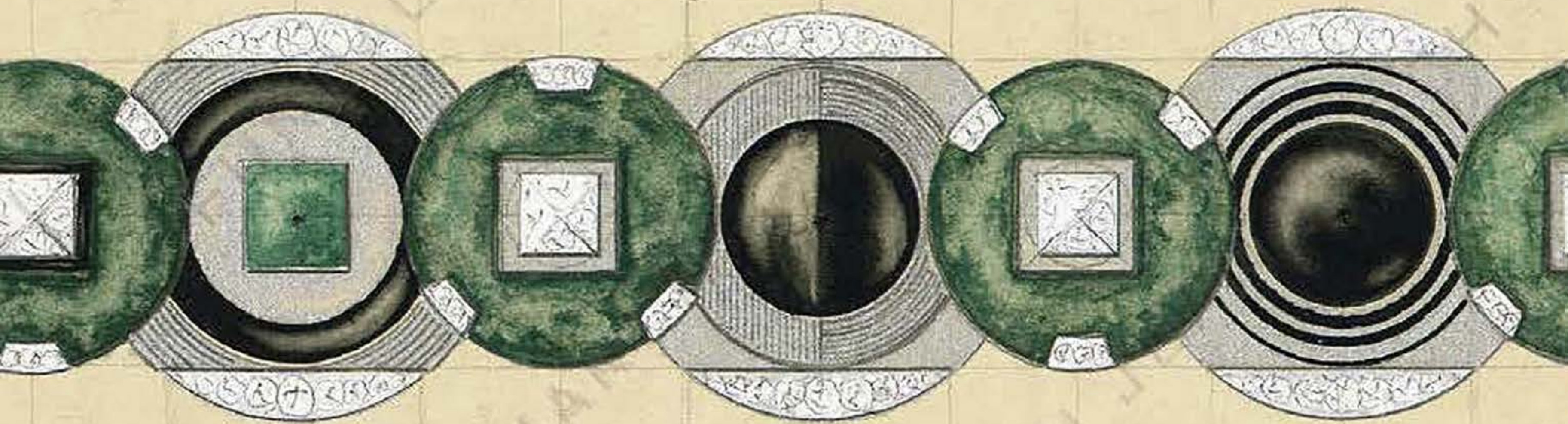

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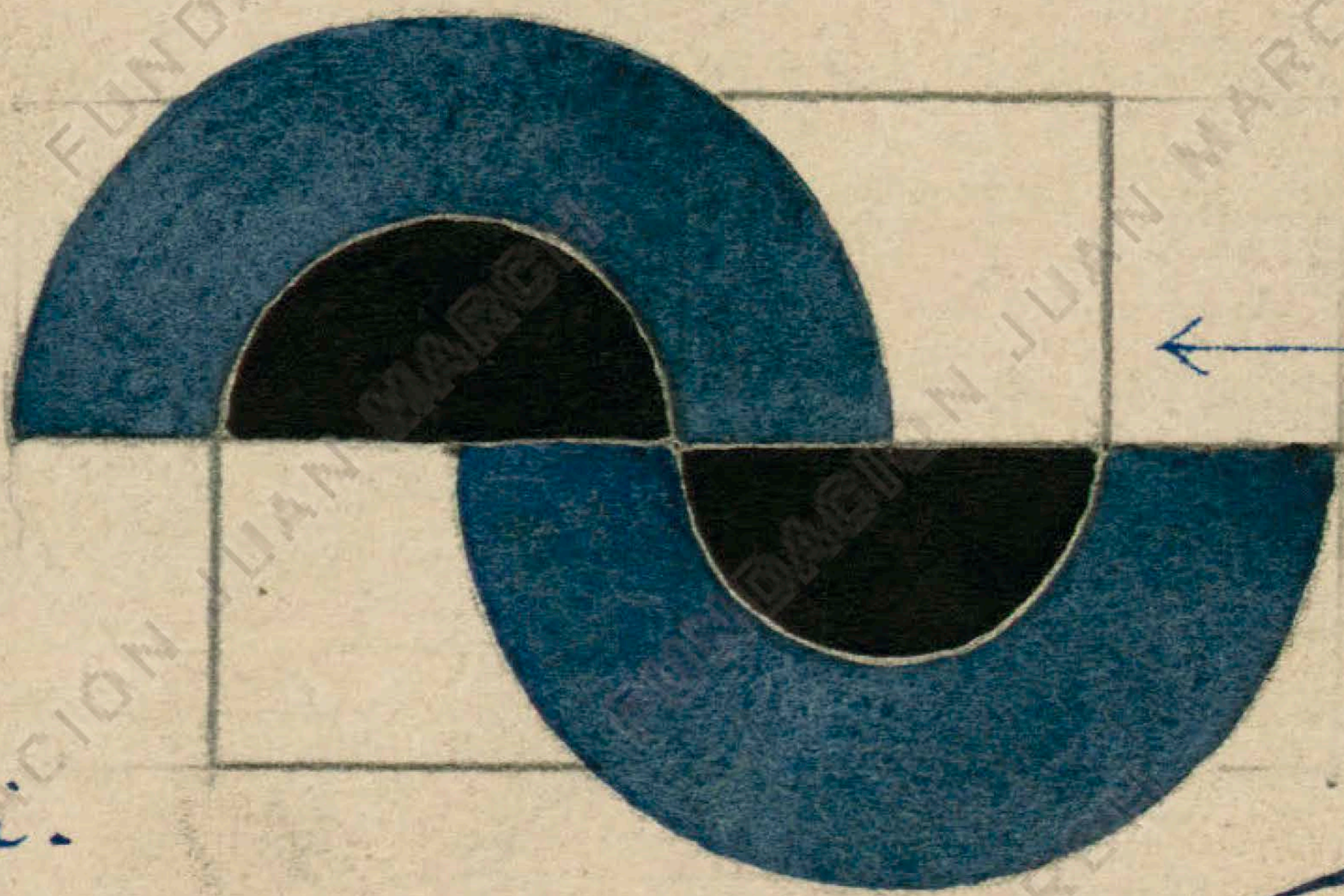

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THE DESIGNS OF THE PIONEERS OF "MODERN" JEWELRY: 1925–1937

Hélène Andrieux

ASSISTANT CURATOR
GRAPHIC ARTS DEPARTMENT
MUSÉE DES ARTS DÉCORATIFS
PARIS

The modern style became established in the field of Art Deco jewelry in 1925, and reached its height between 1928 and 1937. This movement's jewelry design is an art form that has seldom been studied as a subject of intrinsic historical interest. Often confined to a purely illustrative role, less visible and more intimate than the object itself, the design phase nonetheless is the essential preliminary step in an object's creation. The creator's indefectible ally and the primary medium for ideas, it explores the essential characteristics of modernity and echoes the plastic and aesthetic experimentation of the period. By providing glimpses of its codes and particularities independently from the creative process of which it is a part, design becomes part of a historic and artistic heritage. Around 1924, design became oriented towards new formal research and turned into the prime mode of expression for the pioneers of "modern" jewelry.

To counter competition from abroad, French *bijoutiers* and *joailliers* redoubled their efforts to maintain their pre-eminence, which was under threat from Germany and Russia in particular. They overcame this challenge through the stimulation of creativity and a stylistic renewal that flourished with the arrival—during the 1925 Exposition des Arts Décoratifs et Industriels Modernes—of a new generation of jewelers such as Paul Brandt, Jean Després, Gérard Sandoz, Jean Fouquet and Raymond Templier. Thus began a complete technical revolution and an intense period of creation in the jewelry industry that lasted until 1937.

Jewelry designs created by practitioners of the "higher" arts

From 1924 onwards, the avant-garde pictorial movements began to influence the decorative arts, modifying their decorative schemes and lines. Pioneering the modern renewal, the jewelry created by Sandoz, Jean Dunand and Templier, which was ornamented with simple geometric motifs such as circles, squares, triangles and lozenges, aroused great interest at the Salons, particularly at the 1925 Paris Exhibition. For the professionals in the jewelry industry who were involved in organizing the event, such as the *joaillier* Georges Fouquet, one of the primary objectives was "the renewal of the models of our arts industries through a logical and rational approach involving collaboration between artists, industrialists, producers and artisans."[1]

From the 1920s onwards, painters and sculptors were commissioned by renowned jewelry makers to design their ornaments. Hence, Raymond Templier briefly worked with the sculptors Joseph Csáky and Gustave Miklos. This collaboration between sculptors, painters and jewelers was mutually beneficial. It generated competition among workshops and brought about a renewal in graphic design.

Invited by Georges Fouquet, several well-known artists worked with the Maison Fouquet on an ad hoc basis from 1924 to 1932, and between 1936 and 1937. Beside conventional pieces of jewelry designed under his guidance, they created models based on new designs that incorporated the principles of composition in architecture and the fine arts. In 1924 and 1925, Eric Bagge produced some rather daring designs of round and rectangular pendants, influenced by proven commercial approaches to architecture during the first phase of Art Deco (1910–24).[2] The poster artist Cassandre adapted and transposed the central motif of a 1917 canvas by Pablo Picasso onto a jewelry clasp [cat. 340].[3] He believed that a sketch had to reveal the object's essence, so in his designs he favored the use of simple lines and curves on large and flat plain-colored surfaces. He adopted a strictly linear approach with a clear delineation of the contours, surfaces and masses. However, the most interesting

Jean Fouquet, brooch design, 1925/32 [fig. 3 detail]

1 Extract from "Séance du 20 janvier 1925," *Recueil mensuel des procès-verbaux de la Chambre Syndicale de la bijouterie, joaillerie, orfèvrerie de Paris et des industries qui s'y rattachent*, vol. XLIV–XVVI, 69.

2 Eric Bagge (1890–1978), a French architect and decorator, produced designs for furniture, wallpaper and fabrics; from 1919 on he exhibited his work at the Société des Artistes Décorateurs and the Salon d'Automne.

3 See the comparison made by Bouillon in *Journal de l'Art Déco 1903–1940*, 101.

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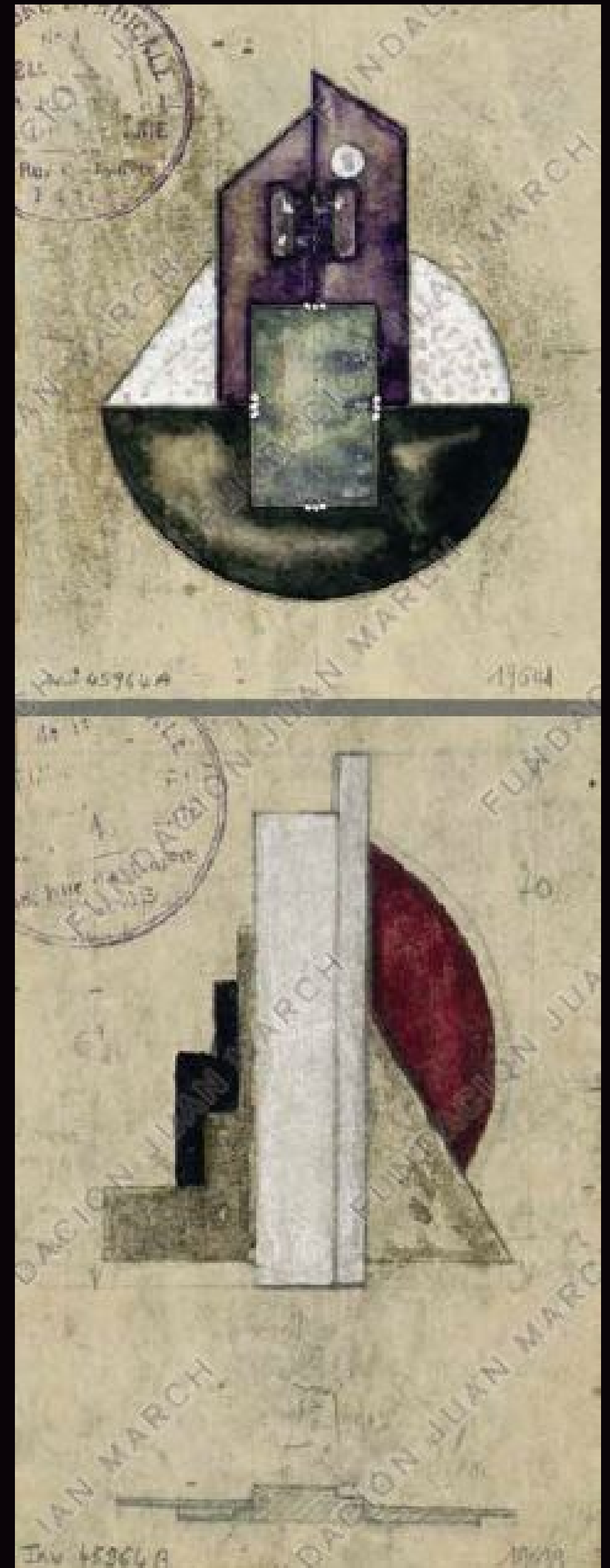
fig. 1
André Léveillé (designer) for Georges Fouquet (jeweler), dimensional drawings showing the phases involved in placing a motif on a bangle, March 30, 1932. Pencil, watercolor and gouache on card, 23.2 x 14.8 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

fig. 2
Jean Fouquet, two brooch designs submitted to the Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925. Pencil, watercolor and gouache on paper laid down on gray card, 25.8 x 13 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris



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designs created for Georges Fouquet during this collaboration were produced by the painter André Léveillé[4] between 1925 and 1932 [fig. 1] and, subsequently, by Jean Lambert-Rucki in 1936.[5] Well composed, the preparatory drawings on tracing paper by Léveillé were the fruit of patient research. They attest to the painter's training and the influence, again, of Picasso and Matisse.[6]

Jean Fouquet, who began his career in 1919 working for his father, belonged to a new generation of jewelers, along with Templier, Sandoz, Brandt and Després. His work, which aroused interest at the 1925 Paris Exhibition, shows that jewelry design changed radically to meet the needs and desires of the customers at the time. His two brooch designs, produced in color on plain paper laid down on cardboard [fig. 2], bear witness to this evolution.[7] The abstract motifs, which continue to be combined with references to reality, evoke the prismatic planes of a geodesic dome and the vertical lines of a skyscraper.[8] Two preparatory drawings[9] held at the Musée des Arts Décoratifs in Paris represent a tangled web of railway lines that criss-cross like the lines on the cigarette case designed by Templier in 1930 [cat. 343].[10] These drawings are resolutely modern.

The synergy between independent artists and specialized designers turned the field of jewelry design into an experimental laboratory (formal contributions from architects in terms of the organization of lines and volumes; from sculptors in the development of the relief work, and from painters in the use of color and the play of light and shade) that led to radical stylistic changes between 1928 and 1929.

Pioneering designs by Jean Fouquet and Raymond Templier

In the Christmas of 1928, Templier published an advertising brochure whose introductory text, written by Blaise Cendrars, was a manifesto for modern jewelry, designed to reflect social issues and to be "a world at both ends of the line of sight."[11] The fact that jewelry designers and other practitioners frequented the same social and collaborative circles helped create a rapprochement between them. Jean Fouquet was a friend of Charlotte Perriand and Louis Aragon, and knew Le Corbusier. In 1928, at the Salon des Artistes Décorateurs, the idea arose—primarily instigated by Perriand—of creating a "shock unit" and "requesting a shared space."[12] Perriand also suggested including "a wide selection of works from other disciplines: jewelry by Jean Fouquet and Gérard Sandoz, and dinner services by Jean Luce [...]". In 1929, these rebellious creators left the Société des Artistes-Décorateurs (SAD) and formed the Union des Artistes Modernes (UAM), where they worked towards the same goal: adapting their creations to their times.

Following these events, designers gradually adopted new compositional rhythms. They compacted—in a rigorous and vigorous way—the lines, forms, planes and the overlapping of volumes with an obsession for combinatorial effects. On the small surfaces of the jewelry they created a repertoire of symbols of the machine age and the progress of modernity through geometric designs and the stylization of surfaces; and on the reduced perimeters dictated by the format of a jewel they transcribed the dynamic characteristics of modernity, such as speed and simultaneity, and set aside spaces for experimenting with light and shade [figs. 3 and 4].

The designs by Templier, Jean Fouquet, Brandt and Sandoz all display similar characteristics: the jewel's rigorous composition and the same stylistic development of the designs based—between 1928 and 1929—on the contrasting colors of black and white and red and black. During the period from 1930 to 1934, these designs comprised large silver colored areas suggesting the use of platinum, rhodium-plated gold or matt grey gold, and equally large surfaces covered in white gouache evoking a white diamond pavé, designed to reflect light, another symbol of modernity [figs. 5 to 8].

4 André Léveillé (1880–1962) was a painter of figures, portraits and landscapes, and an illustrator. See the series of drawings produced according to avant-garde pictorial principles held in the Cabinet des Arts Graphiques, Musée des Arts Décoratifs, Paris [inv. CD 2254 to CD 2260, CD 2267, CD 2278, CD 2283, CD 2288, CD 2289 to CD 2293, and CD 2027].

5 Jean Lambert-Rucki (1888–1967) was born in Krakow and died in Paris; he was a sculptor and fresco painter, and produced designs for Georges Fouquet in 1936–37.

6 See the designs by Picasso and Matisse identified with inventory numbers CD 2267 and CD 2256 at the Cabinet des Arts Graphiques, Musée des Arts Décoratifs, Paris.

7 Signed "Jean Fouquet" by hand in blue ink, the blue sheet of card also bears the black-inked mark (double-disc symbol) used to identify the designer at the presentation of the drawing before the Comité d'Admission de l'Exposition (the Exhibition Admissions Committee) in 1925.

8 The brooch executed after this drawing is held at the Toledo Museum of Art, Ohio, United States [inv. 1999.4].

9 Département des Arts Graphiques [inv. 2008.56.126.6 and 995.127.2.21].

10 Compare the *projet de bracelet* [inv. 995.127.2.21 and 45] with the cigarette case designed by Raymond Templier.

11 Extract of the text by Blaise Cendrars for the brochure *Bijoux modernes*; the cover was designed by Cassandre.

12 Perriand, *Une vie de création*, 35.

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fig. 3
Jean Fouquet, project for a brooch, c. 1928. Pencil, ink and gouache on paper, 8 x 12 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris. Gift of Jean Fouquet

fig. 4
Jean Fouquet, studies for possible variations of a motif and their locations on a bangle, December 5, 1931. Pencil, wash, watercolor and gouache on paper, 25 x 16 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

In 1929 Templier, who was trained at the École Nationale Supérieure des Arts Décoratifs, recruited Marcel Percheron, a professional designer who had also studied at the same establishment. They worked together for over three decades, until 1966. Templier was responsible for creating the designs while Percheron was entrusted with their execution, taking them to the final stage of the model or prototype [fig. 9].[13] The backs of the most successful drawings on tracing paper were painted with golden yellow or white gouache to augment their reflectivity or add depth to the piece of jewelry drawn on the front of the paper—a particularly ingenious technique that was often used by the designers who conceived gold and silver jewelry throughout the 19th century. Most of the models for the Maison Templier set out on white tracing paper were produced between 1928 and 1937 in accordance with an identical graphic charter and protected as registered models.[14]

The drawings produced by Jean Fouquet during 1927 and 1928 are particularly noteworthy [fig. 3]. They mainly involve the following types of jewelry: bracelets adorned with mirrors,[15] cuff bracelets or bangles, brooches and pendants. Most of the designs he developed for impressive bangles were realized; this has helped us to retrace the genesis of the bracelet worn by Arletty[16] in 1927, when she was photographed by Madame d'Ora (Dora Kallmus).[17] During his preparatory work, Jean Fouquet divided his sheet into two sections and created a detailed plan of the jewel. The lower section contains a lightly rendered graphite pencil drawing of the sequence and arrangement of the geometric motifs (illustrating a disc and truncated rectangular forms) whose relief is suggested by sharply delineated edges. In the upper section, the bracelet is closed, conveying the idea of volume and spatial occupation. The drawing is annotated: "*ouvrant à volet*,"[18] and

13 The Cabinet des Arts Graphiques, Musée des Arts Décoratifs, holds two corpuses of designs created by Raymond Templier and Jean Fouquet, donated by the jewelers themselves or acquired from collectors who, from the 1960s onwards, focused on the Modernist period, like the collector couple Laurence and Barlach Heuer.

14 Certain drawings were made by Marcel Percheron based on photographs of jewels created in 1929 at the request of Raymond Templier for the exhibition *Les Années "25": Art déco/Bahaus/Stijl/Esprit nouveau* held at the Musée des Arts Décoratifs in Paris (March 3–May 16, 1966), and were donated by Templier to the Musée des Arts Décoratifs when the event ended [fig. 9].

15 Although the final result was different, the process (augmenting the effects of light) was similar to the work carried out by Jean Després and Étienne Cournault between 1930 and 1933, and the mosaic mirror applications on silver created by the Maison Boivin in 1933 (radiating necklace and bracelet).

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fig. 5
Jean Fouquet, ring and bracelet design, 1925/32, submitted for the Exposition Internationale des Arts et Techniques, March 1937. Pencil, watercolor and gouache on card, 25 x 16.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

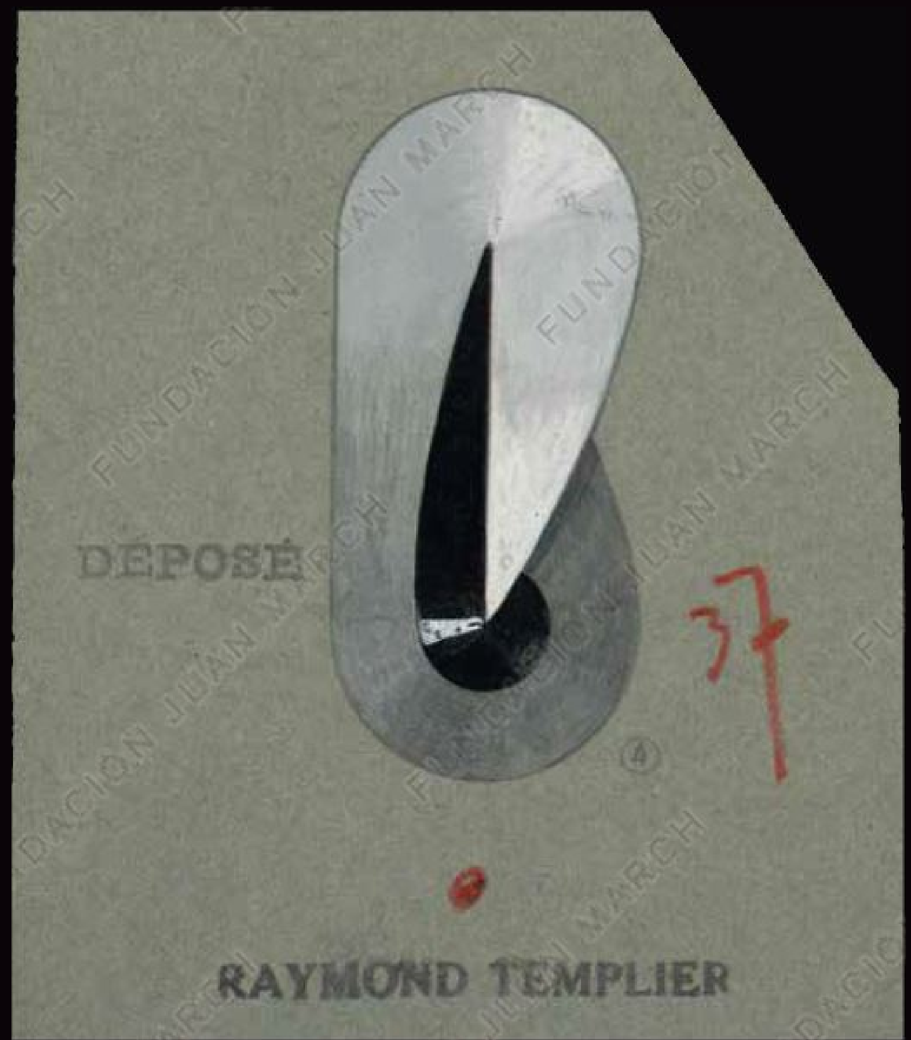

fig. 6
Raymond Templier, brooch design, c. 1928–29. Pencil, watercolor, gouache and black ink on tinted paper, 10.8 x 8.5 cm (top right 4.3 x 3.1 cm section missing). Département des Arts graphiques, Musée des Arts décoratifs, Paris. Gift of Barlach Heuer, 1984

fig. 7
Raymond Templier, silver and black lacquer bracelet design "executed for Mme H.," 1928. Pencil, watercolor and gouache on tracing paper, 26.6 x 20.8 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris. Gift of Raymond Templier, 1967

fig. 8
Raymond Templier, design for a pair of ear pendants in ivory and green and black enamel "executed for Mme P. CH.," 1929. Pencil and gouache on tracing paper, 27 x 20.8 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris. Gift of Raymond Templier, 1967

fig. 9
Raymond Templier (jeweler) and Marcel Percheron (designer), necklace design "executed for Mme R.B.," 1929 (1966 copy for the exhibition *Les Années "25"* in Paris). Pencil, gouache, pen and India ink on tracing paper, 26.8 x 21 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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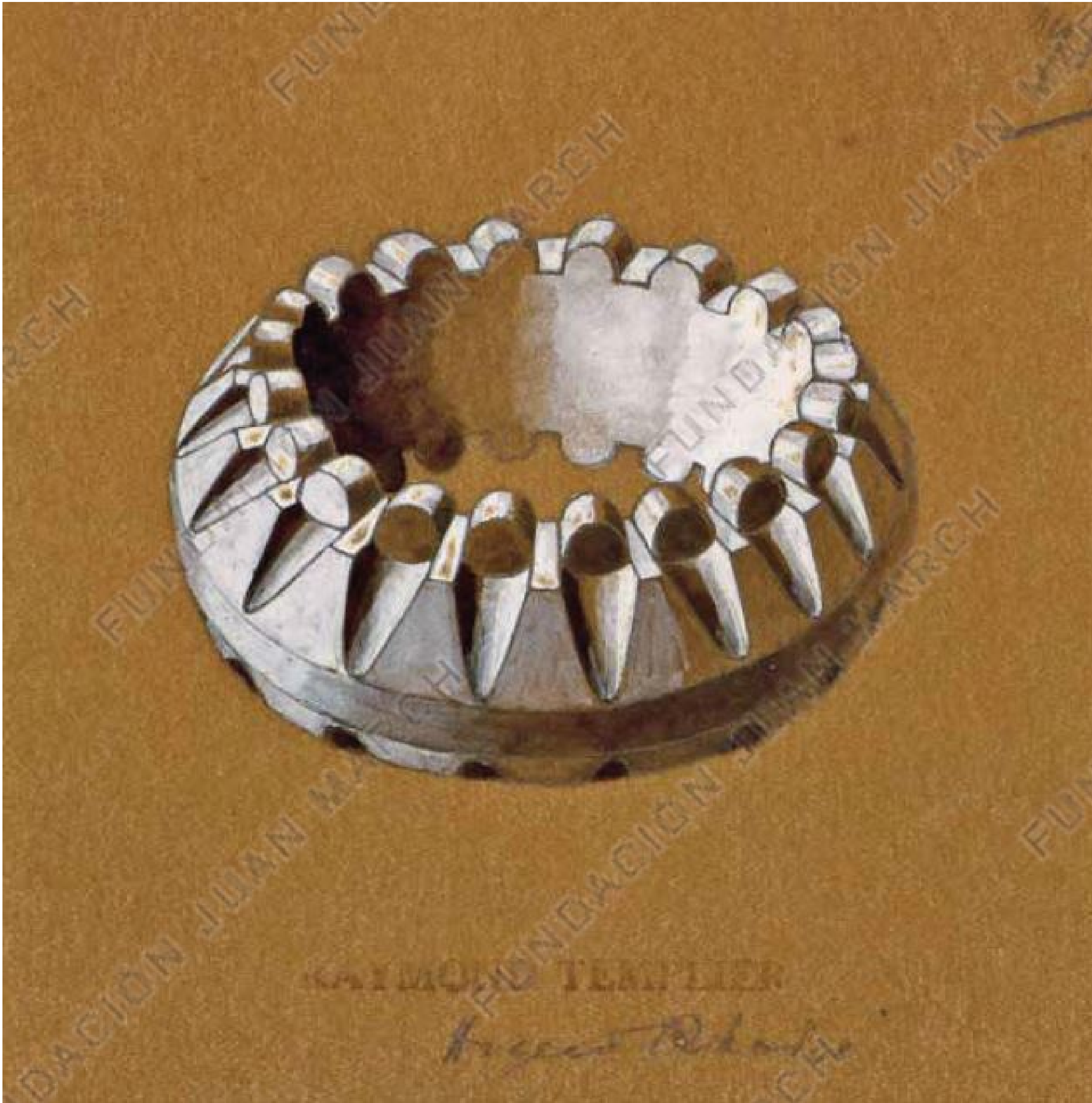

fig. 10
Raymond Templier, design for a bracelet or ring in rhodium-plated silver, 1937. Pencil and gouache on linseed-oil-soaked paper with BFK Rives countermark, 11 x 11 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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in the same spirit, the identification number of the model intended for the workshops is indicated: "20997."[19] The next stage involved coloring the decorative elements to illustrate the choice of materials. Upon completion of the drawings, a good-quality black and white photograph was taken by the company F. Harand.[20] The completed model was then deposited with the organization formed for the sale and protection of property rights, the Syndicat de la Propriété Artistique.

Each designer's corpus of work is presented on a similar support: initial and detailed sketches on plain paper[21] or waxed tracing paper, card with a bluish ground, cardboard for making models, a series of technical studies of bracelets on transparent rhodoid, and very refined drawings on white translucent tracing paper or linseed-oil-soaked paper[22] bearing the countermark BFK Rives [fig. 10].

The production drawings[23] were numbered, painted in black gouache to suggest the use of lacquer, or silvered to indicate the use of matt grey gold, silver or even aluminum or steel.[24] A more technical pencil sketch illustrates the details of the bracelet's articulated elements. Lettered codes intended for the various workshops can be seen on the front, mostly in the lower section of the drawing; these codes helped to define the steps in the production process. Once the design was set out in detail and accepted, it was made in card painted with gouache, then folded or cut into the desired shape as a full-scale model.[25] This process was used for a design for a bag clasp [cat. 242] and two models of cuff bracelets,[26] which were deposited with the Syndicat de la Propriété Artistique in 1928. Once the estimate was drawn up, the drawing was transmitted to the various manufacturing workshops for the actual production of the piece of jewelry. To work on the piece's volume, a metal prototype was made as a direct transposition of the drawing.

It was thus that, breaking away from old-fashioned traditions the pioneers of modern jewelry redesigned the jewels' contours to match "the spirit of the times." After the influence of the higher arts, they turned to the industrial world and employed new combinatory effects—another essential component of modernity—an inherent aspect of the development of Modernist jewelry.[27] From this perspective, modern jewelry design was based on reality rather than on copying and promoted the use of varied innovative materials in order to regenerate the jewel's appearance and volumes. These designs are impressive due to their logic, sobriety and the rationality of their forms; and they serve as "breviaries" for ideas and processes that are part of an indispensable preparatory phase in creating jewels as *objects d'art* in their own right.

16 Arletty (1898–1992), Léonie Bathiat's stage name, was a famous French actress; some of her finest film roles were in the period 1930–40, directed in particular by Jacques Prévert and Marcel Carné.

17 Original photographic print held in the Musée des Arts Décoratifs and reproduced in the catalogue *Les Fouquet, bijoutiers et joailliers à Paris 1860–1960*, 130.

18 Opening flap, a term borrowed from the aeronautical sector; jewelry designs between 1928 and 1937 transposed, on the scale of a piece of jewelry, emblematic technical devices borrowed from avionics engineering (struts, ribs, cylinders, the shape of certain nuts or gears, engine cylinders and so on) and the research conducted in the field of aerodynamics: propellers, fins and flaps.

19 The edges of the sheet are partly missing on account of it having been manipulated by the various employees of the manufacturing workshops [inv. 995.127.2.25].

20 A company specializing in industrial and documentary photography, 9 Rue Duphot, Paris.

21 The paper often bears an ink stamp or dry stamp with the Maison Fouquet letterhead.

22 A technical detail kindly provided by the specialist graphic arts restorers Hélène Charbey and Elodie Remazeilles.

23 A production or working drawing contains all the graphic information needed to produce an object, including information about its size, shape, materials, parts, etc. — Ed.

24 Jewelers such as Raymond Templier, Jean Fouquet and, above all, Paul Brandt used light alloys like duralumin, the metal widely used for aircraft, combined with lacquer, egg shell, etc.

25 Document held in the Maison Fouquet Archive Collection, Musée des Arts Décoratifs, Paris.

26 Old black and white print on paper, the Maison Fouquet Archive Collection, note 26.

27 For an in-depth study of the creative processes and the "foundations of design—a basis for the artist's inspiration," "a generator of ideas," consult, in particular, the work and seminars run by Agnès Callu between October 2013 and May 2014 entitled *Epistémologie du dessin. Concepts, lectures et interprétations, XIXe-XXIe siècles*, whose proceedings are scheduled to be published by the CNRS (Institut d'Histoire du Temps Présent, IHTP) and the École Nationale des Chartes (Centre Jean-Mabillon).

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Agnès Callu

DELINEATING DECORATIVE ART: THE GENETICS OF CREATIVITY

Jean-Maurice Rothschild, bar at Mr. Coste's house, 1930 [cat. 73 detail]

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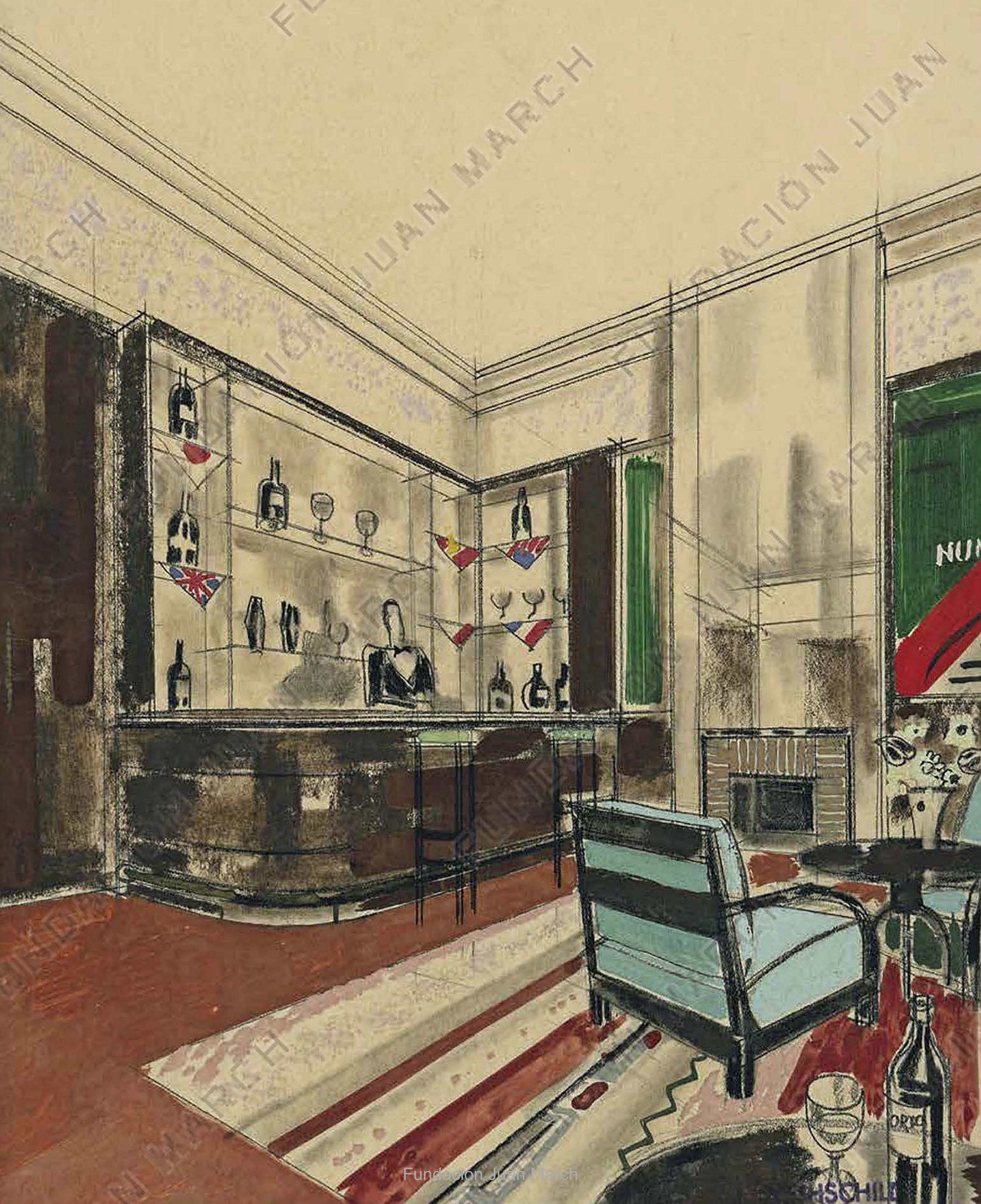

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DELINEATING DECORATIVE ART: THE GENETICS OF CREATIVITY

Agnès Callu

CURATOR AND RESEARCHER
ARTS DÉCORATIFS – CNRS (IHTP)
PARIS

Assessing the social function and symbolic capital of the drawings produced by those classified as "Art Deco" artists involves contextualizing the role played by graphic expressions in the creative process of an active generational cohort.[1] Obviously, the significance of the graphic facet of the work varied with each artist, for whom it may have had a functional, ancillary or guiding role. However, as is often the case, belonging to the same age group only coheres when "plastic artists," who generally have singular ambitions, are *de facto* inspired by common influences—they are united and animated by their desire for a formal, chromatic modernity. In addition to reconstructing the preparatory stages of a work and, therefore, contextualizing shared cultural practices, an examination of these drawings involves an analysis of the creative imagination because, underlying the drawings, like subtexts, one finds the preliminaries of an artistic passion expressed through line and color.

Aside from any purely illustrative historical use, drawings clearly provide the most in-depth information on acculturated (or non-acculturated) heritages, and the transformations undertaken (or not) by artists. Consequently, whenever possible, their study should imply going beyond the information provided by a cursory examination and carrying out an in-depth interpretation of the drawing: as an intimate object, synonymous with the application and implementation of something, as evocative of hidden things, as a prototypical signal, the first action, the original/unique ductus, an archaic point, as both an image and an accelerator of thought, as an inner discourse transferred onto paper and an almost romantic, novelistic narration of the evolving work.

The creative process, which can never be reduced simply to an idea, can only be assessed by a critical examination and analysis that cultivate a taste for the aesthetic experience of the work. This is why retracing its "creative path" requires the adoption of a sensitive, sensible intellectual approach when said creation is a mystery whose complexities need to be explored in order to unravel its secrets. This ensures that, on examining its drawings, one is curious about the boundaries in place in the preliminary stages of the work; one can trace the unpredictability of the intermediary stages of its development: the liaisons, appearances, disappearances, emergences, transfers, transformations and so on; one can analyze the finished phase, which is perhaps not the final one, but rather the point at which the work is conveyed to "others" as being definitive. In short, by observing "the continuity of creative discontinuity" [*sic*], and through the power of artistic and textual genesis, the initial graphic traces of "the work in progress" are revealed.[2] It is accepted that with each genesis the artist embarks on a dialectic game between the prepared, smooth and delineated field and the primitive ground afforded by the medium or suggested by the "material imagination"; Gaston Bachelard addressed this very question in his writings.[3] Each genesis—removed from models and categories—takes place via minuscule events. Joan Miró wrote:

> I begin my paintings because something jolts me away from reality. This shock can be caused by a little thread that comes loose from the canvas, a drop of water that falls, the fingerprint my thumb leaves on the shiny surface of this table. In any case, I need a point of departure, whether it's a speck of dust or a burst of light. This form gives birth to a series of things, one thing leading to another. A piece of thread, therefore, can unleash a world.[4]

The Art Deco generation under analysis here[5]—if one sets aside the jewelry designers[6] and focuses solely on the graphic art collection in the Musée des Arts Décoratifs[7]—

Édouard Bénédictus, *Variations PL 3*, c. 1928–30 [fig. 2 detail]

1 See Agnès Callu's research seminars (CNRS-IHTP/École des Chartes), "Epistémologie du dessin: concepts, lectures et interprétations, XIX–XXIe siècles" and "Dessin et temps présent: pour une génétique de l'en cours et de l'inachevé."
2 Callu, *Gaëtan Picon (1915–1976): esthétique et culture*.
3 Bachelard, *La Dialectique de la durée*.
4 Joan Miró cited in Gayford and Wright, *The Grove Book of Art Writing*, 454.
5 See Gruber and Arizzoli-Clémentel, *L'Art décoratif en Europe: du Néoclassicisme à l'Art déco*; Froissart-Pezone, *L'Art en tout: les arts décoratifs en France et l'utopie d'un Art nouveau*; and *Art Déco, 1910–1939*.
6 See Hélène Andrieux's essay, "The Designs of the Pioneers of 'Modern' Jewelry: 1925–1937," in this catalogue, 144–53.
7 The Départment des Arts Graphiques in the Musée des Arts Décoratifs, established at the turn of the 1880s, has a collection of over 150,000 drawings. Comprising *unica*, albums and notebooks, it forms an ensemble that is diachronic (from the 15th to 21st centuries), aesthetically homogeneous (French and European Schools) and formally plural (in its supports—vellum or laid paper—and techniques—black chalk, sanguine, watercolor, pen and pastel). See Callu and Marical, "Des collectionneurs, des dessins et des marques," 1–17.

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fig. 1
Sonia Delaunay, *Simultaneous Fabric* design (plate engraved by Ferret at Saint-Denis), 1927. Pencil and gouache on paper, 33.3 x 26.8 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

fig. 2
Édouard Bénédictus, *Variations PL 3*, c. 1928–30. Pencil and gouache on paper, 47 x 40 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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comprises three homogenous social groups. Taking a look at their careers and drawing practices is certainly neither a pointless nor a redundant exercise.

Aside from the many catalogues raisonnés and especially in contrast to the endless stream of repetitive micro-biographies that have been published, it is important to underline the generational effect of a group that worked and produced creative works at one particular moment in time. Three areas of specialization—selected here for their degree of representativeness and without any ideological or restrictive premises—comprising interior decorators, those involved in designing furniture ensembles, and those who focused on window, tapestry and screen ornamentation, were all open to shared aspirations. Initially in the movement, they executed their drawings with a vision often guided by the same aesthetic drives.

Drawing up a list is not a futile undertaking when it represents an age category subject to an iconic environment, values and ideas, which are necessarily mutualized. Pierre Chareau, Robert Mallet-Stevens, Sonia Delaunay [fig. 1], Marcel Bovis, Armand-Albert Rateau, Francis Jourdain, Louis Sognot, André Marty, Jacques Gruber, Jean Burkhalter and Édouard Bénédictus [fig. 2]—beyond their decisive inclusion in the graphic art collection in the Musée des Arts Décoratifs—all embody the artists classified as "Art Deco."[8] Born between 1870–1904 and at the height of their aesthetic production between the two World Wars—and for some, of course, in the post-war period—they drew their inspiration from the common repertoire of a Modern Movement whose characteristics need to be identified directly.[9]

These artists assimilated André Vera's principles: "deliberate simplicity, restricted materials and clear symmetry."[10] Behind this trilogy that advocated refinement, responsibility and singularity, were the infinite possibilities of a grammar of graphic art, with codes radicalized by a modern style that went beyond Art Nouveau.[11] Henceforth, order was the guiding principle that was expressed in color and structured by a geometry that instinctively evoked the sought-after classical "Himalayan" rigor. All at once, or via transfers and borrowed influences, "antique" facade statuary was reformulated; the use of contemporary materials, particularly plastic, became widespread; the austerity of forms with motifs that hesitated to or decided not to choose between the figurative and the abstract as they evoked the imaginary connotations of a standardized industrialization was advocated; combinations of parallelpipedic volumes were promoted: hereafter, circles and octagons were widely used, and in even greater numbers (*en masse*), sections and sharp edges contrasting with a sudden biomorphic rounded section; incremental systems were adopted: cornices and lintels were covered with geometric high reliefs; furniture was favored, which, although classical, dared to blend the Louis XVI and Directoire styles while incorporating African traditions: hence, "cozy corners," commodes and *bureaux de dames* and *coiffeuses* (ladies' desks and tables) became increasingly popular, some with *ventru* or bombe surfaces and cabriole legs, and others that were oval or rectangular, almost as though "broken" [cat. 80, 162, 326]; experiments were made with surfaces created with complex combinations: certain parts were gilded, others were lacquered or featured marquetry, and innovative applications of various materials interacted dynamically with inlaid strips or fillets made from ivory, mother-of-pearl, silver, copper, aluminum or brass; various woods were colored and Léon Bakst, a devotee of the Ballets Russes, stained his maples red, green, blue or grey.[12] Art Deco—which was adapted to the machine age, infused with modernity, and distinguishable by its geometric linearity, and which, like an oxymoron, was refined but simple and purified but rich with the arrangement of its forms and diverse materials—is fundamentally evident in the preliminary phase of a work: the drawing.

8 See, in particular, *Pierre Chareau: dessins*; Vellay, *La Maison de verre: le chef-d'œuvre de Pierre Chareau*; *Robert Mallet-Stevens, l'œuvre complète*; *Color Moves: Art and Fashion by Sonia Delaunay*; *Marcel Bovis: les années 30*; Guéné, *Décoration et haute couture: Armand-Albert Rateau pour Jeanne Lanvin, un autre Art déco*; *Francis Jourdain: mobilier*; Egawa, "Le corpus Gruber de la collection des Arts décoratifs." For a diachronic overview, see Blanchard, "L'Enjeu d'un style: le néo Art-déco," and Lacroix di Méo, "Mise en récits et réévaluation de l'Art déco des années soixante à nos jours."

9 Favardin, *Les Décorateurs des années 50*.

10 *Paul et André Vera: tradition et modernité*.

11 In perspective, see Leniaud, *L'Art nouveau*.

12 Auclair and Vidal (eds.), *Les Ballets russes*.

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As the collection of graphic works at the Musée des Arts Décoratifs shows, designs often took the form of "commissioned" sketches, accomplished and meticulous diagrams that were produced in color to appeal to and ultimately attract the customer. These were complemented—never in the form of a collection, but always, or at least often, as part of the general collection of works in a workshop—by thousands of sheets of colored drawings. These reveal the "initial ideas" behind the work, before the design was transformed into its diverse forms as furniture or housing. Considering drawing as the "genetic foundation" of the work—related to the homogeneity of a corpus of graphic works—means interpreting a line, following a trace and understanding a choice of colors in order to define the foundations of a common style by comparing its sources.[13] This is a valid exercise when there is a convergence between "distinctive styles": for instance, the ink drawings on paper by Robert Mallet-Stevens produced for Jacques Doucet,[14] dated 1923–25, which were exploratory works dreamt up to promote "new versions of the modern city" [cat. 42]; the dark, warm-colored gouaches by Marcel Bovis—sometimes highlighted with charcoal—which, unusually in 1922, represented the use of chromes in bedrooms and living rooms; the series of gouaches by Francis Jourdain—produced during the symbolic year 1925,[15] on the threshold of the 1930s—which, in the complex interplay of colored inks and silver highlights, hint at the privacy of a railway carriage compartment; and the works in shiny wax brown and black crayons by Jean-Maurice Rothschild,[16] which evoked Miami-style dance halls or "night clubs" at the turn of 1927 [fig. 3].[17] Mention should also be made of the watercolors and wash drawings by Louis Bourquin, who rendered the *cosa mentale* of several facades of villas and shops at the turn of 1930, and the chalk and charcoal sketches by Jacques Gruber, in which the blast furnaces of the Pont-à-Mousson factories are represented with the monumentality of an "industrial cathedral" [fig. 4].[18]

The graphic work of Jean Burkhalter, who is often defined as a "protodesigner," is a fine exemplar. His career attracted interest when, far from playing a "minor role," he emerged as a unique creator: he was close to those who set the trends but, by reason of temperament, had a much more personal style.[19] He worked at the Maison Hénin as a designer and for Jules Coudyser, where he learnt weaving and tapestry techniques, and then participated for the first time in the Salon des Artistes Décorateurs in 1919. As of 1921 he began collaborating with companies that specialized in the creation and production of printed cotton. Recognized for the imaginative and visionary quality of his work, he was appointed to the Chair of Design at the École Supérieure d'Art in Grenoble in 1922. In addition to his activity as a professor, Burkhalter worked as an urban architect and collaborated with the Martel brothers on the realization of commemorative monuments.[20] Collaborative work on carpets drew him closer to Chareau and Mallet-Stevens. In 1924, he was also entrusted (together with Djo Bourgeois) with the creation of two posters for Marcel L'Herbier's film *The Inhuman Woman* (*L'Inhumaine*).[21] In 1925, he participated in the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, where he showcased a dining room in cherry and black wood with innovative geometric forms: it was produced by the modern art and decoration workshop Primavera and could be seen at Chareau's exhibition stand. Naturally, Burkhalter defended the modern decorative art movement and, in 1929, was involved with the group of young "dissident" creators who left the Société des Artistes Décorateurs, soon becoming a member of the Union des Artistes Modernes founded in 1929.[22] In this context, the following year he presented an ingenious set of metallic furniture made with enameled tubing, rope and wicker, whose extreme modernity earned him the reputation of "designer before his time."

The collection of graphic works by Burkhalter at the Musée des Arts Décoratifs [fig. 5], which was very generously given to the museum by his family, is a veritable treasure, and a fine model of an artist's *modus operandi*. It consists of thousands of drawings in various forms: endless versions on sheets and in sketchbooks, arranged in grids, gouache sketches and protean plates of thousands of "designed" objects provide an insight into the genesis of his work. From the first line—linked to a musical note—to the commissioned design, the work reflects an obsession with the Art Deco creative process as it evolves over time and is constructed brick by brick.

Far from being an intuitive "plastic artist," even if the confidence with which he executed his sketches would

13 Grésillon, *La Mise en œuvre: itinéraires génétiques*.
14 Graham, *Les Écrivains de Jacques Doucet*, and Chapon, *C'était Jacques Doucet*.
15 Bréon, *L'Exposition des arts décoratifs 1925: naissance d'un style*.
16 Juppin, "Intérieurs de Jean-Maurice de Rothschild."
17 Bayer, *Souvenirs des années Art déco*.
18 Bardot, *Les Actes fondateurs: Pont-à-Mousson au Moyen Âge, origines et développement d'une ville neuve*.
19 Callu et al., *Jean Burkhalter (1895–1982): "construire, c'est donner une forme utile à la matière."*
20 Vital, *Joël et Jean Martel, sculpteurs, 1896–1966*.
21 Véray (ed.), *Marcel L'Herbier: l'art du cinema*.
22 *Les Années UAM: 1929–1958*. See also Delaporte, *René Herbst, pionnier du mouvement moderne*.

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fig. 3
Jean-Maurice Rothschild, *Entrance Hall Project*, 1927. Pencil, crayon, oil pastel and gouache on paper, 46.3 x 29.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

fig. 4
Jacques Gruber, *Full-scale Cartoon for a Window Design*, preparatory drawing for a glass roof belonging to a series of windows with industrial themes in the Compagnie Asturienne des Mines et des Fonderies at Pont-à-Mousson: the Galerie des Machines, c. 1927–28. Charcoal on paper, 315 x 193 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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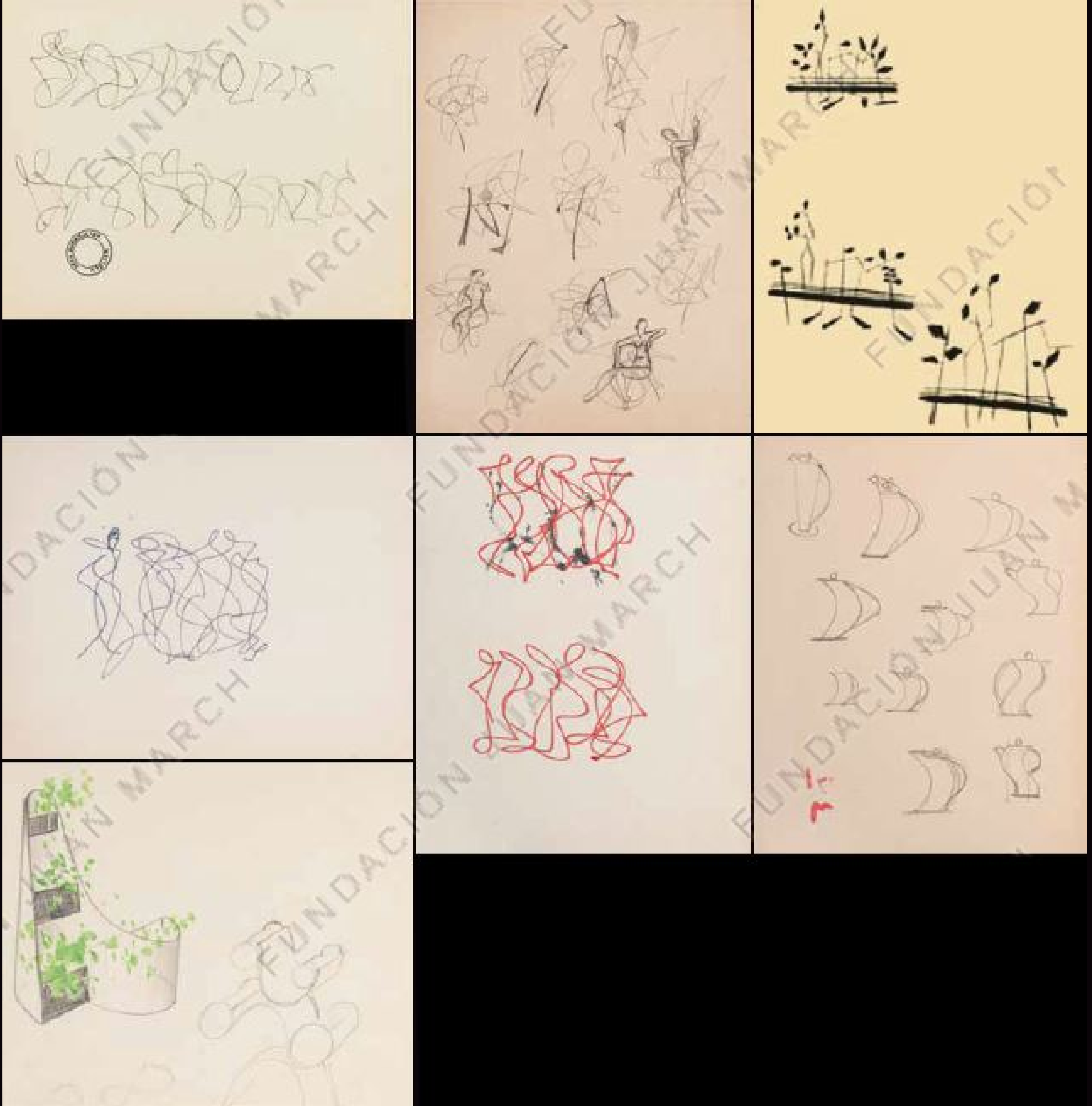
fig. 5
Jean Burkhalter, examples of the Burkhalter corpus made up of 3000 drawings, 1920–30. Various techniques and dimensions. Département des Arts graphiques, Musée des Arts décoratifs, Paris

1. Graphic musical studies of movement
2. Studies of movement (dance)
3. Graphic musical scale
4–5. Preliminary sketches for *The War* [*La Guerre*]
6. Eleven variations of coffee pots
7. Study of a window box



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suggest this is the case, Burkhalter—as his discourse attests—explains the foundations of his work. His writings and drawings reveal the complexities of his creative processes. Engaged in a tireless quest for forms, inspired by original models that were continuously reinvented, he set out—avoiding obscure discourse—the essentials, this time in writing.

Profoundly multidisciplinary, his work deploys serial figures of music, dance and movement using a ternary tempo. Upon hearing a note, like a "draft," his strokes create a drawing comprising sinusoidal lines with melodic breaks. This aesthetic method was expressed in words:

> A line is like a melody, a continuous, undulating or broken line, a break in the rhythm or tempo [...]. To create a linear melody, the line needs to be expressive and as harmonious as possible [...]. [23]

Fascinated by the language of the body "in movement and in action," Burkhalter strove to create flexible, almost musical silhouettes. The anonymous figures then become more densely grouped, taking on the definitive appearance of undulating sensual dancers, whose genders are almost indistinguishable, in whom the flexibility of the curves and the extended limbs constitute an invitation to dance. From this passion for movement, Burkhalter's fertile imagination takes flight and the recurrent cherished motifs appear behind long birds or compact floral bouquets that are buffeted and bent by the wind. And then, in the precision of a line that becomes his trademark and in the quest for color is revealed the "Burkhalter effect": the combination of an aesthetic language and a geometric interplay of colors. Later in the process, the animal and plant lines of "beauty" shift towards "functionality" and, suddenly, in his work there emerges the "designed" protean, elegant everyday nature of a chair, a plant stand or a coffee pot whose foundations readily reveal the underlying sources of inspiration.[24]

Avoiding theoretical rhetoric, Burkhalter set out his ideas in dispersed notebooks. Appealing to Pierre Francastel[25] and others, he reflected on the contemporaneity of art, which, in his opinion, could only exist if it refrained from superficial provocation. An example of this is a handwritten text in which a succession of ideas, thrown onto paper, summarize, little by little, the elements of a personal discourse that reflects, in a balanced manner, on the link between abstraction and innovation:

> [Abstract art] speaks a language that is little understood by the general public; it is a so-called new age that ignores everything the past has taught us. Painting is a means of expression that is so varied that a lifetime would not be long enough to exhaust all its possibilities. Surprise at all costs is often due to chance (the opposite of art). The pictorial means are limited; the painter should not dream the impossible. The "other cornerstone" scandal of the "innovators"; do they realize that the art is shocking because of the theme, the challenge to common sense, the systematic disfigurement and the systematic arrhythmia of the shameless flamboyance that has replaced the old? Why should we be surprised that an appreciation of quality is disorientated by and even hostile to this ridiculous conception of art? Is a work of art's capacity to move us no longer a primary consideration? The idea is to confuse by destroying. Is the intention to make arbitrariness the culmination of art? Does art have to culminate in arbitrariness for it to be "contemporary," a popular form of expression? Materials are not everything. We glorify "materials" as if in some way they are the be all and end all of art. If materials are not rendered expressive through their forms, they will not have a power of expression, on both the sensual and intellectual level [...].[26]

Based on the collection of drawings in the Musée des Arts Décoratifs, this brief essay—complemented by "*exemplary examples*" [*sic*]—sheds light on the world of forms and styles, the socio-genesis and iconography of an "Art Deco" lexicon that requires a historical interpretation of the first graphic expressions made by the artists who adopted this style.[27]

23 Burkhalter, handwritten notes [n.p., n.d], see 2008.25.2.
24 Brunhammer, *Le Beau dans l'utile: un musée pour les arts décoratifs*.
25 Duvignaud, *La sociologie de l'art et sa vocation interdisciplinaire: Francastel et après*.
26 Burkhalter, handwritten notes [n.p., n.d], see 2008.25.2.
27 Brunhammer, *Les Arts décoratifs des années 20*.

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Carole Aurouet

FRENCH CINEMA OF THE 1920s AND ART DECO

Fernand Léger in the laboratory set he designed for Marcel L'Herbier's *The Inhuman Woman* (1924) [fig. 7 detail]

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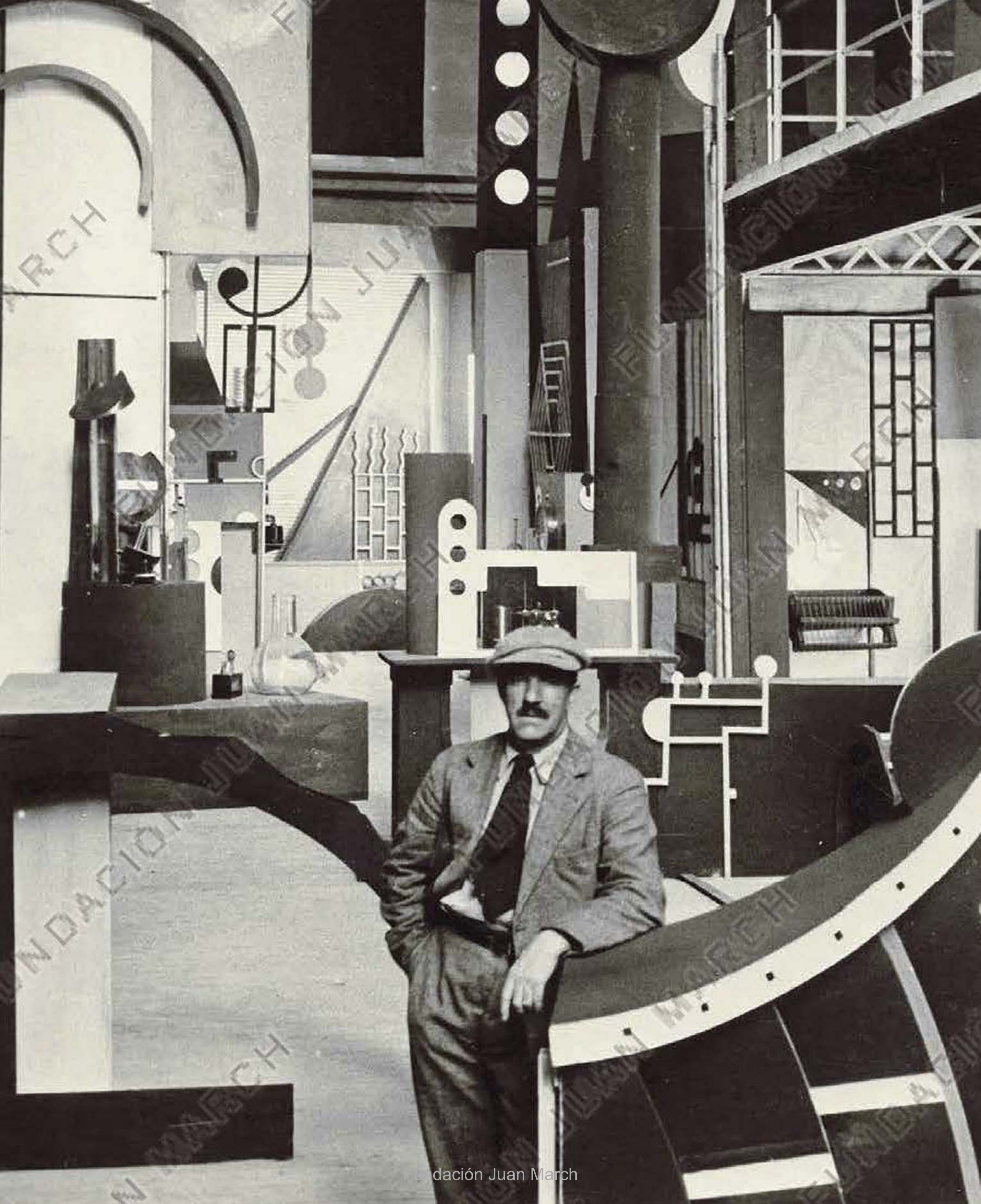

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FRENCH CINEMA OF THE 1920S AND ART DECO

Carole Aurouet

LECTURER
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fig. 1
Édith Maranet's apartment in Jacques Feyder's *Mother of Mine* (1926), studio set design by Lazare Meerson and furniture design by Louis Süe and André Mare. La Cinémathèque française, Paris

In the 1920s, cinema was a relatively new means of visual expression which sometimes sought to prove that it could synthesize all the arts, in the wake of Ricciotto Canudo's thesis.[1] This explains why certain films showcased Art Deco. The movement fulfilled the aspirations of people who yearned for novelty and luxury items, and it matched these expectations by focusing on interior design. All the various artistic experiments of Art Deco featured on screen: from furniture to accessories, jewelry, clothing, fabrics, etc. These generic ensembles were combined with fashion and enriched by movement, producing a certain glamour and behavior (women drank, smoked and drove cars), which until then had not been seen in exhibitions or magazines. Various artists joined this exciting new adventure and fostered the development of cinema. Hence, these decors renewed cinematographic art and sometimes became part of a film's narrative. Jacques Feyder's *Mother of Mine* (*Gribiche*, 1926) is a particularly good example of such a film; the apartment of the wealthy philanthropist Edith Maranet (Françoise Rosay) was furnished by André Mare and Louis Süe—prominent figures in the Art Deco movement—and conceived by the legendary designer Lazare Meerson, an avid user of Art Deco in the cinema [fig. 1]. This setting enabled the director to highlight the social difference between the wealthy woman and the humble Gribiche (played by Jean Forest), whom she adopts.

The integration of Art Deco into the cinema also included the use of motifs that were characteristic of the movement's spirit: the cult of novelty, luxury, consumption, dynamism and so on. Voluptuous Art Nouveau women were replaced by slender androgynous actresses with short hair. Considered as one of the creators of this modern look, the couturier Paul Poiret also designed clothing for films such as Armand du Plessy's *Anne Corlac* (*La Garçonne*, 1923), Jean Epstein's *Double Love* (*Le Double Amour*, 1925) [fig. 2] and Marcel L'Herbier's *The Inhuman Woman*

1 Canudo conceptualized the idea of cinema as a complete art in itself that encompasses all the other arts in "Le Manifeste des sept arts."

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fig. 2
Nathalie Lissenko wearing a costume designed by Paul Poiret in Jean Epstein's *Double Love* (1925). La Cinémathèque française, Paris

fig. 3
Still from René Le Somptier's *The Small Parisian One* (1926), with costume and fabric design by Sonia Delaunay. Antoine Blanchette Collection, Paris

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(*L'Inhumaine*, 1924). The new means of transport also featured as motifs. This means of conveying action is very much evident in René Le Somptier's *The Small Parisian One* (*Le P'tit Parigot*, 1926, in six episodes) [fig. 3]. By producing a film starring a hero who is always on the move, the director draws attention to the increasing popularity of outdoor activities and commends travel and physical exertion. Le P'tit Parigot (Georges Biscot) is the captain and the only Parisian player on the national rugby team, hence his nickname. In the first episode, he races against the clock in order to get to a match on time. Along the way he confronts the various obstacles placed by his father, and travels by train, car and airplane to overcome them. Le Somptier filmed prominent sports figures: the rugby player Yves du Manoir, the tennis player Suzanne Lenglen and the aviator Georges Pelletier d'Oisy, among others. Sonia Delaunay designed the costumes, furniture and fabrics for the film. The denouement reveals that the series of adventures is basically a fantasy. This film—which takes both a tolerant and critical look at the frivolous eccentricities and aesthetics of Art Deco—thus became a metaphor for the entertainment, dreams and illusions of the 1920s generation.

But L'Herbier's *The Inhuman Woman*, a sort of cinematographic manifesto of Art Deco, remains the iconic feature film of the period. Conceived as an "introduction" to the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in 1925, it contains creations by many artists who collaborated in the Art Deco movement.[2] The actress Georgette Leblanc commissioned this film to highlight French artistic creativity and its innovative dynamism. Hence, the narrative serves as the pretext for situations that take place in a variety of settings, providing showcases for Art Deco. Four artists worked on the set designs. Robert Mallet-Stevens designed the house of Claire Lescot (Georgette Leblanc) [fig. 4] and that of Einar Norsen (Jaque Catelain). Alberto Cavalcanti conceived the living room [fig. 5] and Claude Autant-Lara the winter garden [fig. 6]. Fernand Léger designed the laboratory [fig. 7], which was a particularly important creation; the avant-garde considered cinema to be an essentially modern art: machine art. Paul Poiret designed the costumes, Pierre Chareau and Michel Dufet the furniture, and René Lalique, Jean Puiforçat and Jean Luce created the glassware and carpets. Like a conductor, the film director L'Herbier created a complete work of art and turned cinema into a medium for the diffusion and popularization of Art Deco.

In 1924, Henri Clouzot presented an exhibition on art in French cinema at the Musée Galliera. The show contained photographs of films, books on the cinema, posters, costumes and costume sketches, scripts, titles and subtitles, film sets and set models, and extracts of films. The main focus of the exhibition was art in the cinema, of course, and not the cinema per se. However, the museum exhibition did in some way institutionalize the cinema. It should be noted that Frantz Jourdain held the annual film exhibition at the Salon d'Automne, an annual event organized by the Club des Amis du Septième Art (Friends of the Seventh Art, chaired by Canudo), whose primary objective was to consolidate the artistic nature of cinema, which until then had been regarded as an extraneous diversion despised by the elite.[3]

In addition to these developments, the 1925 Paris Exhibition constituted an important step towards recognizing cinema as an art form. The exhibition's goals were clearly articulated:

> This year marks the beginning of a new era, and a return to conceptions that we alone are responsible for and that are directly related to the characteristics of our race. [...] Today, we, the French, have fallen on our feet and have fulfilled our ambitions [...] and if one were to ask me: "what is the main challenge of the Exposition Internationale des Arts Décoratifs et Industriels Modernes?" I would not

2 L'Herbier, *La Tête qui tourne*, 102.
3 The classification of cinema as the 7th art, proposed by Canudo, was adopted from 1921 onwards.

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figs. 4-5
Stills from Marcel L'Herbier's *The Inhuman Woman* (1924). Exterior of Claire Lescot's house designed by architect Robert Mallet-Stevens and Claire Lescot's living room designed by Alberto Cavalcanti. La Cinémathèque française, Paris

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figs. 6-7
Stills from Marcel L'Herbier's *The Inhuman Woman* (1924). Claire Lescot's winter garden designed by Claude Autant-Lara and Fernand Léger in the laboratory set he designed for the film. La Cinémathèque française, Paris

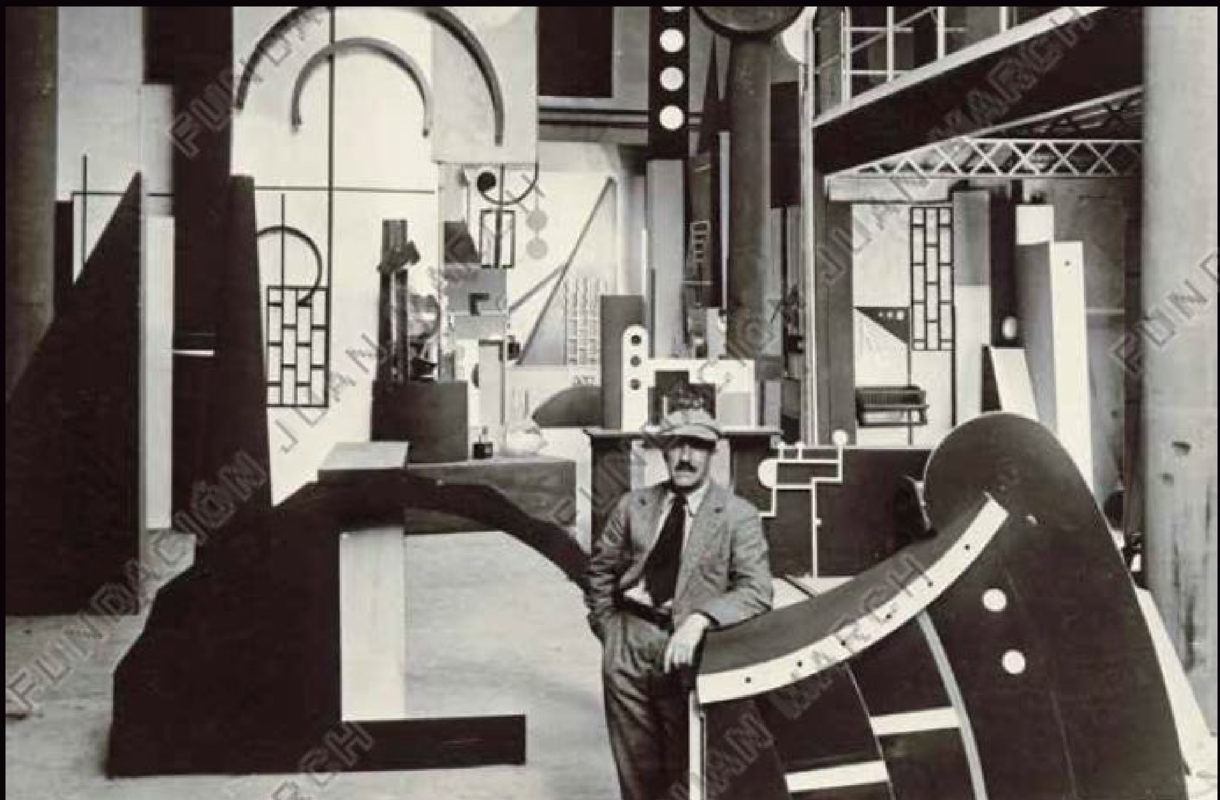

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fig. 8
The dancer's apartment designed by Lazare Meerson in Jacques Feyder's *The New Gentlemen* (1929). La Cinémathèque française, Paris

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> hesitate to reply: "A great battle!" Ten years after the first battle of the Marne, we are preparing to wage another, which will be as crucial to the economy as the other was to the military campaign.[4]

This is how cinema—"a purely French invention"—was considered.[5] The same objects were exhibited as those in the Musée Galliera, with the addition of cinematographic equipment along with stands consecrated to directors such as Marcel L'Herbier, Germaine Dulac and Max Linder. Most importantly, on the first floor of the Grand Palais, the studios were recreated using dioramas "with sets, gantries, lamps, projectors, motion picture cameras, furniture, accessories, and figures! The figures are made from wax, and are immobile and rigid."[6] Lastly, as "the cinema is, by definition, mobile, animated and lively," there were also film screenings.[7] Apart from informative films (such as *Le développement du poussin dans l'œuf* [the development of the chick in the egg]), films were screened by "René Clair, Epstein, G. Dulac, Catelain, Roussel, Gance, and other directors who are not frightened by the idea of 'novelty'."[8] Hence, Art Deco played a role in establishing cinema as an art form in its own right.

The links between cinema and Art Deco went beyond this reciprocal relationship. Even cinematographic techniques were influenced by Art Deco. The use of close-up shots of objects or limbs—which were enlarged—reflected the metonymy that was so specific to Art Deco, which placed great emphasis on details. Another example was rhythm, usually achieved through montage, but which was also created via the internal composition of the shots. But it was on the architectural level that Art Deco had the greatest influence on cinema. For Mallet-Stevens, architecture "breaks out of its frame"; it even "acts"![9] With this aspect in mind, L'Herbier conducted research into the applications of color in *The Inhuman Woman*; conceived to match the film's action sequences, they were also designed to harmonize with the sets and the acting (the only color copy was destroyed by fire in 1950). Conversely, Art Deco was influenced by its use in cinema. Indeed, this played a role in reinventing architecture and, in particular, had an influence on the size and shape of villas. From 1925 onwards, Guillaume Janneau commented on the work of the architect Mallet-Stevens and pointed out that: "his studies of film sets were very revealing. It is conceivable that they even enriched his mastery of the effects of masses in light."[10] Although this influence is indeed incontestable, Mallet-Stevens was in fact quite wary of this connection and realized it could be a negative one, because while these "pleasant constructions" were "charming on screen," their "exaggeratedly contrasting masses" were "somewhat tiresome and fly in the face of common sense."[11] Cinema became a laboratory where living spaces could be tested. Moreover, Meerson is sometimes presented as the creator of "prototypes that could be put to the test in cinema."[12] Meerson's admiration for Mallet-Stevens is well known, and he paid homage to the architect and designer in Feyder's *The New Gentlemen* (*Les Nouveaux Messieurs*, 1929), in his design of the dancer's (Gaby Morlay) apartment [fig. 8] and the letterhead of her stationary, which read "Rue Mallet-Stevens."

4 Rambosson, "Les Grandes directives de l'Exposition," 38.
5 Becquerel, "La Science," 100.
6 Mallet-Stevens, "Le Cinéma français," 128–30.
7 Ibid.
8 Ibid.
9 L'Herbier, *Intelligence du cinématographe*, 288.
10 Janneau, *Formes nouvelles et programmes nouveaux: l'art décoratif moderne*, 23.
11 Mallet-Stevens, "Le Cinéma et les arts. L'Architecture," 290.
12 *Dictionnaire du cinéma des années vingt*, 271.

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Ghislaine Wood

FLOATING MUSEUMS: OCEAN LINERS AND ART DECO

Richard Bouwens van der Boijen, grand staircase in the first-class quarters of the *SS Paris*, 1921 [see fig. 3]

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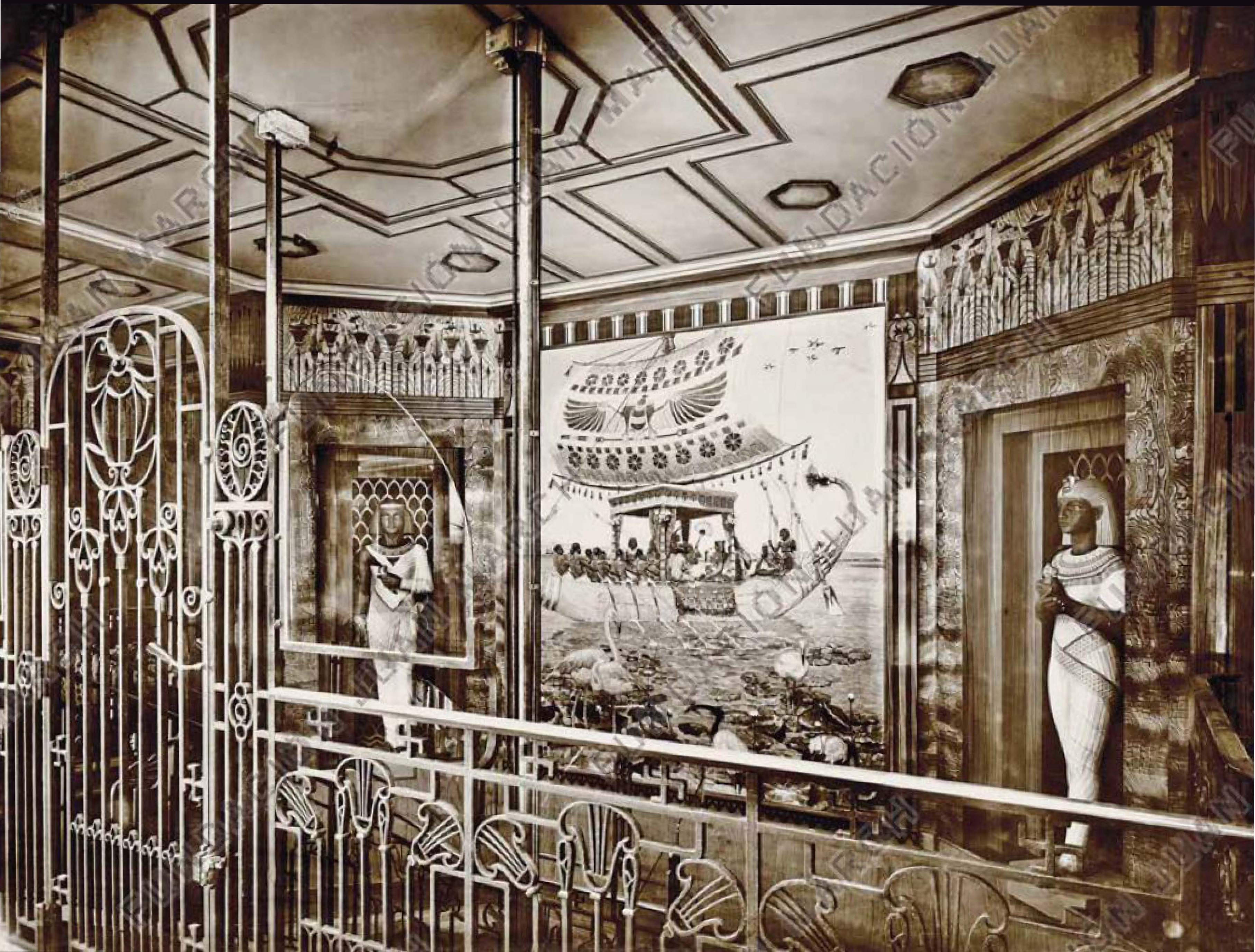

Fundación Juan March

FLOATING MUSEUMS: OCEAN LINERS AND ART DECO

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The golden age of maritime travel has long since passed but ocean liners remain one of the most powerful and admired symbols of 20th century modernity. No form of transport was so romantic, so remarkable or so contested. As nations competed for the coveted Blue Riband, the award to the fastest transatlantic crossing, passenger ship design became a matter of national prestige and an arena in which the larger dynamics of global competition and Empire were played out. Lying at the intersection of progressive design and populist notions of opulence, ocean liners are central to the narratives of modernity. During the 1920s and 1930s intense competition between the European nations—Britain, France, Germany and Italy—for wealthy transatlantic passengers pushed the design of liners to ever more extreme heights and helped establish French Art Deco as the pre-eminent modern style for these vessels—indeed it became known as *Le style paquebot*. The great French ships *Île-de-France*, *Atlantique* and *Normandie* represent the pinnacle of French Deco high style, but a number of earlier ships explored an eclectic range of visual sources that fed into the crystallization of Art Deco.

The Compagnie des Messageries Maritimes (MM) dominated the Eastern Mediterranean and Indo-China lines during the 1920s, servicing the French colonies of North Africa and the Far East (historically the rich British India trade had been the domain of the Peninsular and Oriental Steam Navigation Company [P&O]). The company president Georges Philippar built on earlier traditions of ship decoration by evoking a romantic vision of the destination country in the vessels' furnishings and decor. Running between Marseilles and Alexandria, two liners, the *Champollion* (maiden voyage 1925) and the *Mariette Pacha* (1926) reflected the passion for all things Egyptian spawned by Howard Carter's discovery of Tutankhamun's tomb in the Valley of the Kings in 1922. The tomb, with its extraordinary cache of objects, created a desire for Egypto-Deco or the Nile style as it became known that swept all spheres of design from fashion and entertainment to interior design and architecture. Egyptian imagery could be seen on everything from biscuit tins and textiles to jewelry and bookbindings, but the two MM ships are perhaps the most extraordinary manifestations of the style. In the interiors, the richly decorated public spaces were complemented with cabins in a sparer, more contemporary style. The halls, dining rooms and salons fused neo-Egyptian motifs with modern elements, creating extraordinary fantasy spaces. The coherence of the Egyptian schemes ran through every aspect of the design from the decorative metalwork of the lift cages [fig. 1] to the richly patterned carpets with their interspersed lotus and papyrus pattern. The hall of the *Champollion*, with its illuminated glass roof, was decorated with lotus-form columns (copies of those found in the Temple of the Aton at Tell el-Amarna), Egyptian style statues and a painting of an ancient Egyptian barque by the Orientalist painter Jean Lefeuvre, who worked extensively for the MM company.

The scheme of the music room on the *Mariette Pacha* included furnishings that drew on both Empire Egyptian revival style and also on the forms of the recently discovered furniture from Tutankhamun's tomb. The focal point of the room was a Lefeuvre painting representing an ancient Egyptian princess, hieratically posed, entertained by her musicians, its exotic, Orientalist lineage clearly apparent [fig. 2]. In the image, the design of the Princess's chair was clearly based on the throne found in Tutankhamun's antechamber, and elements of the ornamentation were undoubtedly informed by the archaeological discovery. Indeed, images of the objects found in the tomb were quickly disseminated through the world's press and a huge market for Egyptian-style objects developed.

The *Champollion* and the *Mariette Pacha* were followed by other ships of the line whose decoration was determined by the cultures of their destination

fig. 1
Lift cage in the first-class quarters of the *SS Champollion*. Anonymous photograph. Collection French Lines. DR"

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countries. The *Felix Roussel* (1929) which served the Far Eastern route was decorated in the Khmer style, an eclectic mix of Indo-Chinese styles from the 6th to 12th centuries, with reconstructions of Khmer woodwork copied from museum collections; while the *Aramis* (1932) looked to ancient Crete for its decorative inspiration. Philippar sent artists to Crete to sketch motifs and report on colors for its schemes. Importantly, the interiors of these ships moved away from the Beaux-Arts style that had dominated the great pre-war ships such as the *France* (1912) that sailed for the Compagnie Générale Transatlantique (CGT), where sumptuous gilded woodwork recalled the great French traditions of the past and bore much in common with the design of grand hotels rather than meeting the needs of ocean travel. These ships are emblematic of a desire within the wider sphere of French architecture and design to present a grander vision of France and her colonies by fusing Western and "exotic" forms. This ideology was perhaps most effectively realized in the architecture and displays of the Paris Exposition Coloniale Internationale of 1931, particularly in the bas-reliefs by Alfred Janniot that wrapped Albert Laprade's Palais de la Porte Dorée.[1]

The first French line ship to establish the pre-eminence of Art Deco was the *Paris* (1921). With this liner, the CGT chairman, John Dal Piaz aimed to compete for rich transatlantic passengers by embracing the modern and moving away from historical revival styles. The *Paris* marks a key moment in the wider concerted effort to re-establish France as the preeminent center for luxury goods consumption. In 1925, the much-delayed Exposition Internationale des Arts Décoratifs et Industriels Modernes aspired to consolidate French dominance of luxury goods markets and the *Paris*, which carried many American visitors to France, provided a foretaste of the modern French style they would witness full blown at the Exhibition. Léon Rosenthal writing in *Art et Décoration* in 1921 described the *Paris* as "the first liner to have its décor designed by artists working freely, without any pastiche of the past."[2] Many leading figures of the early French Art Deco style worked on the interiors and furnishings including Louis Süe, Andre Mare, Paul Follot and René Prou. An outstanding feature of the ship was the two-storey foyer by Richard Bouwens van der Boijen [fig. 3]. Its balconies, by Edgar Brandt, established a fashion for decorative metalwork that would be seen in all later ships. It was also the first liner to be equipped with a cinema, fusing luxury and entertainment with the Art Deco style. Rosenthal saw the *Paris* as representing the essential characteristics of French design but beyond this identified how these ships came to symbolize much more by embodying French culture:

> [The passengers] will be surrounded by discreet luxury, intelligent riches and revel in our best qualities; they will also see the true moral physiognomy of France.[3]

This idea of the attributes of design relating to a nation's ethics was further reinforced in the narratives of later great ships and characterized much of the discourse on a modern national style in France.

The *Paris* was an extremely popular ship that carried wealthy American passengers as well as European émigrés. However, after World War I the number of emigrants to the United States decreased as the country introduced a quota system, while leisure travel expanded. Most emigrants either embarked from the United Kingdom or Italy, so the CGT targeted first-class passengers and an American clientele. Attracting the wealthiest and most glamorous people became key to profitability and increasingly drove competition between the national lines.

The success of the *Paris* encouraged CGT to fully embrace a modern idiom for the next great liner, the *Île-de-France*, which entered the New York service in June 1927. Writing on the launch in *The Studio*, French writer

1 See "The Exotic" by Ghislaine Wood in *Art Deco 1910–1939*, 124–37.

2 Rosenthal, "Le Paquebot *Paris*," 80.

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fig. 2
Music room in the first-class quarters of the *SS Mariette Pacha*. Photo: Vizzavona. Collection French Lines. DR”

fig. 3
Richard Bouwens van der Boijen, grand staircase in the first-class quarters of the *SS Paris*, 1921. Photo: Byron Company. Collection French Lines. DR”

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fig. 4
Richard Bouwens van der Boijen (architecture) and Raymond Subes (metalwork), grand staircase in the first-class quarters of the *SS Île-de-France*, 1927. Photo: Byron Company. Collection French Lines. DR"

fig. 5
Louis Süe and André Mare, grand salon in the first-class quarters of the *SS Île-de-France*, 1927. Photo: Byron Company. Collection French Lines. DR"

fig. 6
Children's dining room in the first-class quarters of the *SS Île-de-France*. Photo: Byron Company. Collection French Lines. DR"

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Gabriel Mourey congratulated the President of CGT, Dal Piaz "upon having conceived the whole decoration and furnishing of the new liner *Île-de-France* in an entirely modern spirit." Mourey went on to comment that the design of the ship:

> was handed over to architects and decorators imbued with that bold and progressive spirit which was made manifest at the international exhibition of 1925. The tonnage of the ship is 43,500, her length 241 metres and her beam 28 metres, and these dimensions will give some idea of the importance of this field of experiment for the artists and the difficulties of their task, the chief of these being, of course, the production of harmony and cohesion from the work of so many diverse personalities. The result has surpassed the most optimistic forecasts. French decorative art has risen nobly to the occasion, aided by its simplicity of ornament, its taste in fine materials and its linear sobriety.[4]

The *Île-de-France* was the largest and most luxurious ship on the transatlantic route and its innovative architecture was most apparent in its first-class public spaces. The huge three-storey hall designed by Bouwens van der Boijen elaborated on the grandeur of the foyer in the *Paris*. But whereas the earlier ship had presented a fusion of Art Nouveau and Art Deco, the marble clad surfaces and elegant double staircase on the *Île-de-France* were pure statements of Art Deco [fig. 4]. From the hall, with it's superb decorative metalwork by Raymond Subes, guests entered the grand salon, an enormous, 432-square meter space. The scheme for the salon, executed by Süe et Mare, recalled great French decorative traditions of the past with it's Louis Philippe inspired furniture, floral Aubusson tapestries and sculptural figures personifying the rivers of France executed by Pierre Poisson, Albert Pommier, Gustave Jaulmes and George Desvallières [fig. 5]. The mixed salon included major works by Jacques-Emile Ruhlmann, Jean Dunand, Jean Dupas and the sculptor Alfred Janniot, adding to the roll call of conservative modern French artists, all of whom had been showcased at the 1925 Paris Exhibition. They were joined by Pierre Patout, Henri Pacon and Jules Leleu, who were responsible for the first-class dining room, smoking room and reading room, respectively. The focus on the promotion of a conservative modern style was not lost on Mourey, who wrote, "The *Île-de-France*, in a word, is a museum of modern French decorative art."[5]

Reinforcing the reputation of French design for luxury and quality was a central objective of the *Île-de-France*'s interiors, and the extraordinary attention to detail given to every aspect of the furnishings was paramount. In the design of the children's dining room furniture, for instance, a simple back rail was transformed into a rank of wooden toy figures adding a playful touch to the decoration [fig. 6]. Indeed, the conception of the children's spaces on the *Île-de-France* and later French ships saw an innovative approach to meeting the needs of young passengers on board. Jacqueline Duché designed these spaces for several ships including the *Normandie*, creating appropriate thematic schemes and furniture. The *Île-de-France* was innovative in many ways but perhaps most significant was the inclusion of the department store Au Bon Marché. After the *Île-de-France* the conflation of French Art Deco and luxury consumption on board was secure.

While CGT had great success with the *Île-de-France* on the transatlantic crossing, the Compagnie de Navigation Sud Atlantique (CNSA) hoped to emulate that achievement on the South America route. During the course of the 1920s, the company had lost ground to British, German and Italian ships and aimed to reestablish its dominance by launching the fastest and most luxurious liner on the route. The *Atlantique* was built in Penhoët-St Nazaire and embarked on her maiden voyage in September 1931 [cat. 291]. Pierre Patout, Gilbert Raguenet and Camille Maillard won the competition to design the interiors

3 Ibid.
4 Mourey, "*SS Île-de-France*: A Floating Museum of French Decorative Art," 242.
5 Ibid., 246.

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but her most innovative feature was in her layout with split ventilation shafts. Sailing in the tropical southern Atlantic necessitated particular requirements in relation to airing, and the split uptakes of the funnels rising through each side of the ship enabled a succession of rooms on the main axis that provided a dramatic uninterrupted gallery. The "Rue de L'Atlantique," as this space became known, was 137 meters long, 5 meters wide and 6 meters high, and developed from concepts that had first been introduced in 1929 on the German ships *Bremen* and *Europa*. Importantly, these innovative ships had also played a key role in accelerating the use of modernist styles for ship interiors.

The "Rue de l'Atlantique," located in the first-class quarters, emulated a Parisian shopping boulevard with thirty-six showcases displaying the best French products and services and even a motorcar. Designed by Marc Simon, its walls of white marble enhanced by pillars and moldings of polished steel provided a chic shopping spectacle for its captive audience. The notion of the *Atlantique* representing a floating extension of Paris with all its pleasures and amenities was not lost on René Chavance, who writing in *Art et Décoration* in 1931 described her as "a floating city," adding: "this expression isn't new, but has never rung so true."[6] The extraordinary layout, so suggestive of a street, sadly also precipitated her destruction. In 1933 fire ripped through the open space of the hull and the entire ship was lost after only two years in service. Following the disaster much stricter rules regarding the use of fireproof materials on board came into effect. However the open layout of the *Atlantique* was emulated and expanded into an even more striking feature on the next and greatest French liner of the interwar period, the *Normandie*.

If the *Île-de-France* planted the seed that a liner could stand for the patrimony of France, then the *Normandie* was the full embodiment of that idea [fig. 7 and cat. 292–300, 303]. Every aspect of the vessel's design reinforced the notion that the *Normandie* was a direct expression of French national characteristics, taste and style, the ship becoming in effect an extension of France. One critic at the time commented:

> to this day, the most resplendent attempt to turn ships into floating displays of a nation's artistic genius is represented by the great French liner, *Normandie*. No one who visits her, or who even sees pictures of her, will fail to be impressed with the beauty and sweetness of her external lines and the splendor of her interior accommodation. Architecturally and artistically she is a magnificent achievement, one worthy of the highest French traditions. In fact, she stands pre-eminently for the French outlook on much more than merely ships.[7]

Planned for 1933, a number of financial and technical issues had delayed the project, but the *Normandie* was eventually launched in 1935 with a vast investment from the French government. Technically innovative in terms of hull and funnel shapes, the Managing Director of CGT in England outlined the ambitions for the new super-liner:

> We wanted to produce [...] a ship which would embody the most modern artistic trends and be the exact reflection of the French nation's genius; we had in mind above all cleanness of line and big architectural effects [...]. We achieved these aims as the result of a tremendous amount of research and designing, by eliminating entirely from the decks any auxiliary machinery, and by providing divided uptakes for boiler-rooms and engine-rooms.[8]

Like the *Atlantique*, the split uptake allowed for a huge open gallery through the main axis of the ship and this space was divided between two managing architects, Patout and Pacon. The *Normandie* was almost double the size of the *Atlantique* and a huge array of architects, artists, designers and sculptors were involved in her layout, decoration and furnishing. The dramatic grand

6 Chavance, "Le Paquebot l'Atlantique et les beaux métiers," 155.
7 De la Valette, "The Fitment and Decoration of Ships: From the *Great Eastern* to the *Queen Mary*," 717.
8 M.P. Malglaive quoted in John de la Valette, "The Fitment and Decoration of Ships: From the *Great Eastern* to the *Queen Mary*," 717–18.

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fig. 7
Raymond Delamarre, model of the *SS Normandie*. MA-30/ Musée des Années Trente, Ville de Boulogne-Billancourt

fig. 8
José Simont, *Grand Salon of the SS Normandie*, plate published in "Le paquebot Normandie," special monographic issue in *L'Illustration*, no. 4813, June 1, 1935. NAL, Victoria & Albert Museum, London

staircase led down to the *fumoir* with its extraordinary scheme of golden lacquer panels by Dunand exploring the theme "The Pursuits of Man." One composition, *Fishing* (*La Pêche*), with its Ancient Egyptian imagery interestingly recalled the romanticized vision of the *Champollion's* earlier scheme. Double doors led from the smoking room to the grand salon, its walls decorated with *verre églomisé* panels designed by Dupas and executed by Charles Champigneulle [fig. 8]. Dedicated to the theme of "Navigation," these glittering walls were complemented by seating furniture by Jean-Maurice Rothschild, covered in rich orange Aubusson tapestry following designs by Émile Gaudissard, while huge light columns made of Lalique glass dramatically articulated the vast space. With over forty-five percent of her passengers in first class, the *Normandie* presented an extraordinary vision of opulence and grandeur that was unparalleled in the history of ocean liner design. Indeed for the richest of the rich, the liner contained four *grand luxe* apartments and ten *de luxe* suites, and CGT's savvy publicity strategy snapped film stars and celebrities both in the public spaces and in the private suites of the ship. One striking image shows Marlene Dietrich in the Rouen suite wearing the latest Schiaparelli [fig. 9]. The extreme exclusivity of this image accentuates the glamour and desirability of life aboard.

An important thematic strand of the ship's decorative schemes presented the art and traditions of the Normandy region, thereby privileging the culture of France and positioning the *Normandie* herself at the end of a grand tradition of creativity. The immense cast bronze doors leading to the first-class dining room, with their bas-relief medallions depicting the towns of Normandy, helped to reinforce the notion that the liner was part of a long history of architectural beauty and innovation, which included the castle of Alençon and the cathedrals at Caen and Rouen. Inside the dining room two further panels by Raymond Delamare and Pierre Poisson respectively, depicted

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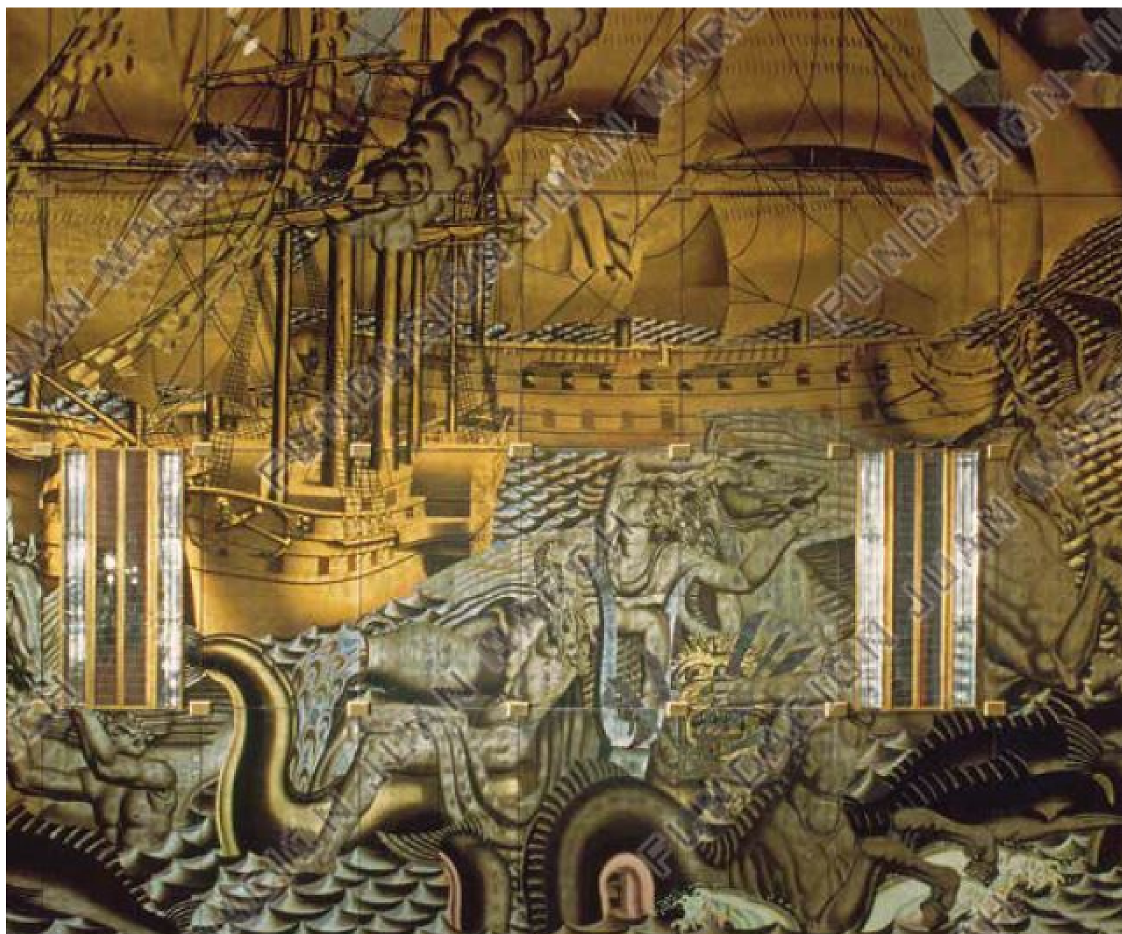
fig. 9
Marlene Dietrich in the *SS Normandie's* Rouen suite, November 1938. Anonymous photograph. Collection French Lines. DR"

fig. 10
Jean Dupas, *The History of Navigation* mural for the corners of the *SS Normandie's* first-class grand salon, 1934. Glass, paint, gold, silver, palladium leaf, 622.3 x 885.8 cm. Metropolitan Museum of Art, New York. Gift of Dr. and Mrs. Irwin R. Berman, 1976



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Artistic Normandy (*La Normandie Artistique*) and *Maritime Normandy* (*La Normandie Maritime*), again reinforcing the propagandistic role of the ship's architecture and decoration.

The effectiveness of the French in promoting Art Deco as a national style through ship decoration was widely commented upon at the time and spawned much soul searching, particularly in the British context. The conservatism of British ships led one commentator in 1930 to observe that Britain appeared to be offering:

> the goods of yesterday, while some of our competitors were selling the goods of today. Does that not apply with distressing truth to the period decoration of big ships? Distressing because a liner is in a sense a national advertisement and is seen by a large number of nationals.[9]

The British responded to the advances of the French and Italians with the *Queen Mary* (1934) and the *Queen Elizabeth* (1938) but, although popular, neither was as effective as the *Normandie* in embodying a sense of national culture. Sadly, like the *Atlantique*, the *Normandie* caught fire and burned in New York harbor in 1942. Fortunately, she was in the process of being refitted as a troop ship and so many of the works of art on board had been removed. These surviving remnants of the super-liner, which include a section of the Dupas wall from the Grand Salon, now in the Metropolitan Museum of Art in New York, attest to the unique and extraordinary quality of the greatest French Art Deco "object" ever created [fig. 10].

These ocean liners provided liminal spaces where new codes of behavior developed from deck activities such as sunbathing and swimming to the evening ritual of the grand descent into the dining room, where the latest fashions were seen and passengers had the chance to be seen. Promoted through a golden age of advertising that witnessed leading graphic designers such as Cassandre [cat. 291, 292] create some of the striking images of the century, the attraction of the Deco liners lay in their conflation of glamour, luxury, entertainment and consumption. Above all they provided the ultimate fantasy spaces where dreams could be realized: as one contemporary critic observed:

> when, after my imagination has been fired and my will broken by those wickedly seductive posters and pamphlets issued by the shipping companies, I decide to make a voyage, what is it that I, as a passenger, am after? Surely, fresh fields, novel experiences, something new, adventurous and exciting? The shipping companies realise this.[10]

9 "De Luxe" speech delivered to the Design and Industries Association on July 1930 by H. P. Shapland, in *Architectural Review* (September 1931), 65.

10 Lord Clonmore, "The Architecture of the Liner," 62.

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Francisco Javier Pérez Rojas

ART DECO IN SPAIN

Alberto Martorell for Mauméjean [attributed to], preliminary sketch of stained glass for the entrance hall to the new Philosophy and Arts Faculty at the Universidad Complutense in Madrid, c. 1935 [see fig. 12]

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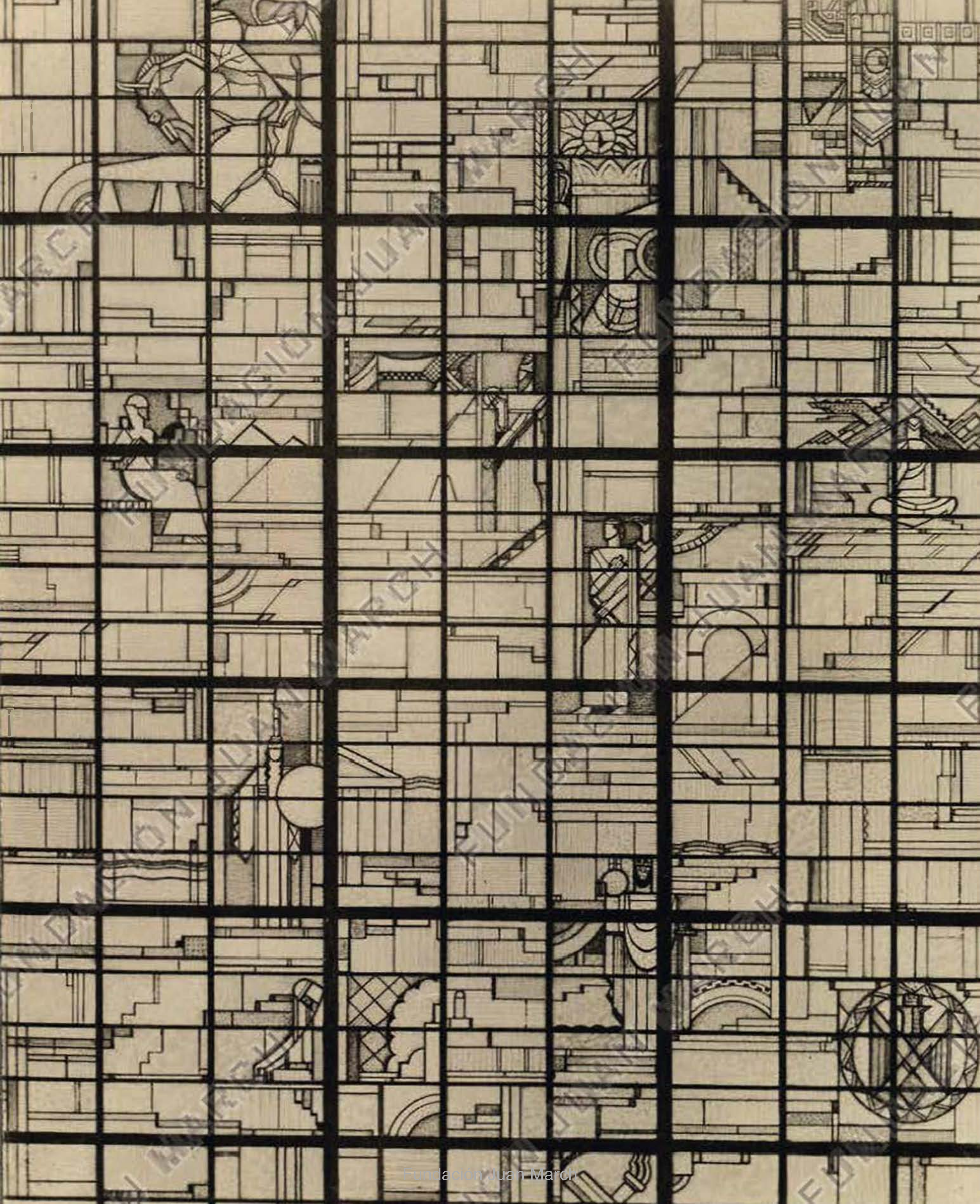

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ART DECO IN SPAIN

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For Art Deco and Spain to be mentioned in the same breath is so unusual that one could be forgiven for wondering whether that widely influential movement actually reached the country at all. None of the books and catalogues that constitute the international discourse on Art Deco makes even a passing mention of Spain. Yet, Spain's input into Art Deco was far from negligible, as the involvement (even if in some cases only tangential) of the following in configuring, disseminating and supporting it demonstrates: Pablo Ruiz Picasso, Juan Gris, Mariano Fortuny y Madrazo, Pablo Gargallo, Xavier Gosé, Eduardo García Benito, Hermén Anglada Camarasa, José María Sert and even, in its early stages, Salvador Dalí and Joan Miró. This list in itself entitles Spain to claim to have contributed, and importantly, to Art Deco.[1] Even if chauvinism calls into question the Spanishness of some of the above, within the context of Spain the evolving culture and aesthetics of Art Deco engaged the interest of figures of such world-wide status as José Ortega y Gasset, Eugenio d'Ors, Manuel de Falla and Federico García Lorca. Nevertheless, as far as outside observers are concerned, Art Deco never happened in Spain. Indeed, it could be said that even insiders are loath to accept that it did: to do so would entail major implications for invented specialisms that in fact are no more than compartmentalized fragments of the bigger Art Deco picture.

Moving with the times

Art Deco is expressive of a vital, hedonistic approach to life, focused on the here and now. However, it also thrills to the charm of the far-off and the unknown, and traveling in time, whether back to the past or forward to the future. In *The Dehumanization of Art* (*La deshumanización del arte*), Ortega y Gasset identifies rejection of live shapes and of traditional ways of interpreting reality as characteristics of modern art:

> The new sensibility exhibits a somewhat suspicious enthusiasm for art that is most remote in time and space, for prehistoric or savage primitivism. In point of fact, what attracts the modern artist in those primordial works is not so much their artistic quality as their candor; that is, the absence of a tradition.[2]

In addition to the preference for, and predisposition towards, the aesthetic of the primitive and naïf to which Ortega y Gasset refers, a tendency to hark back to the instinctive and ancestral helps explain the significance of recurring themes in Spanish Art Deco—bull-fighting, flamenco, regional references—and their interpretation in the light of new aesthetic codes: an iconographic repertoire redolent of traditional pedigree makes an appearance in the work of modern artists—Picasso, Manolo Hugué, Ismael Smith, Ángel Ferrant—and the not-so-modern—Ignacio Zuloaga, Julio Romero de Torres and Federico Beltrán Masses, to name but a few.

Around 1910, a cluster of splinter groups of various persuasions broke away from the Modern style (Art Nouveau). The effects of an important regionalist tendency, which embraced aesthetic regeneration and a return to traditional lines, are discernible in painting and sculpture (Zuloaga, Romero de Torres, Valentín and Ramón de Zubiaurre, Miquel Viladrich, Gustavo de Maeztu, Gustavo Bacarisas, Julio Antonio [Antonio Julio Rodríguez Hernández] and Victorio Macho), architecture (Leonardo Rucabado, Juan de Talavera, Agustín Riancho, Emilio Rieta), design and music (Falla). A parallel tendency sought a return to order through the medium of a composite classicism whose range extended from the archaic to the Neoclassical and whose most modern expression can be seen emerging gradually in the works of Picasso between 1905 and 1907.[3] The many names that merit inclusion in this multifarious category with its characteristic elegant simplification and pleasing rhythms include Joaquim Sunyer, Cristóbal Ruiz Pulido, Aurelio Arteta

Luis Martínez-Feduchi and Vicente Eced, Capitol Building, Madrid, 1930–31. Photo (c. 1950): Oronoz fotógrafos

1 The following books and article by Pérez Rojas have been important sources of information for this essay: *Art déco en España*; *Introducción al arte español del siglo XX. Persistencias y rupturas*, 5–150; *Cartagena 1874–1936. Transformación urbana y arquitectura*; *Del modernismo al art déco. La ilustración gráfica en Valencia*, 7–77; *La Eva moderna*; *El retrato elegante (1874–1936). Del realismo decimonónico a la vanguardia elegantizada*; *La ciudad placentera. De la verbena al cabaret*, 21–147; "La mirada deslumbrada. Iconografía de la vida moderna en el arte español 1910–1940," 307–31. On the cultural context in Spain during this time, see Díaz-Plaja, *Estructura y sentido del novecentismo español*; Mainer, *La Edad de Plata (1902–1939). Ensayo de interpretación de un proceso cultural*; and Videla, *El ultraísmo. Estudios sobre movimientos poéticos de vanguardia en España*.

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and Daniel Vázquez Díaz, a disciple of Émile Antoine Bourdelle. Meanwhile, Cubism continued to spread and, boosted by Futurism, machines and metropolises became the stuff of inspiration, contributing additional ingredients to an already rich mix. In Spain, the translation of Filippo Tommaso Marinetti's Futurist manifesto was published on the initiative of Ramón Gómez de la Serna in April 1909 in issue no. 6 of *Prometeo* magazine.[4] In 1912, the first of a series of articles about Cubism appeared, and by about 1914 these avant-garde movements had begun to synthesize and to turn into less abrasive and more decorative versions of their former selves. These gave way in their turn to Planism, invented by the Castilian painter Celso Lagar, and Vibrationism, the Barcelona-based pictorial trend led by Rafael de Barradas.[5] All this took place against the background music of Art Deco's fascination with distant (in both time and space) civilizations: primitive art, Egyptian art, Mayan, Aztec, Indian, Chinese, African, Ancient Greek art... Writing in 1924, in an essay entitled "Atlantises" ("Las Atlántidas"), Ortega y Gasset throws light on that period's consuming enthrallment with exotic civilizations and cultures, the submerged cities that history and archaeology were bringing back to the surface and imbuing with contemporary relevance. The author argues the case in favor of fashion, citing as an example the huge popular interest generated by the discovery of the tomb of Tutankhamun. In his first chapter—entitled "La moda subterránea" (underground fashion)—he describes the fascination with this discovery and other, similar, phenomena as one of the:

> most authentic symptoms of the sensibility inhabiting the depths of the European soul today [...]. Anyone claiming that what Europe is concerned about today is solving post-war problems would be wrong [...]. What is characteristic of the present time is the attraction that the European feels towards the remotest periods of human history and the most distant civilizations.[6]

If the tendencies mentioned above were to be represented as linear projections they would be seen to criss-cross each other, reflecting the many shifts between national-regional and international, between "contemporary" and "modern" that the Spanish "take" on Art Deco involved. In the 1920s, the Spanish public enjoyed exotic cultural mixes, Hispanic-Oriental being a particular favorite. One fine example of this combination was the Hotel Martínez Freire (now demolished) in Madrid, designed by architect Casto Fernández-Shaw, in which goldsmith and sculptor Juan José García tackled the difficult feat of pulling all the disparate elements together in his decorative scheme for the public lounges, as writer and painter José Moreno Villa observed:

> While one was designed to cater for Spain's taste for the baroque, another was in a Chinese-Japanese style. This posed the artist quite a problem. He needed to be extraordinarily flexible to feel at home in such different styles, and even more so to manage to blend the two seamlessly in certain rooms: those that were located at the division between the two lounges, for example.

Moreno expressed the hope that García's future commissions would be less complicated:

> My hope for the wave of rationalism that is reaching us in Europe is that it brings a bit of balance and freedom from clutter to Spain's interiors of tomorrow.[7]

The dancer Carmen Tórtola Valencia could be described as the first muse of Spanish Art Deco, having been much admired by artists and writers since her very first performance in Madrid in 1911. She capitalized on her geometrically architectural body and an extensive wardrobe to represent on stage the essence of Indian, Aztec, Greek, African, flamenco and Catholic cultures. The poster designed by Madrid illustrator Rafael de Penagos in 1912 to advertise the Carnival Ball at the city's Círculo de Bellas Artes (Fine Arts Club), with the dancer as star attraction, could almost serve as an Art Deco manifesto [fig. 1].

The *affiche* portrays the dancer in Oriental garb and accompanied by a black attendant. Tórtola is performing one of her enigmatic exotic dances. Her flexible body looks completely steady despite being engaged in a rather precarious maneuver: she is tiptoeing forward, stealthy as a panther, torso bent and arms held in a position suggestive of Egyptian figures, their rigidity contrasting with the foreshortened depiction of the rest of her body, whose movement and

2 Ortega y Gasset, *The Dehumanization of Art and Other Essays on Art, Culture and Literature*, 45.
3 See the exhibition catalogues *Picasso clásico* and *Forma. El ideal clásico en el arte moderno*.
4 Brihuega, *Las vanguardias artísticas en España, 1909–1936*. [The manifiesto had been published two months earlier in the Parisian newspaper *Le Figaro* — Ed.]
5 Bozal, *Historia de la pintura y la escultura del siglo XX en España*, vol. I: *1900–1939*.
6 Ortega y Gasset, "Las Atlántidas y Del Imperio romano," 3–39. Unless otherwise stated, all quotations have been translated from the Spanish by Hawys Pritchard.
7 Moreno Villa, "Artes decorativas. Juan José, trabajos de hierro," 93, reproduced in Pérez Rojas, *Art déco en España*, 38. Juan José had been one of the artists present in the Spanish Pavilion at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925.

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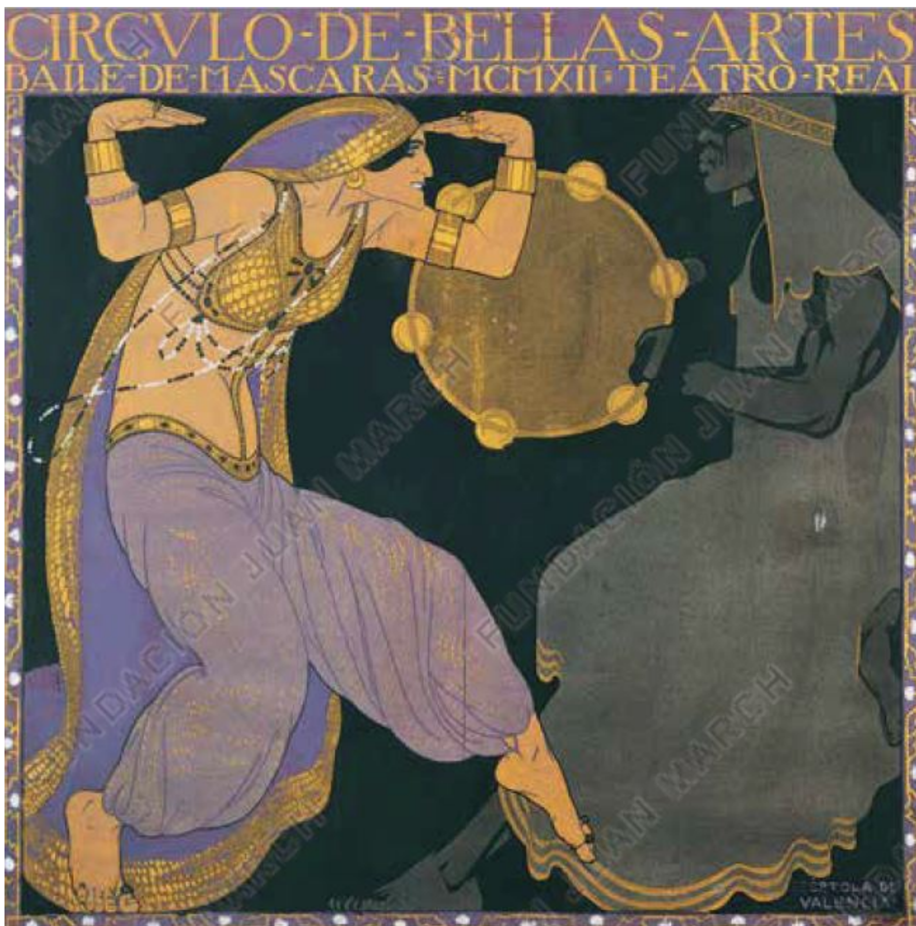
fig. 1
Rafael de Penagos, *Tórtola Valencia*, 1912. Tempera on canvas, 140 x 140 cm. Colección Carteles de Carnaval, Círculo de Bellas Artes, Madrid



rhythm closely resemble those of Art Deco reliefs and sculptures by the likes of, say, Demêtre (or Dimitri) Haralamb Chiparus or Maurice Pico (or Picauld). The synchronicity between Penagos's approach and that of other European artists is made all the more remarkable by the fact that the 1912 Tórtola poster appeared in the same year that Swedish sculptor Carl Milles produced his bronze of the *Dancing Maenad* (Millesgården Museum, Lidingö, Stockholm), in which the rhythm of movement and foreshortening are identical.[8] These two works are much closer to each other than they are to, for example, Bourdelle's 1910–13 relief *The Dance* on the facade of the Théâtre des Champs-Élysées, designed by architect Auguste Perret, with figures modeled on Isadora Duncan and Vaslav Nijinsky. The image of Tórtola, coiled up on tiptoe, has much in common with images translated into modern archaism by precursors of Art Deco.[9] The faces of the dancer and her companion are drawn with a primitive, caricaturesque simplicity that conveys a subtle suggestion of humor. Other parallels, or possible models, in the area of graphic design would most likely be found in a type of illustration that is closely associated with the work of Léon Bakst: the drawing of Iskender's costume for the ballet *La Péri* or *La flor de la inmortalidad* (*The Flower of Immortality*, 1911), by Paul Dukas, is a good example.

> Writing in "De norte a sur," the opinion section of *La Esfera* magazine, José Francés observes that Tórtola spends her life among artists. Her firmest friendships are with painters and sculptors. Painters and sculptors have found in her a model that can bring them a figure already composed and, furthermore, inspire them. A detailed analysis of the work of our young painters and draftsmen over the last few years would readily reveal the influence of Tórtola.[10]

8 Pérez Rojas, *Rafael de Penagos en las Colecciones Mapfre*, 64–65; Estrella de Diego, "Ilustraciones de Penagos. Déco y reminiscencia finisecular," 32–39. Art Deco was a key chapter in the history of graphic illustration in Spain, and Penagos was one of its most prominent exponents, together with other essential artists such as Xavier Gosé, Salvador Bartolozzi, Federico Ribas, Enrique Ochoa, Enrique Martínez Echevarría "Echea," José de Zamora, Joan Vila Pujol, Benito Loygorri, Pascual Capuz, Emilio Ferrer, Carlos Sáenz de Tejada, Josep Renau, etc., for whom advertising for Spanish perfume houses such as Gal or for magazines such as *La Esfera* and *Blanco y Negro* became the main field of work from 1914 on. See Pérez Rojas, *Art déco en España*, 67–167, and Pérez Rojas, *La Eva moderna: ilustración gráfica española 1914–1935*.

9 At the time, several sculptors showed great interest in the corporal movements of modern dance. See Curtis, "Deco Sculpture and Archaism," in *Art Deco, 1910–1939*, 50–56.

10 Francés, "De norte a sur."

11 Fullaondo, "Conversaciones con Luis Gutiérrez Soto," 2–25.

12 Bonal Granés, *L'arquitectura de Rafael Masó a Girona*.

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fig. 2
Rafael Masó, Masramon House in Olot (Girona), 1913–14. Vintage photograph published in Joan Tarrús and Narcís Comadira's *Rafael Masó: arquitecte noucentista* (Barcelona: Lunwerg), 1996

fig. 3
Ramón Santa Cruz, Modesto Cendoya, Teodoro de Anasagasti and José Felipe Giménez Lacal, Rodríguez-Acosta *carmen* on Mauror hill, near the Alhambra, in Granada, 1916–27

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Tórtola was the inspiration for *The Accursed Beauty* (*La maja maldita*, 1917, private collection), one of Federico Beltrán Masses's most intriguing paintings that was well received when shown in Paris. In obvious reference to Goya's reclining Maja, Beltrán constructs a sophisticated image made faintly unsettling by flamenco-tinged eroticism.

New architectures

From 1902 on, the Viennese style began to enjoy popular success in Spain, via Turin, through the work of architect Raimondo Tommaso d'Aronco. By 1910 that interest had become more specific, to judge by a series of planned projects drawn up before the war by Antonio Palacios, Teodoro de Anasagasti, Rafael Masó, Eduard Ferrés i Puig and Josep Maria Pericas. Luis Gutiérrez Soto, an architect whose work is among the best of that produced during Art Deco's most buoyant period, vividly describes how, in 1919, Central European architecture was already captivating architecture students:

> We were thrilled by the beautiful scenographic architecture of Otto Wagner and Otto Rieth, and by the pared-down drawings of their disciples Olbrich and Hoffmann. We copied and admired this Austrian school of renovators, with the elegant classicism and originality of Hoffmann at its head, and the work of the German progressives, including Peter Behrens, Poelzig and Bruno Taut who, while not quite renouncing classical lines and proportions, incorporated into the simplicity and understatedness of their lines attractive sculptural ornamentation that was truly beautiful and original.[11]

Parallel wavy lines, ceramic edging, oval windows in juxtaposition with the rectilinear: these elements used in buildings designed by Masó—such as the Masramon House in Olot (Girona), built in 1913–14—belong in a formal repertoire that is already Art Deco, with the result that his structures give off a light of their own [fig. 2].[12]

But the true gem of Art Deco *a la española* is the *carmen*[13] situated on Mauror hill in Granada, the same promontory on which the Alhambra stands, built for the painter José María Rodríguez-Acosta, a cultivated, cosmopolitan figure who had made a name for himself as a member of the new regionalist style of painting. His output dwindled while the villa was being built but then, in the 1930s, revived as he explored the possibilities of a by then refined and decadent Art Deco. It is astonishing, indeed incomprehensible, that this architectural example has never featured internationally in any Art Deco studies or exhibitions. The initial project, begun in 1916, was the work of architects Ramón Santa Cruz and Modesto Cendoya, in a Renaissance/Moorish distinctly regionalist style. Later, it acquired a more solid, definite quality with the intervention, between 1921 and 1924, of Teodoro de Anasagasti, who introduced stronger geometry into its contrasting stepped volumes. The last phase of construction up to 1927, when the house was completed, was overseen by the local architect José Felipe Giménez Lacal. This villa might almost be described as Spain's Palais Stoclet,[14] in that it is very characteristic of the work of its architect (Josef Hoffmann, in the case of Stoclet) while engaging in exemplary fashion in its dialogue with its surroundings, its volumes and geometrics freely articulated and its enhancement of a basically regionalist concept into an overall Mediterranean classicism. Furthermore, I would venture to suggest that it is expressly designed as a collector's house: earlier examples of this conceptual category had been given credibility by the Hôtel du Collectionneur pavilion designed by Jacques-Émile Ruhlmann for the 1925 Paris Exhibition. The Granada *carmen* is a real life version, designed to maximize aesthetic pleasure and stimulate the imagination and creative urge. The works of Joseph Maria Olbrich and Hoffmann were certainly reference sources for the *carmen*, but the result is something completely different, generated by its surroundings. Far from rejecting tradition, this turreted building—at once symmetrical yet asymmetrical, classical yet modern—actually incorporates it, building-in elements salvaged from demolished historic buildings. Light, order and a Mediterranean feel permeate the building as a whole.[15]

In 1919, Madrid's Círculo de Bellas Artes announced a competition for preliminary designs for its new headquarters.[16] The submissions provide eloquent evidence of a thriving classicist Art Deco as the preponderant style at that time. Of the three finalists, two stand out: Antonio Palacios and Secundino de Zuazo. The process of elimination to select the winner

13 A *carmen* is a specific type of house in Granada, usually built on a stepped terrain, with a green area (that acts as both garden and vegetable garden) and a high wall separating it from the street — Ed.

14 The mansion, designed by the architect Josef Hoffmann for the banker Adolphe Stoclet, was built between 1905 and 1911 in Woluwe-Saint-Pierre (Brussels).

15 For more information on Teodoro de Anasagasti, see the monographic issue published in *Arquitectura*, no. 240 (1983). On the *carmen* in Granada and the role of the architect, see Fernando Chueca Goitia, "El carmen del pintor Rodríguez-Acosta en Granada," n.p.; García Morales, "Teodoro de Anasagasti y Algán (1880–1938)," 63–91; Pérez Rojas, *Art déco en España*, 223–26; and José Ramón Alonso Pereira, *Ingleses y españoles. La arquitectura de la Edad de Plata*.

16 The competition was declared null and void after three designs emerged as finalists. One of them had been submitted by Antonio Palacios, who appealed against non-acceptace of his preliminary design on the grounds that it did not adhere closely enough to the competition brief. After much deliberation, and not a little controversy, Palacios was finally awarded the commission — Ed.

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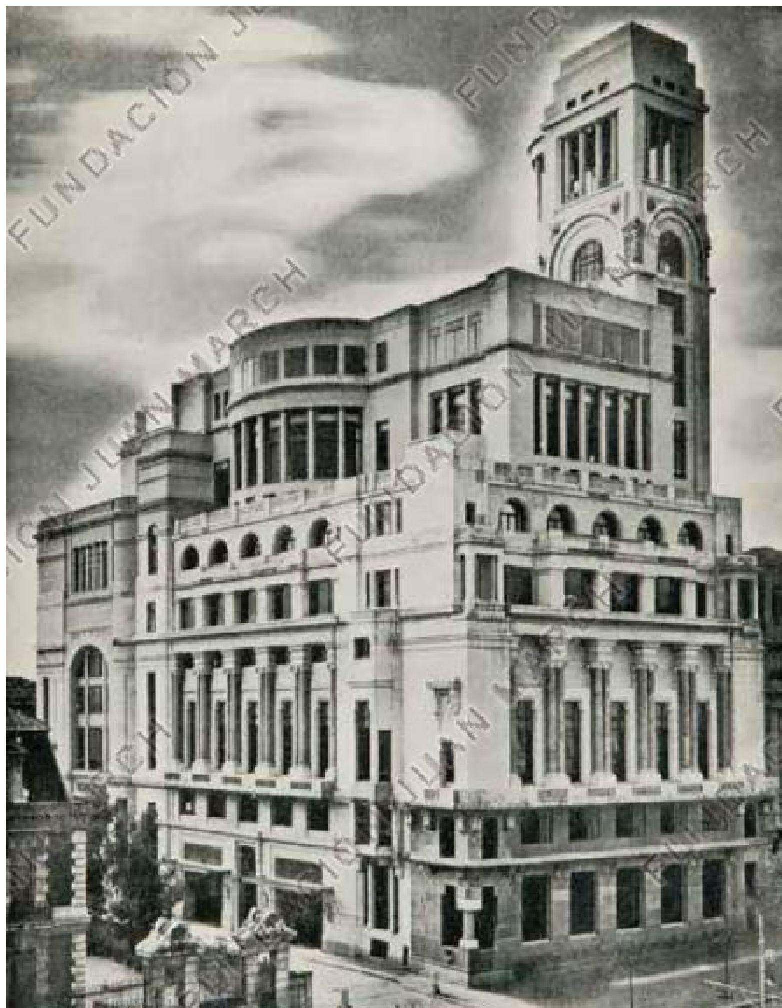

fig. 4
Antonio Palacios, Círculo de Bellas Artes in Madrid, 1919–25. Photograph published in *Arquitectura. Revista Mensual. Órgano Oficial de la Sociedad Central de Arquitectos*, VIII, no. 91 (1926), 421

fig. 5
Victorio Macho, monument in honor of Juan Sebastián Elcano in Guetaria (Guipúzcoa), 1925

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fig. 6
Pascual Bravo, Spanish Pavilion at the 1925 Paris Exhibition. Photograph published in *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle*, vol. IX (Paris: Imprimerie Nationale), 1927

triggered a controversial debate. Zuazo's scheme opted for understated, harmonious classicism of the kind that was so influential in shaping much of Madrid's Deco architecture. His classical sources were Juan de Herrera and Juan de Villanueva. Palacios's proposed design was essentially classical with strong vertical emphasis—a daring scheme in that it proposed inserting the first big skyscraper into the center of Madrid—and a metropolitan tone. At a time when architecture was tending towards the monumental (almost all the submissions used sculpture both as a compositional element and as a feature of decorative integration) Palacios's scheme won the day. The building was completed in that iconic year, 1925 [fig. 4].

Between 1922 and 1924, Castilian sculptor Victorio Macho, working to an architectural design by Agustín Aguirre and José de Aspiroz, produced one of the most quintessentially Art Deco monuments in the whole of Spain. It is in honor of a local hero, explorer and navigator Juan Sebastián Elcano (who achieved the first circumnavigation of the globe), and stands in Guetaria in the Basque Country, topped by a *Fama* figure suggestive of a ship's figurehead with rhythmic wave shapes very much in the Art Deco manner [fig. 5].

Echoes of Paris 1925

By the time the Paris Exhibition was inaugurated in 1925, Art Deco was firmly established throughout Europe. Aragonese architect Pascual Bravo was commissioned to design the pavilion that would represent Spain at the event. He had made a name for himself as a young architect of the new regionalist tendency [fig. 6].[17] While not calling on specific regionalist models, Bravo sought to conjure up evocations of the Mediterranean by using white architecture with an understandable nod in the direction of Seville, which had been one of the main bastions of regionalism in Spain and could claim early examples of the genre.[18] Intellectuals such as Basque-born José María Salaverría were intrigued by the emergence of a "Sevillian" style that encapsulated the spirit of the south:

> It certainly represents and characterizes the "eternal south" more powerfully and exactly than other southern towns. The "eternal south" is not well represented in Mohammedan countries because they content themselves with ecstatic pleasure that inveterately avoids action; the same is true of certain other Mediterranean peoples such as the Catalans, Genoese [...]. Only Seville can claim all

17 In 1919, his Casa Aragonesa (Aragonese House) project was singled out for special mention by the critic and architect Leopoldo Torres Balbás, director of the prestigious magazine *Arquitectura* (Pérez Rojas, *Art déco en España*, 289).
18 Villar Movellán, *La arquitectura del regionalismo en Sevilla (1900–1935).*

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fig. 7

Santiago Marco, FAD (Foment de les Arts Decoratives) exhibit in Galeries Saint Dominique at the Invalides section of the 1925 Paris Exhibition. Photograph published in *Foment de les Arts Decoratives*, anuari 1924–25 (1926), plate X

> the characteristics of "meridionalism" as its own, all the talent for living pleasurably and all the nuances of living harmoniously with others. Being able to distance oneself from the Mediterranean; far enough away from Africa and close enough to the Atlantic; in communication with Castile while at the same time serving as a gateway to overseas; having been steeped in eminently Roman, select Arabian and centrally-focused Spanish influences; being just slightly Caesarean, slightly Oriental and very Castilian Christian; all these qualities make Seville so rich in nuances and excellences that, close up, a sensitive soul feels at first confused and then very soon admiring. The so-called epicurean style of life occupies a pleasant detached house [with its] courtyard, supreme invention of the Greeks, Romans and Arabs; its fountain that lulls one into the *siesta*; its pots of flowers and cages of singing birds; [...] its belief in the importance of embellishment and of surrounding life with the gracious, artistic and agreeable; in turning an ancient convent into a museum and succeeding in making the visitor feel strangely happy in its flower-filled patio.[19]

One could turn to other authors of the period—José María Izquierdo would be a good example—but Salaverría's observations dating from 1918 are evidence enough of how widely, even internationally, the Andalusist fashion spread. Regionalism and popular art were among the sources of inspiration most commonly shared by countries taking part in the 1925 Exhibition. Indeed, if its decorative features such as turrets and *tejaroces*[20] were to be removed, the architecture of the Spanish pavilion would have fitted seamlessly into the French enclave. As it was, the building was finished with decorative touches such as wrought iron doors and windows made by Juan José García (mentioned earlier); ceramic columns adorned with lions by Roberto Roca Cerdá; Sevillian ceramic fountains by the firm González; stained glass by the Mauméjean company to designs by Néstor Martín-Fernández de la Torre and Pedro Muguruza, and ceramics by Zuloaga.[21] The interior of the Grand Palais installation displayed posters by Penagos, Salvador Bartolozzi, Ramón Manchón Herrera, José Capuz and Tomás Gutiérrez Larraya, graphics being an area in which Spain's contribution to Art Deco was consistently important. Architectural projects by Fernández-Shaw, Zuazo and Aguirre in some cases provided glimpses of an Art Deco architecture informed by the technological and the monumental, already evident in North America's enthusiasm for the vertical. Meanwhile, in Valencia, fan-making was still a thriving industry, as was ceramic production, into which Art Deco-type designs had already been absorbed. Seville, too, was a major ceramic producing center but the models favored there were preferably historical.

One major Madrid-based initiative aimed at integrating and fostering the arts was the Teatro de Arte,

19 José María Salaverría, "Aspectos españoles. Sevilla, o el placer," in *ABC* (April 26, 1918), cited in Pérez Rojas, *La ciudad placentera*, 32.

20 *Tejaroz*: a small eaves-like canopy built out over a door or window — Ed.

21 Inside the pavilion there was a display of enamel-work, ceramics, fabrics and crafted metal and wood by Manuel Fontanals, the Arrúe brothers—José, Ricardo, Alberto and Ramiro—, Juan Monje, Bernardo Vidal, Federico Sánchez, Juan José García, Mariano Fortuny y Madrazo and the firm Viuda de Daniel Zuloaga e hijos. See *Catalogue de la Section Espagnole: Exposition Internationale des Arts Décoratifs et Industriels Modernes à Paris 1925*.

22 There was furniture by Santiago Marco Urrutia, Antoni Badrinas i Escudé, Josep Rigol i Fornaguera and Josep Ribas i Anguera; tapestries and textiles by Tomás Aymat Martínez and Cardys; decorations by Viullaró, Marco, Plaxats and Busquets, and laquers by Francesc Elias i Bracons. The works were reproduced in

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fig. 8
Armand-Albert Rateau, bathroom at the Palacio de Liria in Madrid, 1925. Photograph published in Francisco Javier Pérez Rojas, *Art déco en España* (Madrid: Cuadernos de Arte Cátedra), 1990

established in 1914 by Gregorio Martínez Sierra and his wife María Lejárraga. Largely modeled on the Ballets Russes, the company founded in 1907 by the impresario Sergei Diaghilev, it attracted the collaboration of some of the most significant modern designers, stage designers and painters of the day. Its contribution to the Spanish section of the 1925 Paris Exhibition, with decoration by Manuel Fontanals and magic lantern set designs by Barradas, provided a cutting edge element that placed it among the most outstanding exhibitors.

In the Galeries Saint Dominique at the Invalides section of the event, the Catalan group FAD (Fomento de las Artes Decorativas, or Promotion of the Decorative Arts), under the presidency of Santiago Marco, took part as an independent exhibitor with a sizeable and well-chosen selection of furniture and objects [fig. 7]. Catalonia's decorative artists had evolved organizationally in the direction of closer association, following the example of their French counterparts.[22] In 1923, Barcelona had hosted the Exposición Internacional del Mueble y la Decoración (International Exhibition of Furniture and Decoration) at which the French presence had been impressive. The 1925 event in Paris called for a suitably extraordinary response.

Commenting on the Spanish presence, French author Yvanhoé Rambosson assessed the modernity of the architectural designs, posters, stained glass and stage designs, and the quality standard of the Catalan section:

> Certain of Spain's architects and decorators are absolutely of the modern tendency. In fact, Spain has already built a pavilion in the Moorish style with slight modifications. One cannot fault the taste shown in its construction by Sr. Pascual Bravo, nor indeed the organization of the interior. Meanwhile, a matter of principle arises. Sr. Mateo Hernández, a sculptor whose panache and precision have populated the garden with vivid, intense fauna directly carved in diorite, has been left to manage his part of the program unaided.[23]

Mateo Hernández's diorite panther for the pavilion's garden exemplified the work of this committed exponent of direct carving for whom the art of Egypt and Assyria held particular appeal. Hernández's jungle fauna evoked notions of instinct and power, far-off primitive worlds, the mysterious and exotic that the Art Deco aesthetic found so irresistibly seductive.

Spanish critical opinion on the Paris Exhibition focused on the impact created by the Austrian and German presence, and the modernity of the buildings designed by Charles Garnier and Robert Mallet-Stevens.[24] Art Deco of the kind that found inspiration in the models provided by the exposition began to spread from 1926 on, though it soon entered into dialogue with the aerodynamic shapes which, via Erich Mendelsohn, had begun to attract a sizeable proportion of the most modern architects.

Foment de les Arts Decoratives. Anuari 1924–1925. On Catalan art during this period, see *El noucentisme. Un projecte de modernitat*.

23 "L'Espagne compte quelques architectes et décorateurs de tendance parfaitement moderne. Elle n'en a pas moins édifié un pavillon de style mauresque légèrement modifié. On ne saurait nier le gout avec lequel M. Pascual Bravo le construisit et celui qui présida à l'organisation intérieure. Une question de principe cependant se pose. M. Mateo Hernández, sculpteur fougueux et précis, qui peupla les parterres d'une faune intensément vivante, directement taillée dans la diorite, reste seul dans le programme"; Rambosson, "L'Exposition des arts décoratifs, la participation étrangère: Japon, Belgique, Angleterre, Italie, Russie, Yougoslavie, Espagne, Luxembourg, Suisse, Grèce, Danemark, Turquie," 172–73.

24 Pérez Rojas, "La Exposición Internacional de Artes Decorativas e Industriales Modernas de París de 1925 y la crítica española," 17–101.

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fig. 9
Luis Gutiérrez Soto, Cine Callao in Madrid, 1925–27. Photograph published in *Arquitectura. Revista Mensual. Órgano Oficial de la Sociedad Central de Arquitectos*, IX, no. 94 (1927)

Spain's aristocracy and high society were swift to engage the services of the leading figures in a refined, elitist style of Art Deco. One such aristocrat was Jacobo Fitz-James Stuart y Falcó, the art-loving and modern-minded Duke of Alba. When the duke and duchess decided to modernize the bathroom in their Madrid mansion, the Palacio de Liria, they approached Armand-Albert Rateau, one of the top exponents of Art Deco in France [fig. 8].[25] The consequence was that the most exclusive and intimate room in the *palacete* became an exemplar of decorative renovation. Taking Ancient Greek, Etruscan and Egyptian art as his inspiration, Rateau's 1925 design was for a circular room with a round sunken bath at its center and a concentrically patterned floor composed of dark triangular tiles whose effect was tantamount to a preview of Op Art, and reveals Rateau to have been an exponent of an experimental and ultra-modern version of Art Deco. The round room seems to contain a dynamic tension or expansion within it: the walls are decorated with stylized leafy vegetation, with the tree-line of woods inhabited by deer, rabbits, squirrels and dogs at dado level. The bathroom accessories and couch or table are Art Deco objects wittily chosen from the Empire and vaguely African areas of the repertoire. The liking for geometry, the exotic and the decorative arabesque is thoroughly catered for in this interior. It is not the only example of Art Deco in the Palacio de Liria: between 1931 and 1932, José María Sert painted the walls of its chapel with murals eulogizing the house of Alba: a baroque, over-the-top apotheosis that capitalizes to the full on the conciliatory and multifaceted qualities of Art Deco. Sert created a sort of dream world, cramming the chapel walls with every possible fantasy. Earlier, Sert had already been responsible for the decoration of the entrance hall of the Palau Maricel in Sitges (Barcelona) in 1916 and 1917, and the dining room of the Marqués de Salamanca's mansion in Madrid in 1920.

On May 28, 1925, the year of the Paris Exhibition, an event was staged at the Palacio de Exposiciones in Madrid's Retiro park showing the work of the Sociedad de Artistas Hispánicos (Society of Hispanic Artists).[26] Formal simplification and a daring directness of vision untempered by anecdote were the common ground shared by all exhibitors. Ortega y Gasset observed that these artists' characteristic feature was their exploratory approach towards a new art. The staging of the show perhaps explains why there was no Spanish painting at the 1925 Paris Exhibition, apart from some theatrical designs by Daniel Vázquez Díaz. In a way, the Society's exhibition could be said to have presented Deco-influenced painting as modern.

25 The furnishings of this bathroom were auctioned by Christie's on May 23, 2013.

26 The event was organized by critics Manuel Abril and Gabriel García Maroto. The new regionalist painting and geometric, angular art influenced by Cubism were the predominant tendencies among the participants, who included: Aurelio Arteta, Nicanor Piñole, Cristóbal Ruiz, José Moreno Villa, Juan de Echevarría, Ramón de Zubiaurre, José Gutiérrez Solana, Julián de Tellaeche, Francisco Bores, Francisco Cossío, Benjamín Palencia, Rafael de Barradas, Carlos Sáenz de Tejada, José Frau, José María Ucelay, Antonio de Guezala and Salvador Dalí; *La Sociedad de Artistas Ibéricos y el arte español de 1925*.

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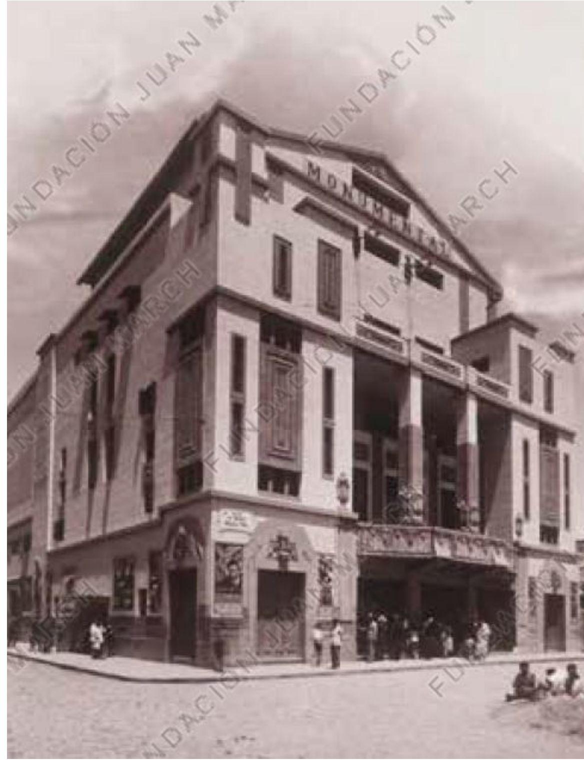

fig. 10
Lorenzo Ros Costa, Cine Monumental Sport in Melilla, 1930 (interior and end walls destroyed)

And now, back to our condensed account of the concrete effects of Paris 1925. Cinemas and dance halls built in the Art Deco style provided unbeatable opportunities to display the hedonistic nature and life-enhancing spirit so intrinsic to the movement. The movie theaters of the period are like shrines to the great contemporary popular spectacle of cinematography, and are so numerous that their architecture and decor could serve as an aid in tracking the progress of Art Deco in Spain. Madrid's Gran Vía, the most American street in Europe, became a sort of Mecca for these dance halls and show venues. It was for a site part of the way along this street that Gutiérrez Soto planned the Cine Callao (1926), thereby launching a career that would culminate in his becoming one of the great European experts on cinemas [fig. 9]. The Callao could be said to reference Perret, whose facade for the Théâtre des Champs-Elysées it takes as its point of departure. Thereafter, all the decorative iconography is derived from Paris 1925: cornucopias of fruit, sgraffitti, sculptures in the classical manner, striated glass, fountains, fluted columns, oval windows with moldings suggestive of the baroque and symmetrical decorative compositions... Maurice Dufrêne, André Ventre, Edgar Brandt and Jacques-Émile Ruhlmann could probably claim to have inspired Gutiérrez Soto's use of various motifs. In 1930, a period when aerodynamics were all the rage, "Deco 1925" completely dominated the scheme for the Cine Monumental Sport in Melilla [fig. 10], designed by the Cartagena-born architect Lorenzo Ros Costa, an important figure in the Art Deco movement, and one that I can claim to have rescued from oblivion. He is not especially relevant in creative terms but this building is one of the most lavish reflections of the Paris Exhibition in the whole of Spain, an amalgam of all the floral and geometric motifs gleaned from Albert Laprade, Louis-Hippolyte Boileau and Pierre Patout. Another not-to-be-missed building is the Teatro Villamarta (1927) in Jerez de la Frontera (Cadiz), purpose-built by Anasagasti in Andalusia, which somehow demonstrates how regionalist and classical themes can be deployed in parallel while remaining within the purest Art Deco code: a great polygonal entrance arch, arcading, semi-circular turrets and, by way of a signature Andalusianist motif, grilles at the windows.

Industry also made the most of Art Deco to transmit an image of modern business. In Barcelona, Antoni Puig Giralt, architect of the city's best Art Deco buildings, designed the Myrurgia perfume factory (1929) located in the Ensanche (the area into which the city expanded beyond its original walls). It is a building of uncluttered horizontal lines in which the classicist bas-reliefs on the facade and framed features speak up eloquently for

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fig. 11
Cayetano Borso di Carminati,
Geyda hydraulic pump factory
in Valencia, 1930

the decorative tradition at a time when rationalist rigor was beginning to make its presence felt. The Myrurgia company, along with Gal in Madrid, had been two of the great popularizers of Art Deco by means of the designs they used for their packaging and advertising material, which were executed by draftsman Eduard Jener.[27]
In Valencia, the imprint of Art Deco can be clearly seen in the work of Joaquín Rieta and Javier Goerlich. Also in Valencia, the Geyda hydraulic pump factory (1930), built by architect Cayetano Borso di Carminati, is another example of how industrial architecture adopted the iconographic and formal features of a type of Deco absorbed directly from Paris 1925 [fig. 11]. The fountain theme of the main entrance is totally appropriate for this water pump manufacturer. Asturian architects Manuel del Busto and Juan Manuel del Busto used a vigorous version of Art Deco incorporating decorative elements *à la française* in some of their buildings: the Casa Blanca (1931) in Oviedo exemplifies this clearly. Bilbao is another city where Art Deco architecture is very much in evidence in the layout of sizable tranches of its Ensanche. Tomás Bilbao and Pedro de Ispizúa among others played an active role in an expansion composed of compact geometrical shapes. Víctor Eusa, one of the figures largely responsible for the widespread proliferation of Deco in Pamplona, adapted decorative elements to match the character of the building in his extraordinary facade for the San Miguel seminary (1931–36). And while we are in the unlikely territory of Art Deco in religious mode, mention must be made of the work of sculptor José Capuz; his *Deposition of Christ* (*Descendimiento de Cristo*, 1930) commissioned by the Marrajos fraternity in Cartagena was very well received when it was put on

27 *Myrurgia. 1916–1936. Belleza y glamour*; Suàrez and Vidal, *Els arquitectes Antoni i Ramon Puig Gairalt.*

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show at the Círculo de Bellas Artes in Madrid. Outside the major hubs of artistic activity it would be hard to find a more representative, popular expression of Art Deco. The group of figures is volumetrically composed in a manner reminiscent of Jean Dupas translated into sculpture. Changing milieus, the rays of an Art Deco sunburst create the effect of zigzag movement in the bas-reliefs by Emiliano Barral for the mausoleum of Socialist leader Pablo Iglesias, completed in 1930 and destroyed after the Spanish Civil War. The examples speak for themselves.

In 1929, against the backdrop of Miguel Primo de Rivera's dictatorship, two big international fairs had taken place in Spain. The Exposición Iberoamericana (Ibero-American Exhibition) in Seville—a swan-song for regionalist architecture in which it is possible to find buildings of a Deco cast, such as the Mexican Pavilion designed by Manuel Amábilis Domínguez—and the Exposición Internacional in Barcelona, where the more academic Catalan Noucentisme movement could be seen to be making its mark on the Deco spirit. Whereas in the context of the 1925 Paris Exhibition the quest was for a supposedly new art, these two Spanish events essentially represented the triumph of tradition. In the Barcelona event, the most significant break with the past came not from Russia but from Germany—not a participant in Paris 1925—whose entry was the ground-breaking rationalist pavilion designed by Ludwig Mies van der Rohe, with its subtle juxtaposition of planes of different materials.

From Cubism to aerodynamics

That same year, 1929, Corpus Barga (*nom de plume* of the poet, essayist and journalist Andrés García de Barga y Gómez de la Serna) contributed to the journal *Revista de Occidente* a stylish critique of an exhibition of the work of Spanish painters resident in Paris, in which he draws attention to the invasion of "decorative Cubism" (for which, read Art Deco) and a gradual working towards "pure" painting by young artists such as Francisco Bores:

> For years and years, people have been visiting Cubist exhibitions without understanding them, without seeing the pictures, and coming away, without realizing it, carrying on their shoulders an unknown parasite that contemplating Cubist paintings has deposited there. This parasite has gradually grown and multiplied, spreading through their clothes, taking over their furniture and climbing walls to get into architecture. Visitors to Cubist exhibitions have not needed to see the paintings to take Cubism home with them. Cubism has moved out of exhibitions and into shop windows. It has been a pictorial movement with all that this entails, without needing to be seen [...]. After Cubism, painting has to be painted to be seen or to be guessed at.[28]

His comments are spot on about what the so-called Cubist style, namely, Art Deco, signified as a generalized fashion or style. Indeed, exponents of the most purist rational tendency represented by GATEPAC (Grupo de Artistas y Técnicos Españoles para la Arquitectura Contemporánea, or Group of Spanish Artists and Technicians for Contemporary Architecture), and the group's Catalan section GATCPAC (Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània), showed Cubist furniture as "faux-modern" in *AC* magazine.[29] But the emergent rationalist rigor, which found its main supporters in Catalonia, did not douse the Deco flame: it evolved toward modern stances which there have been frequent attempts to interpret as rationalist.

For Art Deco stained glass, in Spain principally produced by the Mauméjean company, the 1930s was something of a boom period when it supplied monochrome translucent glass for use in official premises where it functioned as a badge signifying membership of a new modern aesthetic tendency which accorded great importance to transparency. Worthy of special mention as outstanding examples of Mauméjean's products are the stained glass used in the extension to the Banco de España building by architect José Yárnoz Larrosa,[30] and the spectacular glass features in the entrance hall to the new Philosophy and Arts faculty at the Universidad Complutense in Madrid, built by architect Agustín Aguirre.[31] On the strength of its similarity to that in the Banco de España, the stained glass is attributed to one of the best artists in the medium that worked for Mauméjean, Alberto Martorell. This Art Deco work, clearly modern in spirit, depicts in kaleidoscopic manner an allegory of the Humanities, to whose study the building is dedicated [fig. 12].

28 Corpus Barga, "Pintura nunca vista," 341–51, cited in Pérez Rojas, *Introducción al arte español del siglo XX*, 128.

29 *A. C. Documentos de actividad contemporánea*, no. 5 (1932).

30 On the stained glass in the Banco de España, see Nieto Alcaide, *La vidriera española*, 306–9.

31 See Muñoz de Pablos, "Alegoría de las humanidades: la vidriera *art déco*," and Miguel Lasso de la Vega Zamora, "Agustín Aguirre. Arquitecto monumentalista," in *La Facultad de Filosofía y Letras de Madrid en la Segunda República. Arquitectura y Universidad durante los años 30*, 165–75 and 103–15, respectively.

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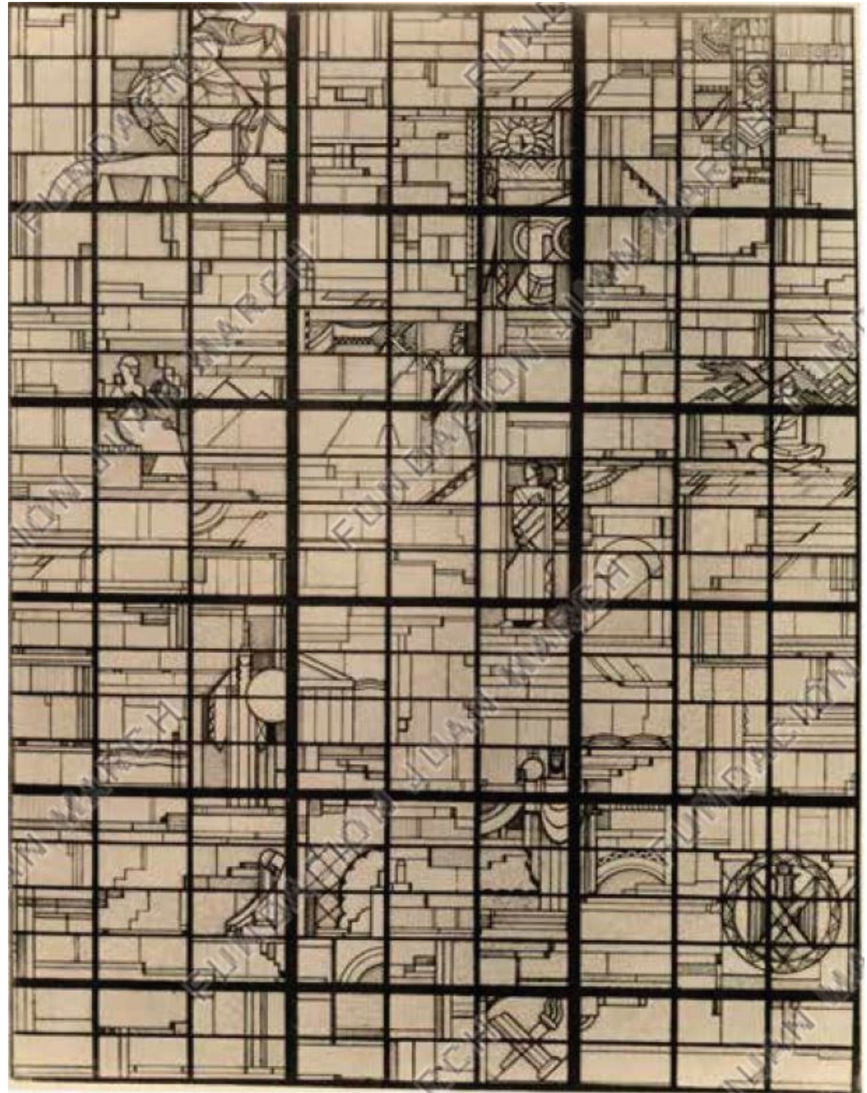
fig. 12
Alberto Martorell for Mauméjean [attributed to], stained glass for the entrance hall to the new Philosophy and Arts Faculty at the Universidad Complutense in Madrid, c. 1935. Photograph of the preliminary sketch. Archivo Agustín Aguirre



Much has been written about the rationalism, or "rationality," of the new Humanities building. In my view, it is a clear example of the process undertaken by Aguirre to "declutter" his architectural vocabulary. That his work is informed by the spirit of Art Deco is apparent from early on, as witnessed in drawings done in 1920 for *La Esfera* magazine, and whose importance I first signaled many years ago. If we were dealing with French Art Deco, it would be enough to say that Aguirre was evolving towards the position of the modern faction, as described by Guillaume Janneau in his observations on Le Corbusier's L'Esprit Nouveau Pavilion, written in 1925. This is not the place for in-depth discussion of concepts such as axiality and plasticity, but the stained glass can speak for itself as regards the direction of Aguirre's development: it would be a strange thing indeed for a rationalist architect to place that great narrative panel of stained glass in an uncompromising position with regard to the main axis of the building. In fact, its concept, or model, is traceable to the 1925 Paris Exhibition—which Aguirre attended—where one of the most imposing elements in pavilions like La Maîtrise [see p. 88, figs. 25, 26], designed for Galeries Lafayette by architects Joseph Hiriart, Georges Henri Tribout and Georges Beau, and the Pomone Pavilion [see p. 86, fig. 23] for Le Bon Marché, built by Louis-Hippolyte Boileau, was the brightness indoors and out provided by the big stained glass panels placed over their entrance doors, an element skillfully adapted by Aguirre to meet the demands of a modern, functional, aesthetic and emotive building.

One of the masterpieces of Spanish Art Deco of the 1930s, by then well into its aerodynamic period, was the Carrión building (also known as the Capitol building) designed by architects Luis Martínez-Feduchi and Vicente Eced y Eced, and built between 1931 and 1933 [fig. 13]. Juan Daniel Fullaondo, author of an admirable analysis of the Capitol, some years later declared it an example of Art Deco architecture.[32] Feduchi's design was almost turn-key in that it included all the furniture used in the building. It makes the most

32 Fullaondo, "El Capitol, expresionismo y comunicación," 2–40.

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fig. 13
Luis Martínez-Feduchi and Vicente Eced y Eced, Carrión Building (also called the Capitol) in Madrid, 1931–33. Photograph published in *Arquitectura. Revista del Colegio Oficial de Arquitectos de Madrid,* XVII, no. 1 (1935), 13

of a difficult site on a corner of the Gran Vía, reaching forward with dynamic curves and projecting canopies, and its multi-functionality (cinema, dance hall, hotel, offices) perfectly reflects the demands of the modern city, for which it became a highly visible beacon. On the day of its official inauguration, it was referred to in the press as a "lighthouse of modern cosmopolitan Madrid":

> That day represented a milestone in the history of the new Madrid. That day, Madrid took a giant step forward on its way to becoming a great city of the world. It was then that our city flirted with Cosmopolis, and when the lights of New York blazed in the city where formal compliments are made and shawls are worn. Towering over the teeming ocean of the Gran Via—crowds, shop windows, lit-up advertisements—stood the magnificent hulk of the new building like a flourish from the world of luxury. That stretch of the Gran Vía sheltered by the Capitol's great international shade—surely this is a new phase in the life of the city? Open-air cafes, shop window displays, women will just have to live up to the new style of the place and its great building, which seems to project the influence of its luxury over everything around it.[33]

Only a few years after Spain, in a fast-paced and euphoric moment in time, both festive and tense, had begun to move to the rhythm of the Charleston and the Foxtrot came the events of 1936, putting an end to dancing and ushering in tragedy. The Paris Exhibition of 1937 displayed mastery of the Deco-based monumental style. The USSR Pavilion, designed by architect Boris Iofan, and the German Pavilion, by Albert Speer, strangely placed facing each other, were the most rhetorically designed. In fact, they were conceived as two Art Deco monuments or gigantic pedestals upon which stood sculpted symbols of their dictatorial ideologies. From glass to stone and cement, from cement to glass. Spain was now among the most modern, with its pavilion designed by Josep Lluís Sert and Luis Lacasa. Art Deco was already a thing of the past, on the way out, yet it still permeated the design of most of the war posters issued by both sides in the conflict.[34]

33 "Un justo homenaje," in *Cinegramas,* no. 169 (1934), cited in Pérez Rojas, "Los cines madrileños. Del barracón al rascacielos," in *El cinematógrafo en Madrid 1896–1960*, vol. II, 81.

34 I would like to thank the directors of the Museo de Artes Decorativas in Madrid and Ana Cabrera for their help, and the facilities they made available to me, while I was working on this project.

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WORKS ON DISPLAY

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THE MODERN INTERIOR **[259]** THE PARIS EXHIBITION, 1925 **[319]**
MODERN TASTE **[351]** THE PARISIAN COLONIAL EXHIBITION,
1931 **[403]** MODERN TRAVEL **[421]** NEW FORMS **[443]**

Jean Collas, photograph of a shop window with Pierre Imans mannequins for Tunmer & Cie, 1925–30 [detail]. Bibliothèque des Arts décoratifs, Paris, Archives Jean Collas

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THE FIRST ART DECO

Art Deco began as a conservative reaction to Art Nouveau but quickly adopted a number of exotic and avant-garde references as inspiration. The main production of the Parisian furniture industries in the early 20th century was in strict imitation of the styles of the past.[1] The dominant style of architecture and interior design in Paris was therefore a slightly simplified version of Louis XV or Louis XVI, which matches the style of apartments that were still being constructed in the historic French styles well into the 1930s.[2] In fact, as the British designers Frank Scarlett and Marjorie Townley remember, it was common for different period styles to be used for different rooms: a dining room with dark Henry IV paneling and furniture, an elegant Empire style study and a lady's boudoir decked out in rococo chinoiserie and cupids.[3] Thus, although André Vera proposed basing the new style on the last "genuine" French style, that of Louis Philippe (ruled 1830–48), France's last reigning Monarch [see Introduction, pp. 22, 28], this was a significant break from the more ornate Louis XV, XVI and Empire styles. Louis Süe and André Mare designed the interiors for Paul Poiret's showrooms in a colorful and festive style (1909).

At the same time, designers and architects were anxious to respond to the new artistic movements. Louis Süe, a protagonist of a return to a rational and classical approach to design after the excesses of Art Nouveau, was surprisingly open to the lessons of Cubism:

> I find Cubism highly interesting [...] if we understand [it] as a reaction against the debaucheries, the orgies of Impressionist colors, as a method, a discipline, a return to construction, to geometry [...] why not use what can serve us in it?[4]

Süe's ideas were given practical form by his collaborator, the fringe Cubist painter André Mare, in the striking so-called Maison Cubiste (Cubist House) exhibited at the Paris Salon d'Automne in 1912 [see Section 2], a vast decorative program of which there is an extant model [cat. 19]. After the war, Süe and Mare created a successful interior design firm—the Compagnie des Arts Français (Company of French Arts)—which set the tone for the style advocated by Vera: rooted in tradition, dedicated to maintaining high standards of craftsmanship and innovative in detail.

An important counter to the floral convolutions of the French and Belgian Art Nouveau was its equivalent in Scotland and Vienna. Founded in 1897 by a group of artists, architects and designers, the Wiener Secession produced an influential magazine, *Ver Sacrum*, in which the highly abstracted but decorative illustrations—often in woodcut or linocut—had a big influence throughout Europe. In 1903, Josef Hoffmann, Joseph Olbrich and Koloman Moser went on to found the Wiener Werkstätte (Viennese Arts and Crafts Association), which promoted innovative design in the crafts. Both Paul Poiret and Jacques-Émile Ruhlmann, who separately visited Vienna in 1910, were influenced by the WW. A characteristic decorative motif of the latter, an interlace of lines like overlapping bubbles, was derived directly from designs by Olbrich.

La Perse evening coat by Paul Poiret made from a block-printed velvet fabric designed by Raoul Dufy, silk lining and fur trimming, 1911. Photograph published in Palmer White, *Poiret* (London: Studio Vista), 1973

1 Le Corbusier and Amédée Ozenfant ridiculed this trade in false antiques in the pages of *L'Esprit Nouveau*, reproducing pages from the trade literature showing fake antiques "distressed" to look old; see *L'Esprit Nouveau*, no. 18 (November 1923): n.p.

2 Deborah Silverman demonstrated how the return to a taste for rococo, rather than the "foreign" importation of Art Nouveau, was the characteristic of Parisian taste in the decade before 1900; see Silverman, *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style*.

3 Scarlett and Townley, *Arts Decoratifs 1925: A Personal Recollection of the Exhibition*, 9.

4 Quoted by Suzanne Tise from an article by Louis Vauxcelles, "Les Idées du décorateur Louis Süe," published in *Excelsior*, 3 December 1919; see Tise, *Between Art and Industry: Design Reform in France, 1851–1939*, 273. The role of Cubism in a return to "discipline [...] construction [...] geometry" would be widely noted in the French displays at the 1925 Exhibition.

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Robert Mallet-Stevens, who became one of the leading French Art Deco architects and designers, was a frequent visitor, in his youth, to the Palais Stoclet designed by Josef Hoffmann in Woluwe-Saint-Pierre (Brussels). Completely won over by the Viennese Sezessionstil, Mallet-Stevens produced an unpublished set of colored prints of buildings in 1914–17, which he later worked up into a published album, *Une Cité moderne*, in 1922 [cat. 32].[5] Poiret later commissioned a large reinforced concrete villa from Mallet-Stevens, in 1921, which remained unfinished due to Poiret's bankruptcy.

The arrival of Serge Diaghilev and his Ballets Russes in 1909 created a great stir in Paris. It was not just the rich, glowing colors of the sets and costumes designed by Léon Bakst and other artists [cat. 30], or the bright colors and "naïve" patterns of designs based on folk art by the Rayonnist artists Mikhail Larionov and Natalia Goncharova, that appealed here; it was also their "exotic" associations. Vaslav Nijinsky's highly stylized movement and the savage rhythms of Igor Stravinsky's music shocked and intrigued. Bakst's loose, free-flowing, "Oriental" costumes were innovatory in the way they underlined the movement of the dancers' bodies, an effect which chimed with contemporary aspirations to less formal and more comfortable forms of dress, as well as greater opportunities to express sensuality. Their impact was rapidly visible in designs for dress and interiors by the French couturier Poiret and his Atelier Martine, which brought the sensuality of the harem into the everyday.[6] From here it would be only a short step to the fascination with sensual and brilliant surface effects that is so characteristic of both early and later Deco.

Jacques Doucet gave his former assistant Poiret a big boost when he sent him one of his most fashionable clients, the actress Gabrielle Réjane. Poiret set up on his own in 1903 and by 1906 was the talk of Paris. He revolutionized fashion by introducing bright colors and by liberating the body from the corset, creating a youthful, intimate look. This look was encapsulated in the tall, slender figure of Denise Boulet, the young daughter of one of his textile suppliers [see p. 218]. Meeting her when she was only sixteen, they were married two and a half years later. Poiret claimed that he transformed her from simple country girl to the muse of Parisian Paris and it is true that the underlying trend of Parisian fashion from 1906 into the 1930s was the replacement of the well-rounded figure by an increasingly slender profile, to the point that the couturier Jean Patou later actually went to America to find the tall mannequins he required. This was also part of Coco Chanel's allure and dictated the later fashion of the 1930s, with the figure-hugging bias-cut dresses of Madeleine Vionnet and others. This move relates to the increasingly liberated life of wealthy women after the war, who drove cars, flew airplanes and took active roles in society.

Poiret developed a number of techniques that would characterize Art Deco couturiers after the war. He was one of the first to create purely artistic shop windows, rather than simply showing the goods. He quickly understood the importance of creating a style environment, rather than simply clothes. He held fabulous parties with exotic themes, often derived from the Ballets Russes. He employed the struggling artist Raoul Dufy to design textiles for him [cat. 22, 23] and then set up a school for young girls in his home to design textiles, which he marketed under the label Atelier Martine. He was convinced that these girls, whom he recruited very young, in the country, would design with a spontaneity and freshness which the conventional drawing schools destroyed. Although the school for young girls was abandoned after the war, the Atelier Martine continued to produce textiles and carpets that had a great success among interior designers [cat. 11].

Above all, Poiret understood the importance of investing in top quality publicity. He used to parade his mannequins at prestigious events, such as the races at Longchamp or at the theater, inciting curiosity and desire. He maintained a punishing schedule of traveling fashion shows, to the United States, Scandinavia and all over Europe. Poiret diversified into perfumes and other accessories [see the essay by Tag Gronberg, "On the Scent of Art Deco," in this catalogue, pp. 122–33]. Above all, Poiret promoted the idea of the absolute supremacy of the artist. He was prepared to loose clients who demanded changes, and this image of the intransigent dictator of fashion was both a key to his success before the war and for a short period afterwards, but also a symptom of his decline after 1925.

5 Mallet-Stevens, *Une Cité moderne: Paris*.
6 See *Poiret, King of Fashion*, and White, *Poiret*.

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Another feature of the pre-war scene was the attention to beautifully crafted fashion magazines, such as *Femina* and the *Gazette du bon ton* [cat. 5–8]. This last, published from 1912, provided a privileged platform for seven of the top couture houses, including Jacques Doucet, Paul Poiret, Jeanne Paquin and Charles Worth, who had exclusive access to its pages. The use of the *pochoir* (stencil) technique created little collectable art works with each issue. Poiret commissioned Paul Iribe and Georges Lepape to design exquisite portfolios of fashion plates in the newly fashionable stenciled technique [cat. 1–4].[7] In these illustrations, the varied sources of inspiration of Art Deco can easily be identified: Aubrey Beardsley and the Viennese Sezessionstil for the drawing style, the Empire and Directoire styles for the settings, Japanese woodcuts, the exotic world of Scheherazade and the 1001 nights, and so on. The abstraction and linear simplicity of these layers of pure color on fine paper promoted Poiret's style perfectly and chimed with the similar *pochoir* prints by George Barbier [cat. 174–176] and others in fashion magazines such as *Vogue*. These illustrations not only showed off the clothes but also the ambiance and lifestyle of the new generation of young patrons of couture. *Pochoir* became the main vehicle for distributing images not only of fashion but also of interior design. Luxurious albums of *pochoir* illustrations were published before and after the war, including the series edited by Jean Badovici.[8]

Another innovation aimed at seducing the younger woman was the opening of the first of the boutiques in the *grands magasins* in Paris. In 1912, René Guilleré set up Primavera in the Printemps department store to display and promote hand-made furniture and interior decors, aimed at the younger clients. After the war, the other department stores followed suit [see Émmanuel Bréon's essay, "The New Style, or Art Deco *avant la lettre*," 51–62, especially p. 59].

Most of the key couturiers, designers and architects who were to become the central figures of Art Deco in the 1920s, began their careers before 1914. Before the war, however, the style was extremely exclusive, attracting a handful of very wealthy clients interested in modern art. It also appealed to artists, designers and architects trying to liberate themselves from Art Nouveau but anxious to retain an element of radical innovation. As one example, the young Charles-Édouard Jeanneret—who renamed himself Le Corbusier in 1920—painted a number of watercolors just before and during the war in an Art Deco style [cat. 30–41].

7 Lepape and Poiret, *Les Choses de Paul Poiret vues par Georges Lepape*, and Aynsley, "Pochoir Prints: Publishing the Designed Interior."

8 Ruhlmann and Badovici, *"Harmonies": intérieurs de Ruhlmann*; Badovici, *Intérieurs de Süe et Mare*; and Badovici and Dufy, *Intérieurs français*.

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1. Paul Iribe, *Les Robes de Paul Poiret racontées par Paul Iribe* (Paris: Societé Général d'Impression), 1908. Portfolio of 10 hand-colored *pochoir* prints on paper, 32.5 x 30.5 cm. Museu del Disseny de Barcelona

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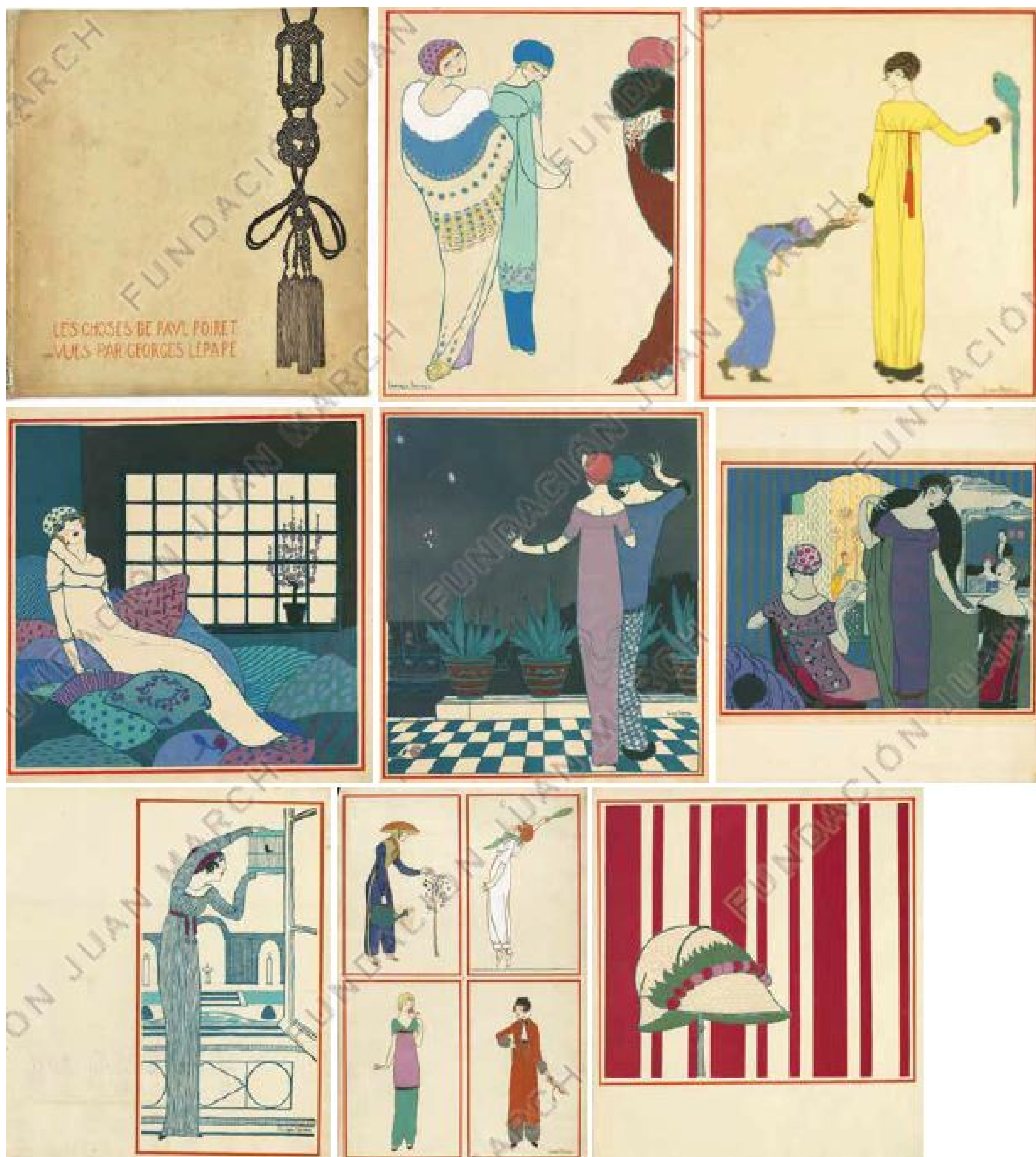
2. Georges Lepape, *Les Choses de Paul Poiret vues par Georges Lepape* (Paris: Maquet), 1911. Portfolio of 12 hand-colored *pochoir* prints on fine paper 34 x 30.5 cm. Museu del Disseny de Barcelona



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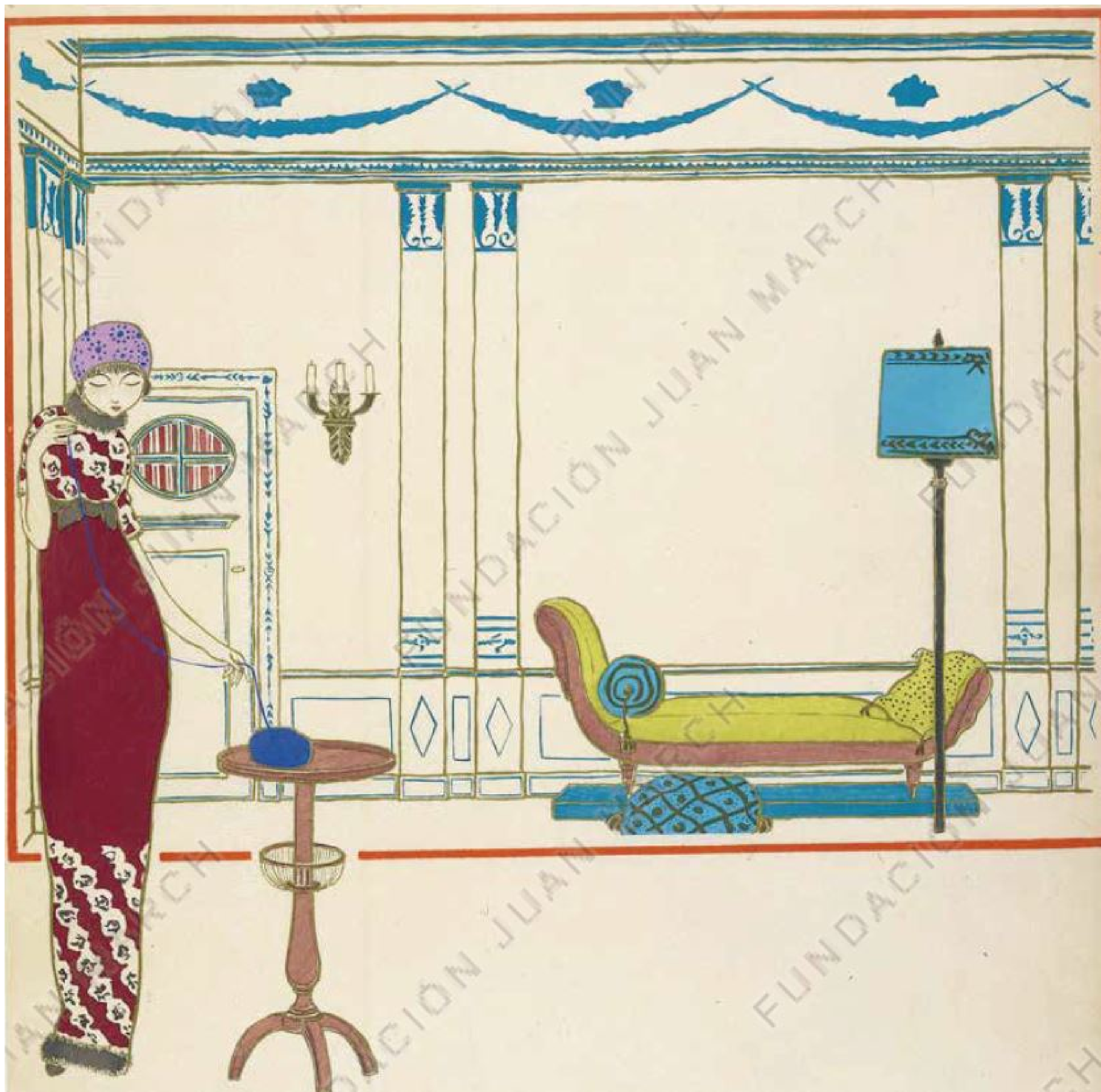
3–4. Georges Lepape, two *pochoir* prints from the portfolio *Les Choses de Paul Poiret vues par Georges Lepape*, 1911. Hand-colored *pochoir* on paper, 28.5 x 28.8 cm each. Victoria and Albert Museum, London



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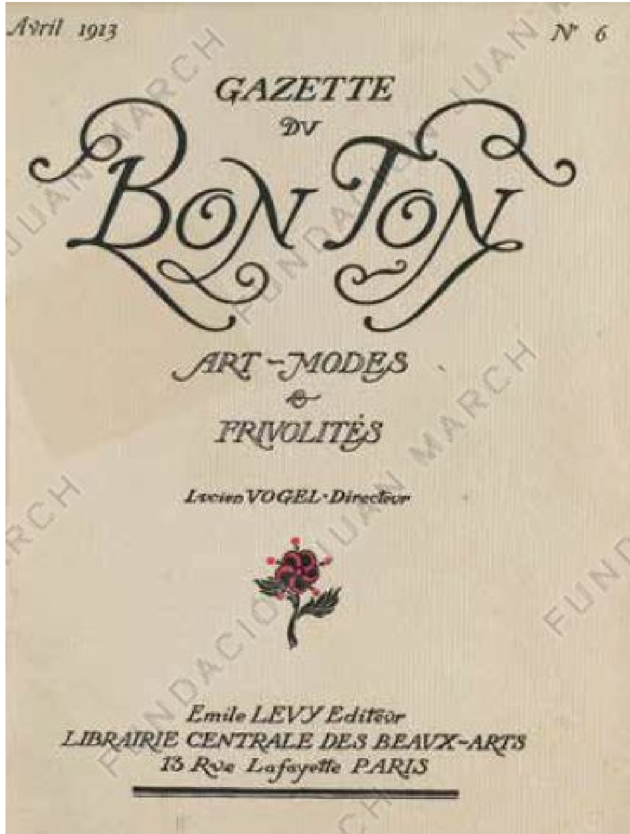
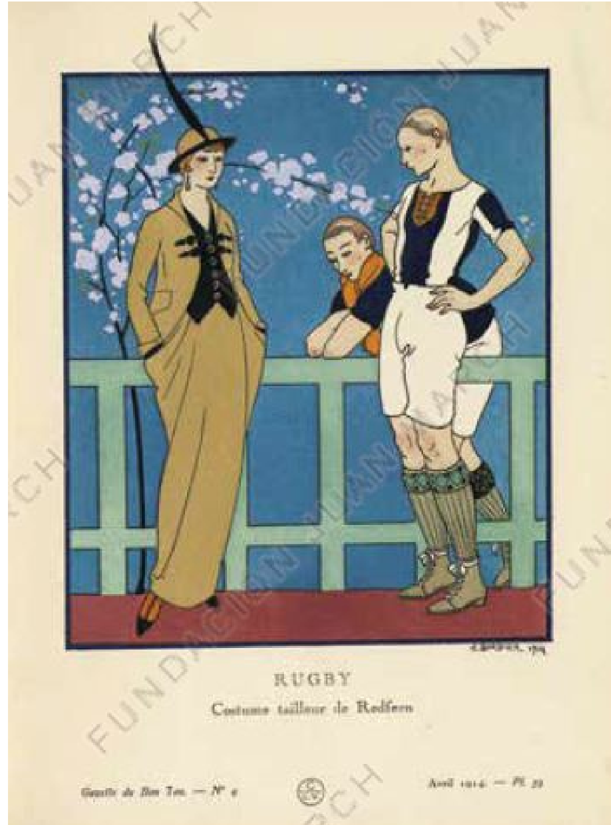
5–8. *La Gazette du bon ton: arts, modes & frivolités* (Paris: Librairie Centrale des Beaux-Arts), 1912–[1925]. Vol. I (Nov. 1912–April 1913); vol. II (May 1913–Oct. 1913); vol. III (January–April 1914); vol. IV (May 1914–June 1915). Letterpress and *pochoir* on chain-laid paper, 25.2 x 21.2 cm each. Museu del Disseny de Barcelona





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ROBES DE PAUL POIRET SELON BOUSSINGAULT

Gazette du Bon Ton. — N° 6

Juin 1914. — Pl. 56

C'est à l'Opéra qu'ils donnaient audience cette année, et M. Fokine a plu, après M. Nijinsky, par des moyens dramatiques d'un ordre plus élevé. Mais pourquoi nous donner chaque année un *Pétrouchka* semblable à lui-même et une *Schéhérazade* moins réussie?

Quant aux œuvres nouvelles qui ont suscité tant de controverses, il faut les distinguer grandement des ballets d'autrefois. Je ne veux parler ni du charmant *Papillon* où M. Fokine a continué la tradition du *Carnaval*, ni de *Midas*, dont les costumes moins heureux que les créations ordinaires de M. Bakst rappellent les enlumineurs de Saint-Sulpice ou les tableaux de Böcklin. Je pense au *Rossignol* et à l'étonnant *Coq d'or*.

Il s'agit cette fois d'opéras-ballets d'une espèce particulière où tous les personnages sont doublement incarnés par des mimes muets et par des chanteurs immobiles. Que ces chanteurs massés de chaque côté de la scène — comme deux rameaux issus de l'orchestre dont ils sont eux aussi des instruments — prêtent la beauté de leur voix et l'expression de leur chant au représentant plastique du personnage, il y a là un procédé qui déconcerte sans doute, mais un complément certain de satisfaction.

M. Alexandre Benois a dessiné, pour le *Rossignol*, des décors et des costumes qui font sentir finement la différence de l'art japonais et de l'art chinois. Pour le *Coq d'or*, Mlle Nathalie Gontcharova, futuriste russe pleine d'humour, a composé des images populaires russes brutalement coloriées et animées par l'imagination la plus inventive et la plus cocasse. La mise en scène abonde en trouvailles comiques : les hommes qui courent comme des jouets mécaniques, le cheval du roi, si haut que, pour y monter, on doit se servir d'une échelle, le grand lion rieur du rideau de scène... Vous le voyez bien, les Russes sont des enfants qui jouent et leurs jeux ne sont pas les nôtres.

Quant à la *Légende de Joseph*, s'il faut vanter l'art véhément et généreux de M. Richard Strauss, qui fut le musicien, et l'ingéniosité somptueuse de M. J.-M. Sert, qui fut le décorateur, je suis moins tranquille sur la tendance que dénonce ce ballet philosophique. Car il n'est pas vrai que la chorégraphie exprime tout et suffise à tout. Joseph et sa danse pure représentent l'ingénuité et la foi, les courtisanes et la femme de Putiphar, avec leurs costumes lourds et coloriés, expriment la sensualité lourde et impure, je le veux bien.

N'allons pas plus loin et n'imaginons pas que chacun des pas de Joseph puisse traduire un des moments de son évolution, et que la moindre nuance de mysticisme puisse être exprimée par un saut ou par un mouvement de bras. L'Allemagne, avec MM. Hofmannsthal et Kessler, aurait tôt fait de perdre le ballet

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11. Atelier Martine, dress fabrics for Paul Poiret, 1919. Block-printed satin, 42 x 84 cm; 42 x 86 cm; 43 x 85 cm. Victoria and Albert Museum, London. Given by Dr. W.A. Propert →

9. Erté, afternoon dress for the House of Poiret, c. 1914. Pencil, ink and watercolor on paper, 34.2 x 26.2 cm. Victoria and Albert Museum, London. Given by Mrs. Gilbert Russell

10. Erté, winter blouse for the House of Poiret, c. 1914. Pencil, India ink, watercolor and gold paint on paper, 32.5 x 24.8 cm. Victoria and Albert Museum, London. Given by Mrs. Gilbert Russell

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Denise Poiret in a silver evening gown designed by Paul Poiret, 1919. Les Arts décoratifs, Musée des Arts décoratifs, Paris

12. Eduardo García Benito, *Mrs. and Mr. Poiret* [*Madame et Monsieur Poiret*], 1921. Oil on canvas, 100.5 x 200.4 cm. Colección Fontaneda Berthet

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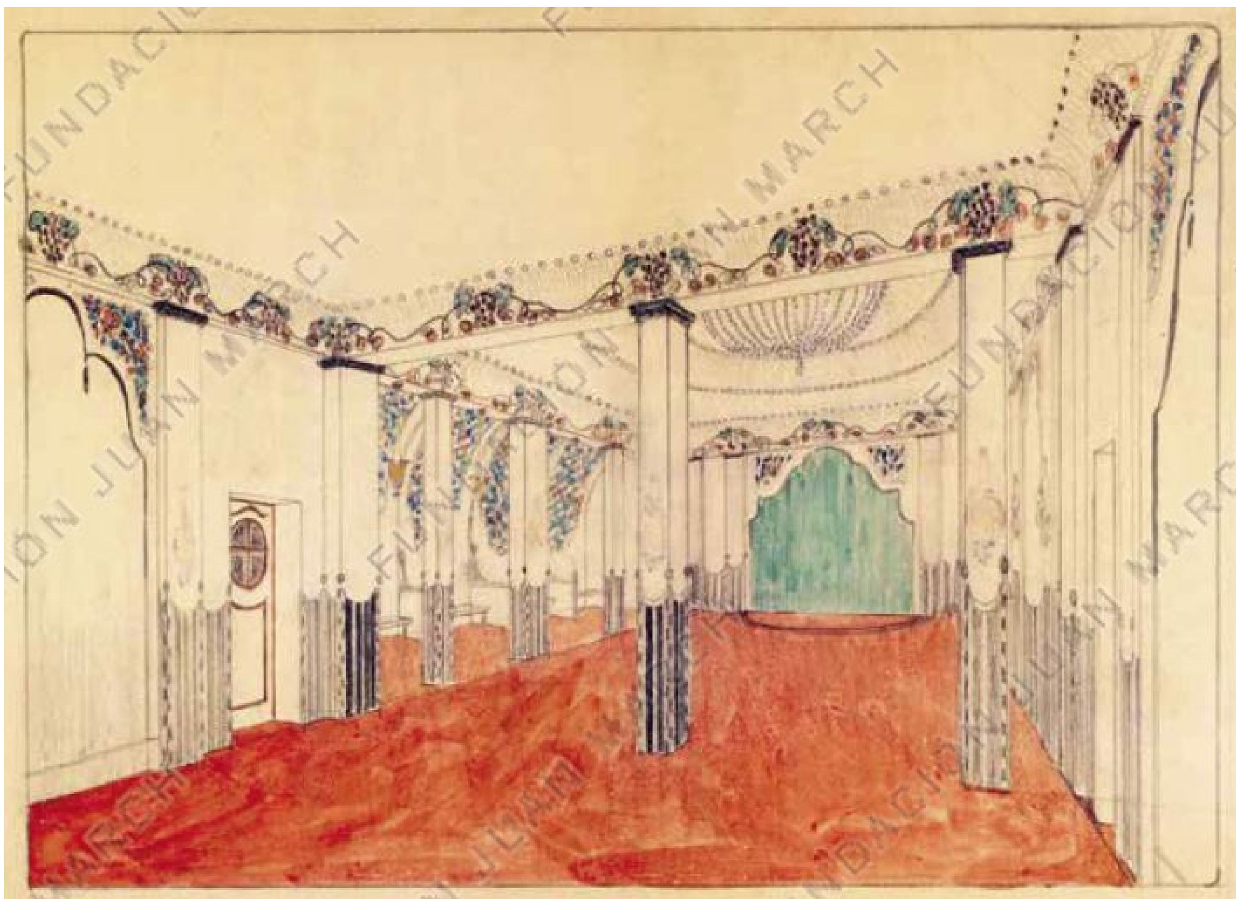

13–14. Louis Süe, refurbishment of the House of Poiret on Avenue d'Antin, Paris 8ème: views of the show room with small stage at back and the *salle fraîche* [cool reception hall], 1909. Pencil and watercolor on paper laid down on secondary card support, 49.7 x 57 cm; 26.5 x 34.2 cm. SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle/ ADAGP-année, Paris

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15. Louis Süe and André Mare, study for the Compagnie des Arts Français: floral motif with falling drapery, 1919–28. Pencil and gouache on paper, 49 x 90.5 cm. SIAF/Cité de l'architecture et du patrimoine/ Archives d'architecture du XXe siècle/ADAGP-année, Paris

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16. André Mare, untitled, 1918.
Watercolor on paper,
40 x 30 cm. Private collection

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17. Louis Süe and André Mare,
coffee cup and plate, c. 1925.
Glazed porcelain,
cup: 7 x 7.8 x 5.8 cm (diam.);
plate: 1.2 x 13 cm (diam.).
Collection Cheska Vallois,
Paris

18. Louis Süe and André Mare,
tea cup and plate, c. 1925.
Glazed porcelain,
cup: 5.1 x 12 x 10.6 cm (diam.);
plate: 2 x 15.5 cm (diam.).
Collection Cheska Vallois,
Paris

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Raymond Duchamp-Villon, detail of the entrance to the Maison Cubiste on display at the Salon d'Automne, 1912. Photo: Raymond Duchamp-Villon

19. Raymond Duchamp-Villon, model of the Maison Cubiste [Cubist House], 1912. Plaster and painted cardboard, 48 x 69 x 18 cm. Private collection, on deposit at the Musée des Beaux-Arts de Rouen

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20. Marie Laurencin, *Anne-Françoise Mare*, 1927. Oil on canvas, 55 x 46 cm. Private collection

21. Jacques Villon, tea service for four, c. 1912. Glazed porcelain, teapot with lid: 16 x 13 cm (diam. with handle) / 24 cm (diam. with spout and handle); sugar bowl with lid: 12 x 13 cm (diam. without handle) / 18 cm (diam. with handle); milk jug: 12 x 13 cm (diam. with handle); cup: 6 x 9 cm (diam. with handle); plate: 2 x 13 cm (diam.). Private collection

22. Raoul Dufy, sample for textile design with flowers and butterflies for the Maison Bianchini-Férier, c. 1910. Hand-colored *pochoir* on paper, 75 x 66 cm. Courtesy Galerie Michel Giraud, Paris

→

23. Raoul Dufy, sample for textile design with flowers on a black background for the Maison Bianchini-Férier, c. 1910. Hand-colored *pochoir* on paper, 48 x 31 cm. Courtesy Galerie Michel Giraud, Paris

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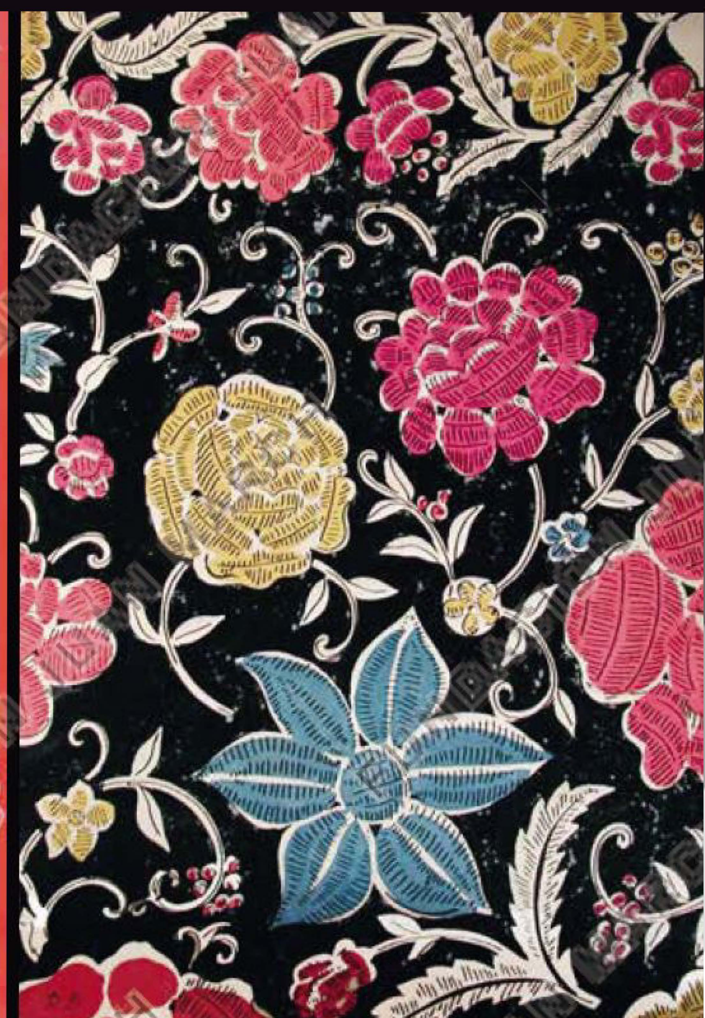

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← **24**. Paul Follot, carpet, 1919–20. Hand-knotted wool, 200 x 150 cm. Victoria and Albert Museum, London

25. Paul Follot, dressing table and chair, 1913–20. Wood, marble, glass and fabric, dressing table: 131 x 115 x 48 cm; chair: 89 x 49 x 44 cm. Royal Pavilion and Museums, Brighton & Hove

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← **26**. Raoul Dufy, *Pegasus* furnishing fabric for the Maison Bianchini-Férier, 1919. Jacquard-woven mercerized cotton, 25 x 38.5 cm. Victoria and Albert Museum, London

27. Raoul Dufy, *La Danse* [The dance] furnishing fabric, c. 1920. Woodblock printed cretonne, 182 x 123 cm. Victoria and Albert Museum, London

28. Léon Jallot, three-panel folding screen, c. 1920. Laquered wood and gold leaf, 167.5 x 50.5 cm each panel. The Berardo Collection

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29. Pablo Picasso, poster for *Parade. Ballets Russes. Théatre des Champs-Élysées*, 1917. Color lithograph on paper, 152 x 116 cm. Museo Nacional del Teatro, Almagro

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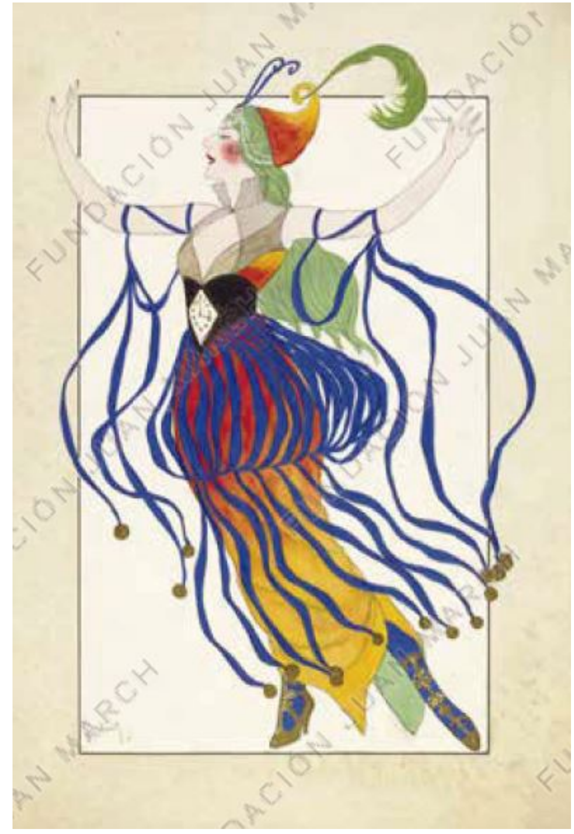
30. Léon Bakst, costume design for the Young Rajah in Mikhail Fokine's ballet *Le Dieu bleu* for Serge Diaghilev's Ballets Russes, 1912. Pencil, watercolor and gouache on paper, 28.5 x 21 cm. V&A Theatre and Performance, London

31. George Barbier, House of Worth fashion illustration, 1914. Watercolor, ink, pencil, gold paint and Chinese white on paper, 32 x 22 cm. Victoria and Albert Museum, London. Given by the House of Worth



32. George Barbier, *pochoir* print from the 12-print portfolio *Dessins sur les danses de Vaslav Nijinsky* (Paris: La Belle édition), 1913. Hand-painted *pochoir* on paper, 25.4 x 20.3 cm. Victoria and Albert Museum, London

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33. Erté, costume design for the revue *La Soire,* Folies Bergère, Paris, 1927. Gouache on paper, 39 x 74 cm. Victoria and Albert Museum, London

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34. Édouard Bénédictus, *Variations PL2*, c. 1922. Pencil, gouache and silver paint on paper, 48 x 38 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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35. Édouard Bénédictus,
Variations PL6, c. 1922.
Pencil, gouache and silver
paint on paper, 48 x 39.5 cm.
Département des Arts graphiques,
Musée des Arts décoratifs, Paris

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36. Édouard Bénédictus, *Variations PL1-Exotic Fruits and Flowers* [*Fleurs et fruits exotiques*], 1922. Pencil, gouache and gold and silver paint on paper, 80 x 60 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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37–38. René Lalique, *Sauterelles* vases (grasshoppers motif), 1913. Mold-blown green and red glass with matte finish, 28 x 24 cm each. Private collection, Barcelona

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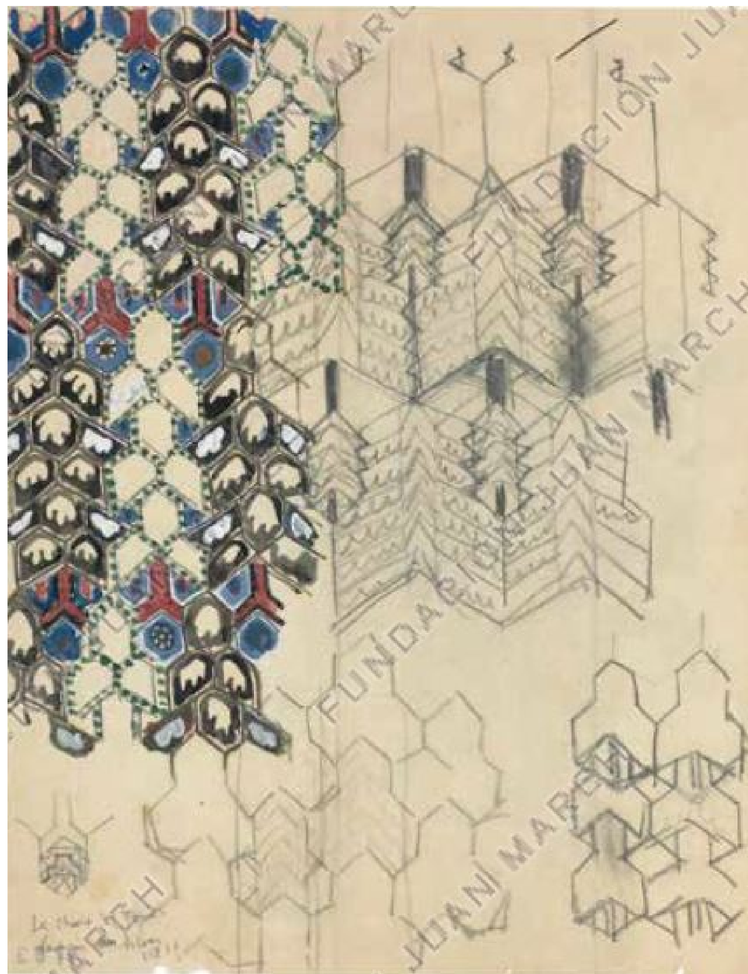

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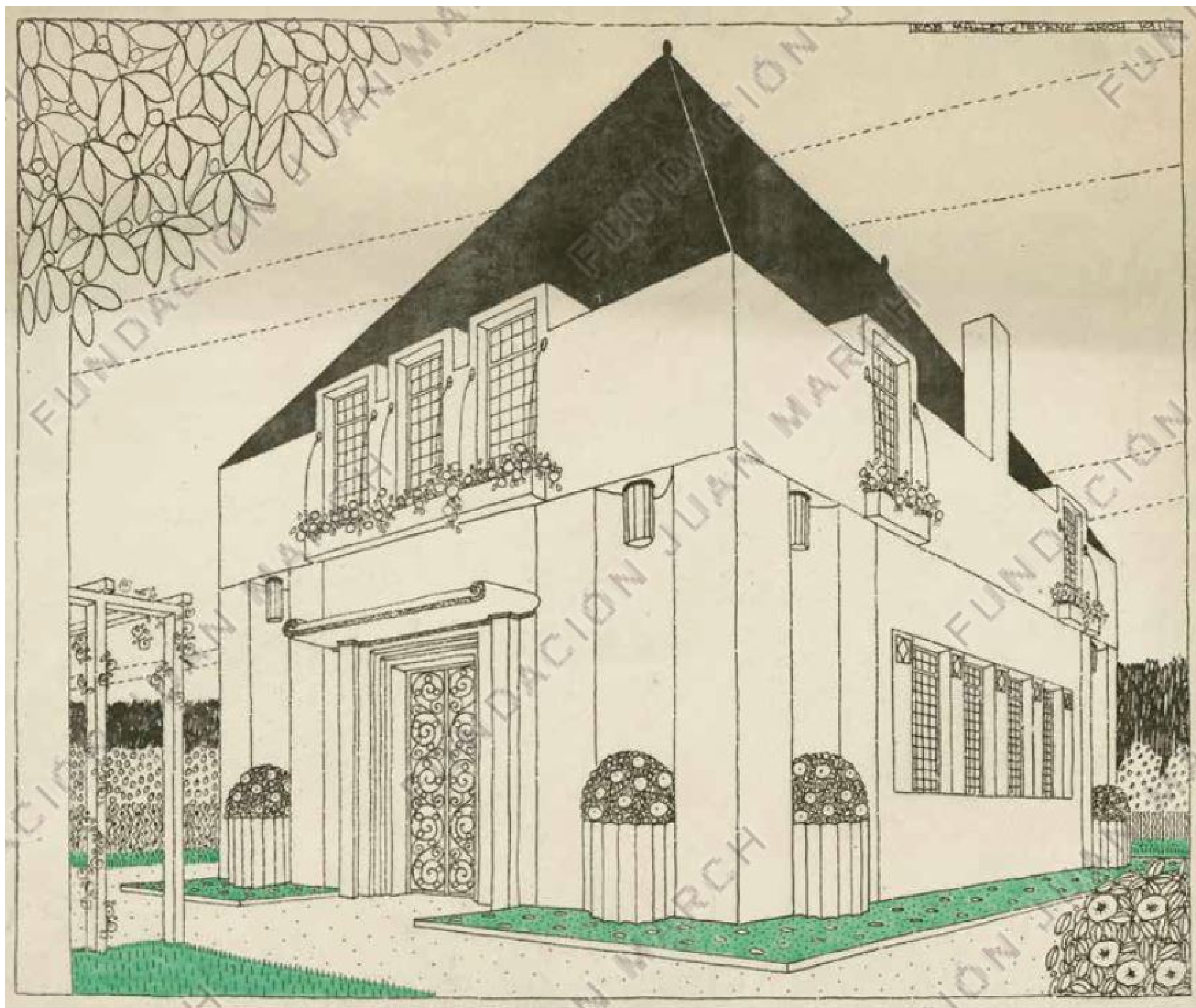
← **39**. Le Corbusier, *Floral Study* [*Étude florale*], 1904. Pencil and gouache on paper, 12.7 x 18 cm. Fondation Le Corbusier, Paris

40. Le Corbusier, *Ornaments from Pine Trees* [*Ornements à partir de sapins*], 1911. Gouache, ink and gold paint on paper, 27.4 x 13.6 cm. Fondation Le Corbusier, Paris

41. Le Corbusier, *Pine Tree in Winter* [*Sapin en hiver*], 1911. Pencil, gouache, ink and gold paint on paper, 27.4 x 21.3 cm. Fondation Le Corbusier, Paris



42. Robert Mallet-Stevens, design for a villa, 1923. Black print on gouache on paper, 39.2 x 46.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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THE CUBIST CONTRIBUTION

Many of the artist decorators who founded the decorative art movement now known as Art Deco began their careers as painters. Most of them practiced (before 1914) in a version of the Impressionist or Fauve styles. Maurice Marinot, a Fauve painter who went on to create some of the most desirable pieces of Art Deco glassware,[1] and Francis Jourdain, who continued to exhibit his paintings while playing an influential role as one of the "purest" of the furniture designers,[2] are two cases in point. Many architects maintained close contacts with artists, not only in the interest of obtaining collaborators on their architectural commissions, but primarily as a means of refreshing their taste. The architect Auguste Perret hosted frequent meetings of painters and sculptors in his apartment, for instance, and it was there that the young Charles Édouard Jeanneret (later re-named Le Corbusier) came across the Fauves, influencing his watercolor paintings in 1908–9, when he worked for Perret. Le Corbusier quickly latched onto the new developments in Paris, including Cubism.[3]

Cubism was the most significant phenomenon in the Parisian art scene before the war. Developed primarily by Pablo Picasso, Georges Braque and Juan Gris between 1907 and 1912, it was seen by a number of artists, such as Albert Gleizes and Jean Metzinger, as the way forward. Cubism was a cryptic movement, difficult to understand. It proposed abandoning a merely visual response to the world—typical of Impressionism—in favor of a more complex and intellectual comprehension of reality. Sometimes thought of as the introduction of the fourth dimension in painting—the idea that a picture was assembled out of a succession of different views rather than a unique one—it was also an extension of the insights of Paul Cézanne into how a composition could be constructed out of a succession of painterly marks or fragments which, while determined by the scene represented, also related to the flat surface of the canvas and refused single point perspective. In the "high" period of Cubism, developed by Picasso and Braque in private in 1911–12, this analytical process went as far as introducing collaged fragments of wallpaper, musical scores or newspapers, playing with the contrast between representation and flatness but also toying with elements of decoration. Picasso and Braque had a contract with the Paris-based German dealer Daniel-Henry Kahnweiler that enabled them to work in private without public exhibition. This was only possible because the art market in Paris had evolved—largely due to knowledgeable and discriminating American clients—to the point where even an avant-garde artist could live by the sale of his or her works.

While Picasso and Braque worked out of the public eye, it was left to Gleizes, Metzinger and their friends to present Cubism to society at the 1910 Salon d'Automne and the Salon des Indépendants the following year, where Gleizes, Metzinger, Henri Le Fauconnier, Fernand Léger and Robert Delaunay showed their paintings. The Cubist group (still without Picasso or Braque) then went on to mount a specialized exhibition at the Salon de la Section d'Or, and it was in preparation for this event that Gleizes and Metzinger wrote their book *Du Cubisme* (*On Cubism*, 1912), which quickly went through several editions. Guillaume Apollinaire followed suit a year later, with his book *Les Peintres cubistes* (*The Cubist Painters*, 1913), but perhaps the most authoritative work was that of Kahnweiler *Der Weg zum Kubismus* (*The Rise of Cubism*, 1920).

Mannequin by Pierre Imans; necklace, vases and sculptures by Jean Besnard; geometric motif textiles by Elise Djo-Bourgeois, c. 1930. Photo: Thérèse Bonney. Bibliothèque des Arts décoratifs, Paris, Archives Jean Collas

1 Marcilhac and Marcilhac, *Maurice Marinot, 1882–1960, artisan verrier*.
2 Rollin and Lauprêtre, *Francis Jourdain 1876–1958*.
3 Brooks, *Le Corbusier's Formative Years: Charles-Edouard Jeanneret at La Chaux-de-Fonds*.

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It was in this context of excitement in the avant-garde art world in Paris that André Mare organized the exhibition of the Maison Cubiste (Cubist House). Here Mare, who was also active as a designer and, like Louis Süe, promoted the modernization of tradition, drew together the work of several artists associated with Cubism. The exhibit comprised a sculptural plaster façade designed by the sculptor Raymond Duchamp-Villon [cat. 19], an entrance hall, a *salon bourgeois* and a bedroom. The interiors were furnished to designs by Mare (furniture and wallpaper), Roger de la Fresnaye (clocks and fireplaces), Marie Laurencin, Maurice Marinot (glassware) and Jacques Villon (ceramics), and hung with paintings by Gleizes, de la Fresnaye, Laurencin, Léger and Metzinger. Mare's stated agenda was "to make above all something very *French*, to remain within tradition" while at the same time returning "to lines that are simple, pure, logical and even slightly cold" and "to colors that are very fresh, very pure, very daring."[4]

A taste for and comprehension of Cubism became a kind of litmus test for French designers and decorators in the 1920s. While Guillaume Janneau could accept the Fauves but not the Cubists, Louis Chéronnet embraced the Cubist revolution and continued to espouse new developments in avant-garde art in the 1920s, while commenting on the decorative arts.[5] The presentation of an exhibition by the Dutch De Stijl group in Paris at the Léonce Rosenberg Galerie de l'Effort Moderne in October 1923 created another stir.[6] The architect Cornelis Van Eesteren and the painter Theo Van Doesburg joined forces to create a series of colored plans, elevations and sections, as well as a spectacular group of colored models. The pure red, yellow and blue color planes of which these constructions were composed appeared to allow no place for furniture designers. And yet the house designed by Gerrit Rietveld—a furniture designer—in Utrecht for Madame Schröder in 1923–24 showed how a De Stijl environment could be created down to the last detail of furniture.[7] De Stijl was highly influential on Francis Jourdain, whose brightly colored interior designs picked up some of the features of the style. It was also important for Jean Badovici and his then partner Eileen Gray, who visited the Schröder House and met some of the De Stijl artists and architects.

Dada and Surrealism had a less obvious influence on the decorative arts in the 1920s, but became a major source of inspiration in the 1930s for couturiers such as Elsa Schiaparelli, whose close friendship with Salvador Dalí and Alberto Giacometti influenced many of her designs.[8] Her contacts with the Dadaists Francis Picabia, Marcel Duchamp and Man Ray were also important and it was through the photography of Man Ray and Cecil Beaton that Surrealist ideas spread in the fashion world. Dalí also had a profound impact on window display in the 1930s. A similar process came to pass with respect to Surrealism as had taken place earlier with Cubism. The success of the avant-garde art movement led to the spread of ideas and forms beyond the realm of art into the decorative arts.

The challenge of modern architecture, posed primarily by the Dutch and German functionalists in the 1920s, and by Le Corbusier and André Lurçat in France, became a test for the *ensembliers*. The revolution of structural techniques and the accompanying upheaval in aesthetic that followed threatened the very existence of the artist decorators. Paradoxically, it was just as Le Corbusier, advocate of eliminating pieces of individual furniture from the interior, warmed towards the idea of designing his own tubular steel pieces, following the arrival of the Art Deco designer Charlotte Perriand in his studio in 1927, that an important group of designers split off from the Salon des Artistes Décorateurs to form the Union des Artistes Modernes [see Section 8].

4 "Faire avant tout quelque chose de très *français*…"; "Revenir à des lignes simples, pures, logiques et même un peu froides…"; "Revenir à des couleurs bien fraiches, bien pures, bien hardies…," from a letter of Mare to Marinot, February 1912 (the translation is mine), cited in Cottington, "The Maison Cubiste and the Meaning of Modernism in pre-1914 France," and Pradel, "La Maison cubiste en 1912," 39 n. 56.

5 Janneau, "Introduction à l'Exposition des arts décoratifs: considérations sur l'esprit moderne" and Chéronnet, *Pour l'Art moderne, cadre de la vie contemporaine*.

6 Bois and Reichlin, *De Stijl et l'architecture en France*.

7 Overy, *The Rietveld Schröder House*.

8 *Surreal Things: Surrealism and Design*.

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43. Le Corbusier, *Persistent Memories of the Bosphorus* [*Persistantes souvenances du Bosphore*], 1913. Charcoal, watercolor, gouache and ink on paper, 55.7 x 57.5 cm. Fondation Le Corbusier, Paris

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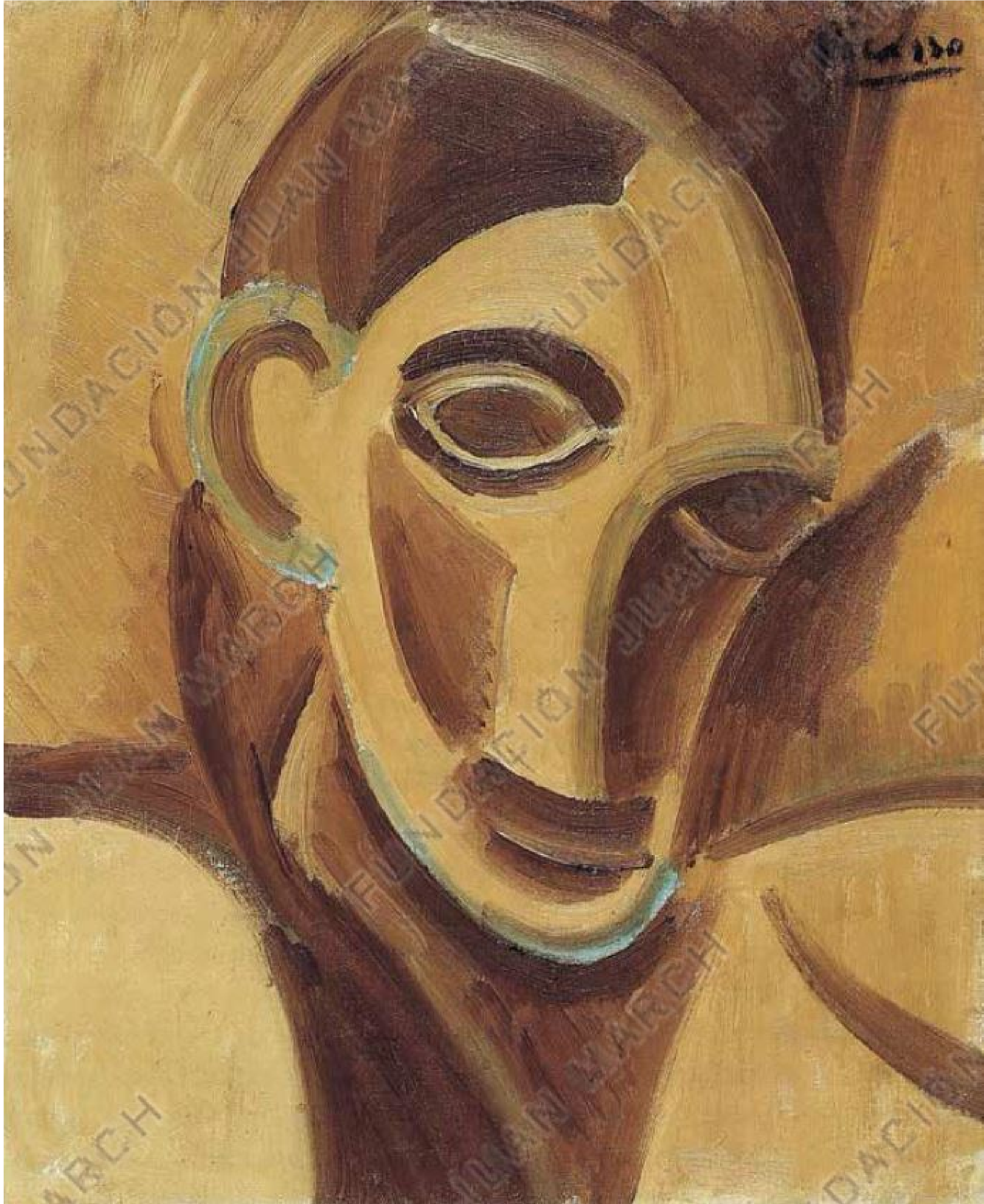
← **44**. Man Ray, *Black and White* [*Noire et blanche*], 1923–26. Gelatin silver print (1982, posthumous copy), 21.9 x 29.4 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid

45. Pablo Picasso, *Head of a Woman* [*Tête de femme*], 1907. Oil on canvas, 55 x 46 cm. Private collection



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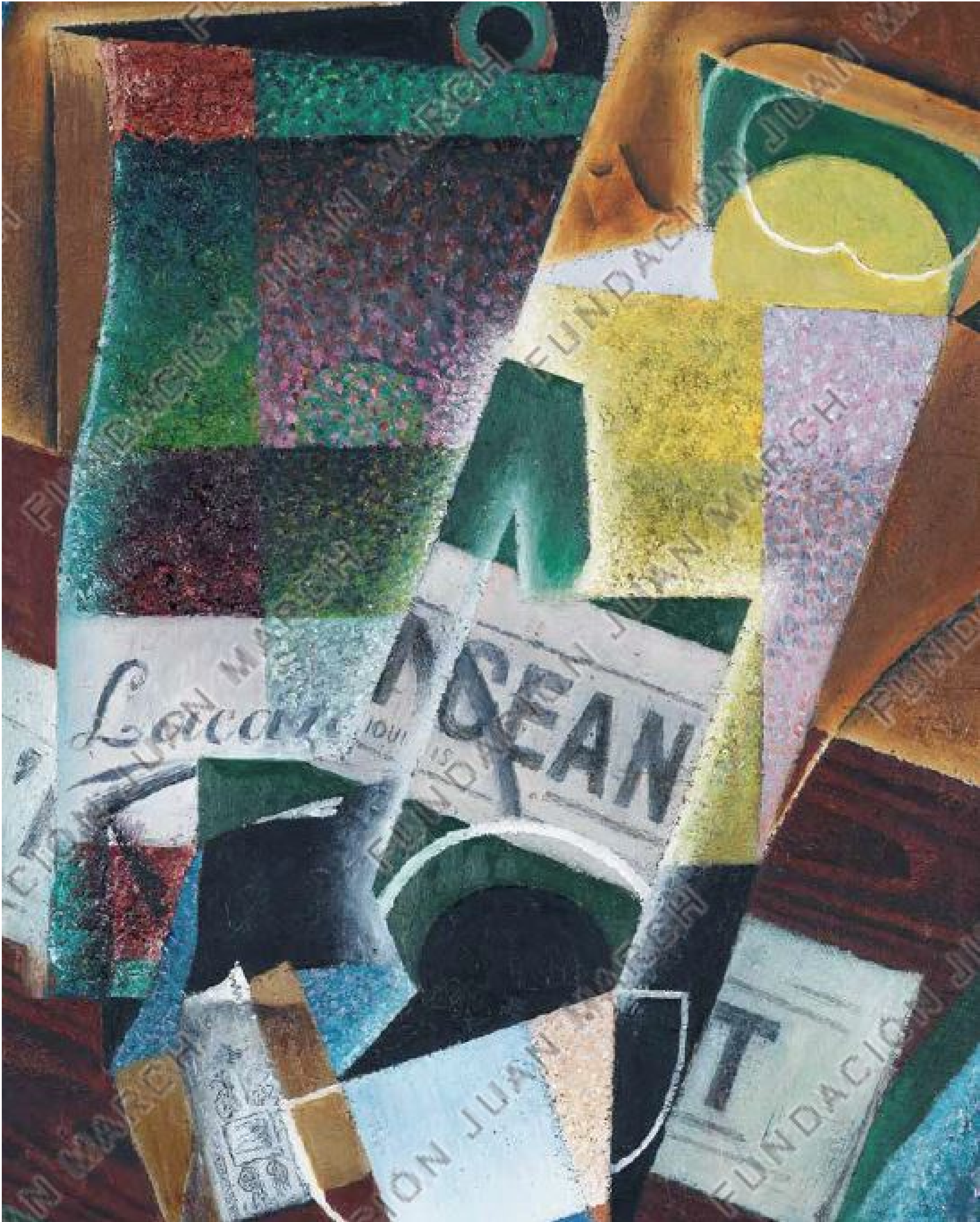
46. Juan Gris, *The Intransigent* [*L'Intransigeant*], 1915.
Oil on canvas, 65 x 46 cm.
Private collection



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47. Georges Braque, *The Glass* [*Le Verre*], 1918. Oil on canvas, 22 x 14 cm. Private collection

48. Juan Gris, *Still Life, Guitar and Fruit Bowl* [*Nature morte, guitar et compotier*], 1925. Pencil on paper, 31.7 x 24.2 cm. Private collection

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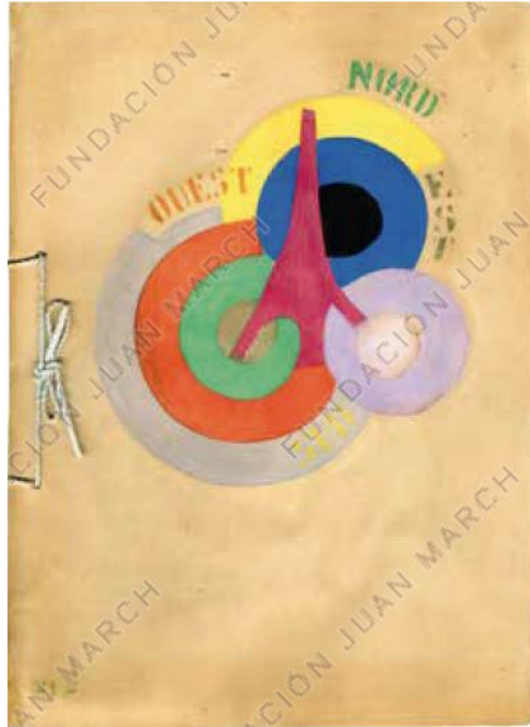
49. Sonia Delaunay, illustrations for Blaise Cendrars, *La Prose du Transsibérien et de la petite Jehanne de France* (Paris: Éditions des Hommes Nouveaux), 1913. Watercolor applied through *pochoir* and relief print on paper, 200 x 36.5 cm. Private collection



50. Robert Delaunay, cover for Vicente Huidobro, *Tour Eiffel* (Madrid: Imprenta J. Pueyo), 1918. Gouache on paper, 35.5 x 26 cm. Archivo Lafuente

51. Jacques Lipchitz, *Study of a Head* [*Etude pour une tête*], 1915. Ink, pencil, charcoal and chalk on paper, 48.9 x 32.1 cm. Private collectionar

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52. Francis Bernard, poster for the *Bal des Petits Lits Blancs* [little white beds charity ball], 1927. Color lithograph on paper, 157.4 x 115.8 cm. Merrill C. Berman Collection

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53. Jacques Lipchitz, *Seated Man with Clarinet II* [*Homme assis à la clarinette II*], 1919–20. Bronze, 75 x 25 cm (diam). Private collection

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54. Joseph Csáky, *Figure (Standing Woman)* [*Figure (Femme debout)*], 1921. Polychrome stone, 65 x 20.1 x 6 cm. Private collection

55. Jan and Joël Martel, *The Lute Player* [*Joueuse de luth*], c. 1934. Biscuit porcelain (2008 edition), 56 x 18 x 16 cm. Cité de la céramique. Sèvres et Limoges

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56. Jean Lambert-Rucki, *The Visit* [*La Visite*], 1919. Oil on panel, 65 x 92 cm. Centre Pompidou. Musée national d'art moderne/Centre de création industrielle, Paris, on deposit at the MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

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57. Albert Gleizes, *The Musicians* [*Les Musiciens*], 1920. Oil on canvas, 119 x 92.5 cm. Private collection

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58. Georges Valmier, *Vase of Flowers* [*Vase de fleurs*], 1925. Gouache on paper laid down on secondary support, 20 x 14 cm. Colección Navarro Valero. Courtesy Galería Leandro Navarro, Madrid

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59. Fernand Léger,
The Disc [*Le Disque*], 1918.
Oil on canvas, 65 x 54 cm.
Museo Thyssen-Bornemisza,
Madrid

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THE MODERN INTERIOR

A good summary of the problem facing the French luxury industries before World War I can be found in an article published during the conflict by Henri Clouzot,[1] explaining that not only were the key raw materials required by the luxury industries imported, but so was much of the craftsmanship. Wood carvers, textile designers, ceramics painters and many other crafts in France had declined dramatically since the 1880s. Many industries survived by importing carved components, chromolithographic transfers and patterns from Germany, Italy or Spain and adding the finishing touches in Paris. But the Parisian "brand" was also losing its value. In particular, the exhibition of the German Association of Craftsmen, the Deutscher Werkbund (DWB), in Paris in 1910 had demonstrated that German industry could produce both cheaper and better-made products under its own labels.

> Let us be clear. We are not going to deny that taste and distinction are the hallmarks of French industry. Luckily, these are racial characteristics that may wane for a time only to reappear with all the more brilliance after the unfortunate period of decline has been passed.[2]

The problem, Clouzot insisted, was the lack of originality in design in the French industry. The days of simply copying the treasures of the French museums and palaces was over. Foreigners did it cheaper and just as well. But it would be a mistake to go back to the excesses of Art Nouveau. Instead, the "*modernisme bien français*" (truly French Modernism) of the new innovators—based on tradition but not limited to copying—pointed the way forward. Clouzot also preached the need to unify unique, luxury items designed for connoisseurs and the production for the mass market and, most interestingly, to improve the marketing and display of modern work.

Although traditionally committed to the luxury market, many designers saw the need to produce good quality machine-made furniture, if only to fend off foreign competition. In 1905 the Chambre Syndicale laid on a competition for a low-cost dining room (500 francs) and bedroom (400 francs). This was won by Mathieu Gallerey with furniture lacking complex moldings and designed for machine production. An innovative feature of this competition was that it called for designs of "ensembles." Until then, furniture was usually designed and exhibited as individual pieces. The results, however, were criticized both as an insufficiently inventive in response to machine production and as being aesthetically meager. The politically engaged painter Francis Jourdain also designed some ranges of furniture for modest means, publicized in the pages of the Socialist (Communist after 1920) newspaper *L'Humanité*.[3] It was Francis Jourdain who arranged for the publication of Adolf Loos's lecture "Ornament and Crime" in the periodical *Cahiers d'Aujourd'hui* in 1913. This attack on the decorative arts caused a stir in Paris and was frequently referred to in the literature. Le Corbusier and Amédée Ozenfant republished the article in their Modernist journal *L'Esprit Nouveau*.[4]

The 1920s was the period of the *ensembliers*.[5] Most people setting up home in Paris, or wishing to renew their décor, would be presented with the problem of limited space. Furthermore, most Parisians rented their apartments. The *ensembliers* could take your existing apartment and restyle it from top to bottom, designing

Bedroom in Jacques-Émile Ruhlmann's Hôtel du Collectionneur, Paris Exhibition, 1925. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

1 Clouzot, "Pour un art industriel moderne."
2 Ibid., 251. The translation is mine.
3 The origins of this furniture date back to 1903, but an important moment was his exhibition of the furniture made for his own apartment in 1913.
4 Loos, "Ornement et Crime."
5 For a definition of the term *ensemblier*, see the essay by Tim Benton, "Art Deco: Style and Meaning," in this catalogue, 12–39, and in particular note 24 on p. 19.

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or supplying everything from furniture to textiles, ceramics and glass. The secret was in making changes that might be dramatic but also reversible. A key item in these transformations was the screen, which became one of the types of prestigious Art Deco design. The screen allowed for the creation of intimate spaces within a larger space. Eileen Gray and Jean Dunand were two designers who produced astonishing screens using the technique of Japanese lacquer [cat. 72, 78]. Pierre Chareau showed how to use textiles supported in metal frames just proud of the wall to transform an interior. Jacques-Émile Ruhlmann often used temporary walls or vaults to mold an intimate space around a bed or boudoir. The use of furniture that was low in profile and simple but elegant had the benefit of increasing the sense of space within the fixed dimensions of the apartment. Lighting, often hidden in coving or projected upwards from standard lamps, also helped to make the most of limited space.

The 1920s was a high period of textile design. Luxurious hangings in silk brocade were conceived by many of the Art Deco designers for the Lyons-based Prelle company—André Groult, Louis Süe or Ruhlmann, mentioned above—and some of these are still produced today. Printed cotton textiles by Raoul Dufy, originally designed for Paul Poiret, were later manufactured by Bianchini-Ferier and became extremely popular [cat. 22, 23]. These textiles, along with those later created by Hélène Henry for Chareau, provided the backdrop for the French apartment [cat. 319, 320].

Another designer who set the tone and the standard for post-war design was Ruhlmann. Trained as an artist, he turned to the design of furniture and interior design after visiting Vienna in 1910. The impact of the Viennese Sezessionstil—and in particular the designers Josef Hoffmann, Joseph Olbrich and Koloman Moser—was immediate. Ruhlmann began to design furniture before the war, based on the French Empire style, but with classical details reduced to the simplest forms. Instead of the decorated gilt bronze castings used for the feet, handles and escutcheons of Empire furniture, Ruhlmann used ivory and ebony details. His furniture is often extremely simple, depending on exquisite craftsmanship and elegant lines to create its effects [cat. 66–69].

The *Lotus* dressing table in the collection of the Victoria and Albert Museum perfectly demonstrates Ruhlmann's mastery. The central design conceived as a napkin folded over the edge of the dresser is worked in ivory and ebony intarsia, following the "bubble" motif commonly used by Olbrich and Moser in the Viennese *Ver Sacrum* magazine. Instead of elaborate edge moldings, Ruhlmann uses a row of dots and a sequence of little dies. Central heating had dried out and often destroyed antique furniture intended for the cold and damp interiors of the 18th century. Early 20th century cabinetmakers learned to use various forms of composite boards consisting of lengths of wood arranged with the grain in a crisscross formation and glued together to form the carcass. Hardwearing and exotic timber veneers such as Macassar ebony and mahogany were used to face these constructions. The use of fish skin (*galuchat* or shagreen), python skin, hide, vellum or other materials also allowed for a combination of luxury and durability. *Galuchat*, named for an 18th century French cabinet maker, had long been used for surfacing small or large items, but became one of the hallmarks of Art Deco furniture. Often stained green, the material, which could be derived from the skins of rays or sharks, contained very hard speckles of silicate.

Japanese lacquer was another method for surfacing furniture. Eileen Gray brought the Japanese lacquer artist Seizo Sugawara to Paris from London, where she had learned the skill at his feet and they opened a workshop in 1910. An extremely arduous technique requiring thirteen or more coats of lacquer, finely burnished, to create the right effect, lacquer could be worked on a small or large scale. Gray began designing small objects, bowls and dishes with flecks of gold or silver incrustation, before taking on multiple section screens [cat. 82, 83]. One of these, a four-panel screen entitled *Le Destin* (Destiny, 1913, private collection),

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was purchased by Jacques Doucet in 1913, which helped establish her name. After the war, she spent four years transforming the apartment of the milliner and boutique owner Madame Mathieu-Lévy (Suzanne Talbot) [see fig. 4 on p. 119]. Instead of using textiles to line the walls, she used screens of small black lacquer panels pivoting on vertical rods. This created a mysterious and indeterminate space. The apartment was dominated by dark tones and featured a massive *Pirogue* day bed (1919–20) inspired by Polynesian log canoes but superbly finished in brown lacquer and silver leaf. It was also for Madame Mathieu-Lévy that Gray designed the *Dragon or Serpent* chair (1917–19), which sold for a world-beating price of $28.3 million in 2009. In 1922, she opened her own shop, the Jean Désert gallery and sold her furniture along with carpets and rugs she designed with Evelyn Wylde. In 1923, Gray exhibited what she described as a *chambre à coucher-boudoir* (bedroom-boudoir) for Monte Carlo at the Salon des Artistes Décorateurs. Here her tonality was lighter, with a white version of her tile screen and white walls offset by a red and white backdrop to a large day bed. In 1933 The Mathieu-Lévy apartment was re-styled by the architect Paul Ruaud all in white, with a white version of Gray's lacquer screens, a white sofa, the white version of the *Bibendum* leather and tubular steel armchair, all on a floor composed of sand cast glass panels flecked with gold. But by 1926 Gray's interests were turning towards architecture and she closed her shop in 1927, while she focused on the design and construction of the house E-1027 for her lover Jean Badovici (1926–29).

The Swiss designer Jean Dunand quickly assimilated the techniques of lacquer and began designing lacquer screens and other pieces on a large scale [cat. 78–80]. His black and colored lacquer furniture met the twin aims of high luxury and simplicity of form and was highly prized. The black lacquer smoking room which he designed for the "Ambassade Français" suite of rooms at the 1925 Exhibition used black lacquer for the walls and all the furniture, set off against a large panel of red and silver copper on the end wall and a brightly colored carpet. He later executed the giant gilt lacquered relief panels for the *Normandie* [cat. 298, 299].

Another "new" material that became very fashionable in the 1920s was "dinanderie."[6] This was a method of enameling copper or pewter to create a ceramic-like effect. Dunand used the technique to create a series of stunning vases [cat. 275]. Enamel takes quickly and precisely to copper, allowing elaborate and perfectly controlled decorative designs to be executed, often in bright colors on a black ground. Dunand used colored enamels to decorate bracelets, cigarette cases, vases and large decorative panels, often employing abstract patterns of red, yellow and gold. He also worked with the Polish artist Jean Lambert-Rucki, who drew many of the figurative scenes used on his furniture and screens. The huge black lacquer sideboard exhibited in Ruhlmann's Hôtel du Collectionneur at the 1925 Paris Exhibition was designed by Dunand with two sets of doors drawn by Lambert-Rucki.

Artists and designers struggled to find new ways of combining Cubist form and abstraction with the decorative function demanded by their clients. Jacques Simon, who worked in the city of Rheims, almost completely destroyed in the war, and in Nancy, developed a type of stained glass window that employed textured industrial glass fragments as part of the compositions. Louis Barillet went further, designing glass windows composed entirely of abstract combinations of clear and occasionally colored industrial glass fragments. Many of these were carried out for Robert Mallet-Stevens, for example in the apartment blocks on the Rue Mallet-Stevens, in 1927. He worked frequently with Jacques Le Chevallier, a metalworker who also invented a line in lamps composed of plaques of alabaster or metal sheets held in an invisible framework. In turn, Le Chevallier designed many of these lamps in collaboration with Chareau. It is one of the features of the Art Deco movement in Paris that many artists, craftsmen and craftswomen combined their different skills to discover new ideas. A similar story could be told of bookbinding, where the collaboration of artists from different backgrounds led to a revival of the craft. Pierre Legrain was an artist who turned his hand to

6 "Dinanderie" had been used since the Middle Ages to describe the various arts of working copper or pewter.

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many different kinds of design, from furniture to jewelry. Doucet spotted his talent, persuading him to design the bindings for his library in 1919. He went on to design furniture for Doucet in an African manner. Rose Adler, trained as bookbinder and gilder, also caught the eye of Doucet in 1923 and worked for him for many years. She became one of the best-known specialists in the field, exhibiting with the Salon des Artistes Décorateurs before joining the Union des Artistes Modernes in 1929.

The 1920s in Paris saw an explosion of talent in many different fields. The energy and invention released by the decorative art movement was sustained by the purchasing power of a new generation of clients, many of them young well-educated women. Effective display and sophisticated references to modern literature, philosophy, music and the arts enabled designers to see themselves as artists rather than tradesmen. Many of the Art Deco designers were, in fact, trained as artists or architects. They declared themselves determined to invent new forms of living to correspond to the new world of machines, fast cars and airplanes, while retaining the urge to produce work of the highest quality. The 1925 Paris Exhibition was a focus for their activity but, as we shall see, proved a disappointment in many ways.

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INTÉRIEURS FRANÇAIS
PIERRE CHAREAU
SALON

Éditions Albert Morancé
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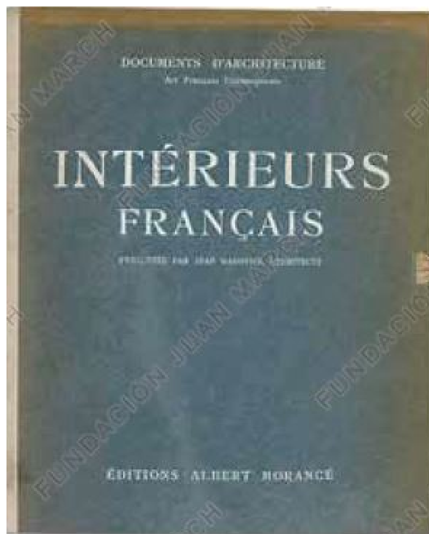

60. Jean Badovici (ed.), *Intérieurs français* (Paris: Éditions Albert Morancé), 1925. Portfolio of 40 hand-colored *pochoir* prints by Pierre Chareau, Dufet et Bureau, Eileen Gray, André Groult, Francis Jourdain, Robert Mallet-Stevens, Martine, Jacques-Émile Ruhlmann and Süe et Mare; woodcuts by Raoul Dufy, 28 x 23.5 cm each. Biblioteca Nacional de España, Madrid

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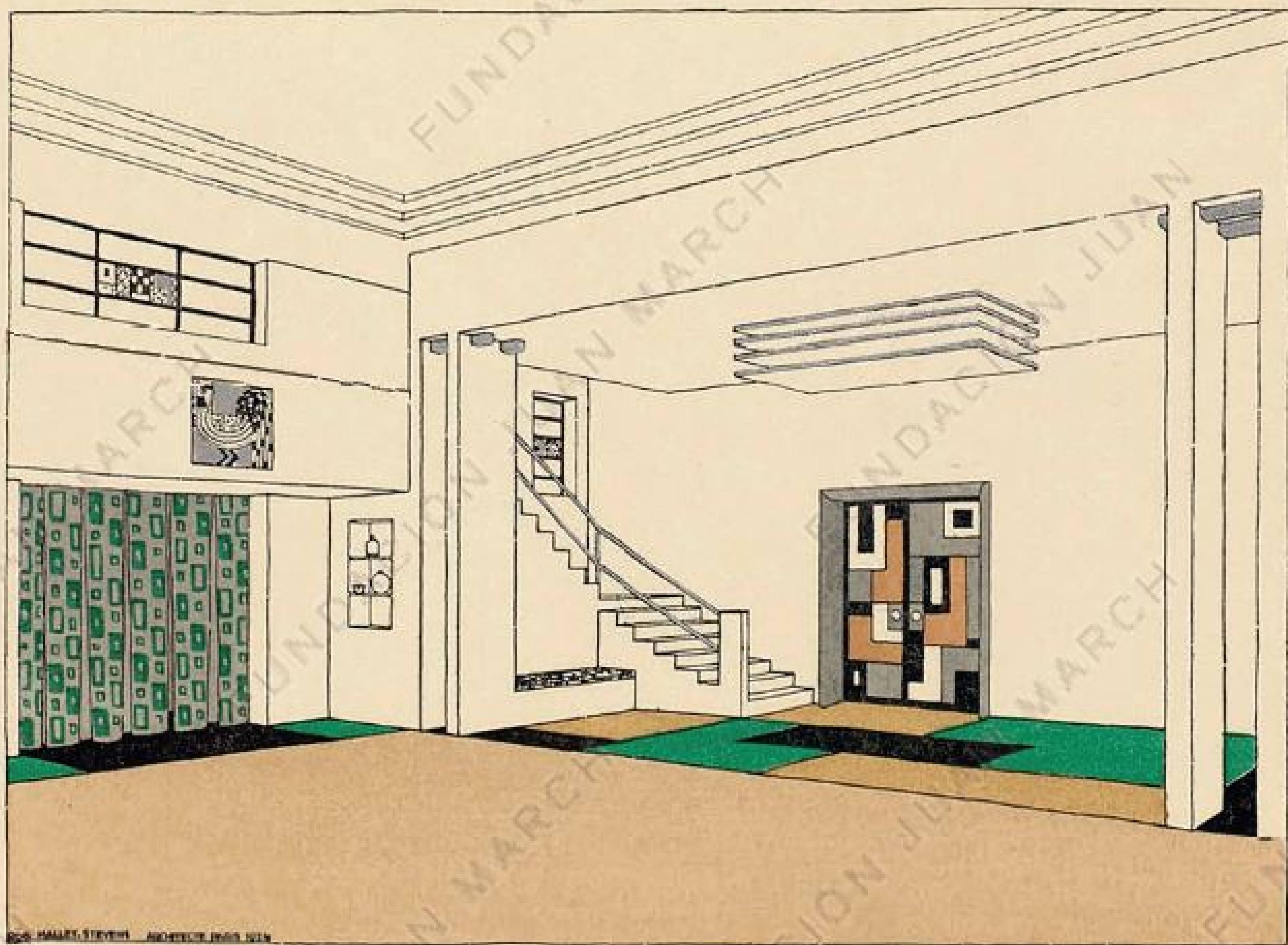

INTERIEURS FRANÇAIS
ROB. MALLET-STEVENS
HALL D'AMBASSADE

Editions Albert Morancé.
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INTÉRIEURS FRANÇAIS
EILEEN GRAY
HALL, 1922

Editions Albert Morancé
Copyright 1925

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INTÉRIEURS FRANÇAIS
J.-E. RUHLMANN
SALLE A MANGER

Editions Albert Morance
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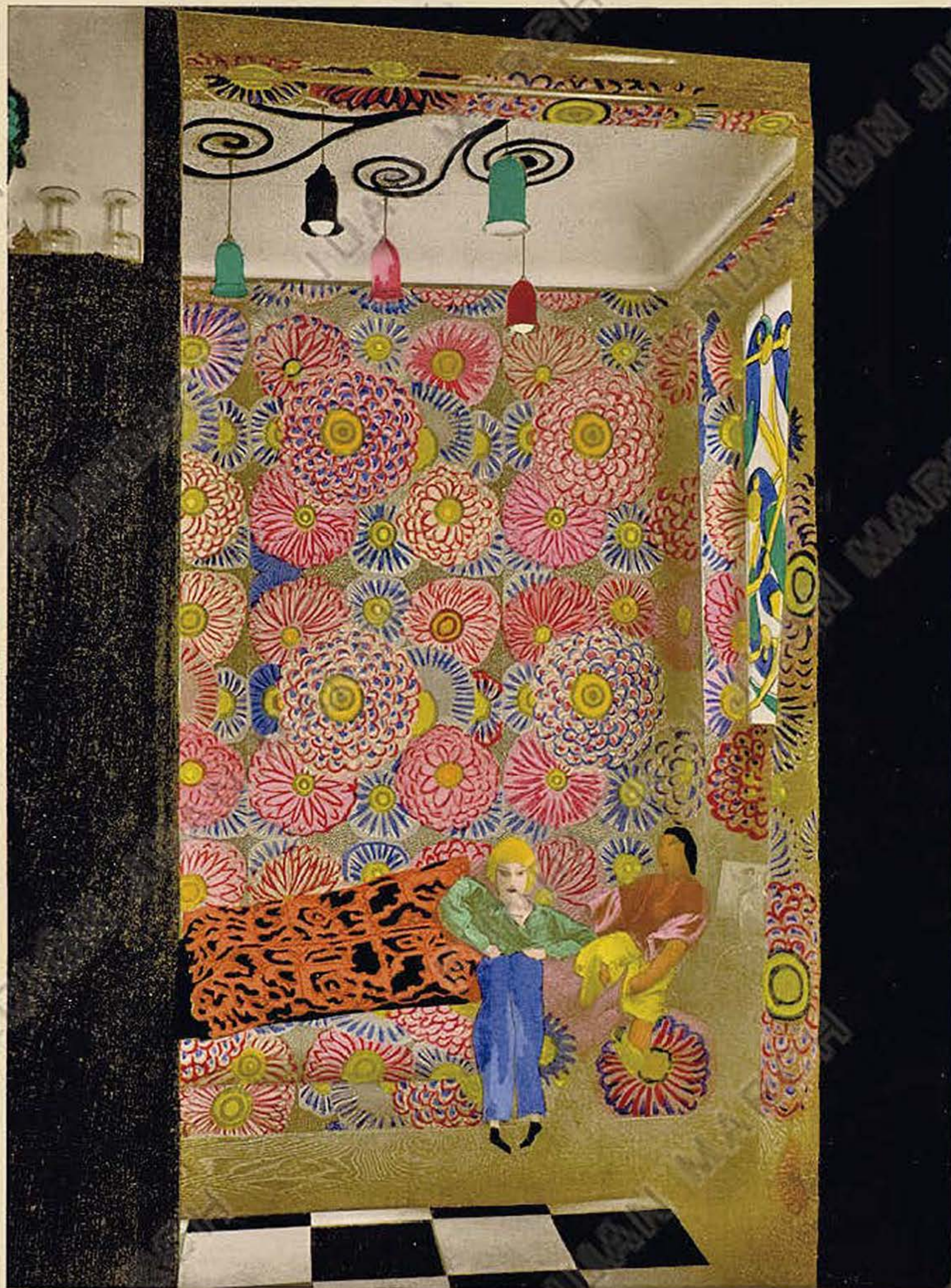

INTÉRIEURS FRANÇAIS
MARTINE
CABINE TÉLÉPHONIQUE

Éditions Albert Morancé
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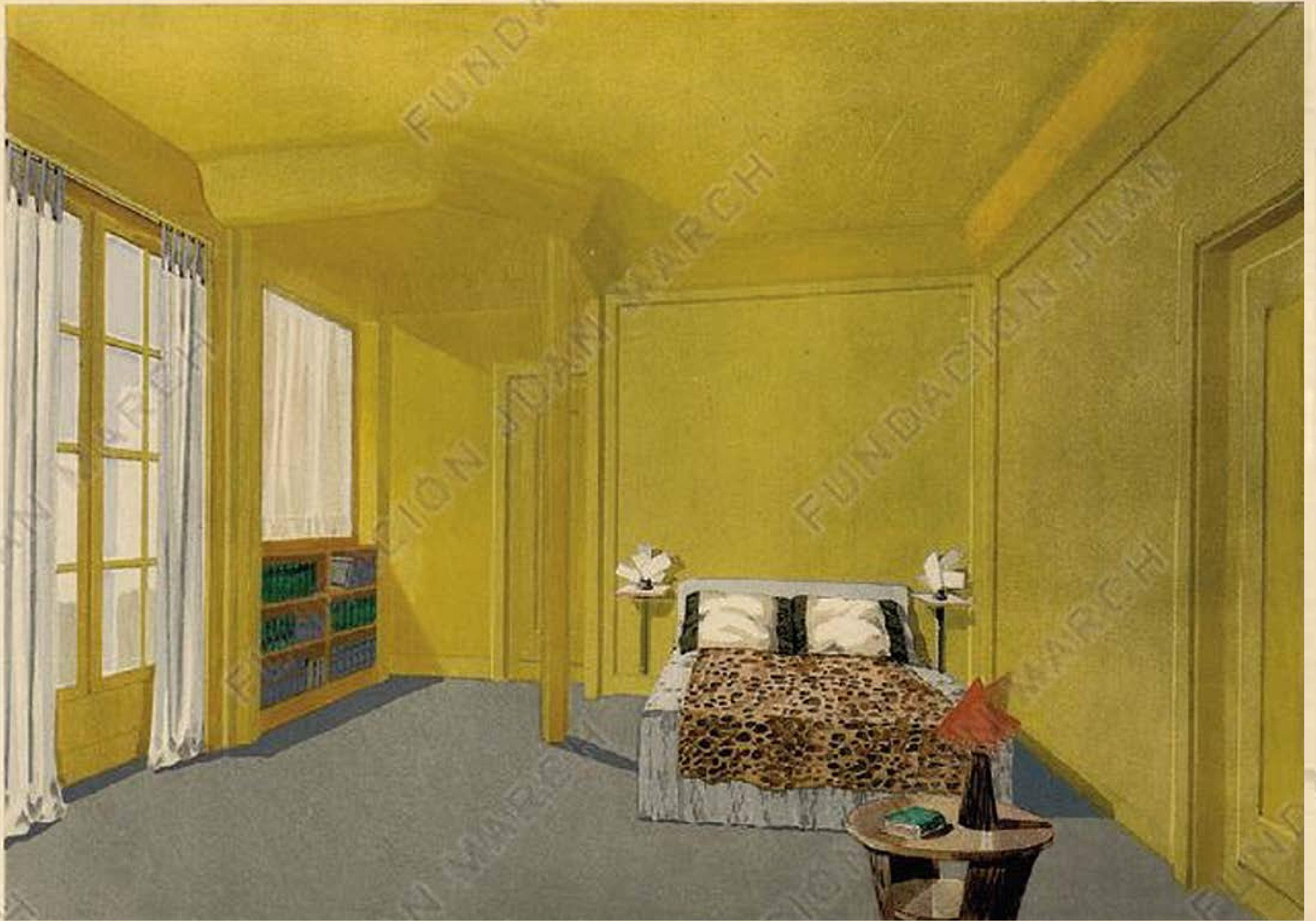

INTÉRIEURS FRANÇAIS
PIERRE CHAREAU
CHAMBRE A COUCHER

Edition Albert Morancé
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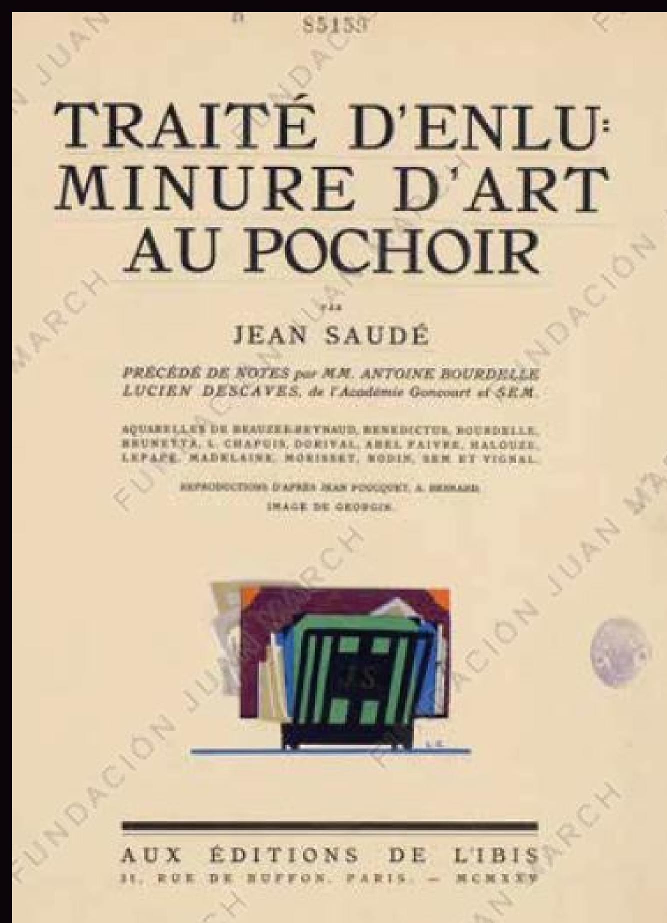
61. Jean Saudé, *Traité d'enluminure d'art au pochoir* (Paris: Éditions de l'ibis), 1925. Cover and *Les Roses* (four progressive states) by Marguerite Beauzée-Reynaud. Hand-colored *pochoir* and watercolor on paper, 33 x 25.6 cm. Biblioteca Nacional de España, Madrid



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62. Jacques-Émile Ruhlmann, *Notebook no. 1* [*Carnet de croquis nº 1*], 1913. Cover and pages 1.19, 1.32, 1.38, 1.40, 1.43. Ink and pencil on paper, 17.2 x 11.3 cm each. Département des Arts graphiques, Musée des Arts décoratifs, Paris

→ **64**. Joseph Bernard, *Young Girl with a Jug* [*Jeune Fille à la Cruche*], 1910. Bronze, 64 x 22 x 32 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon

63. Jacques-Émile Ruhlmann, car and furniture study (*Notebook no. 9*) [*étude de voiture et de mobilier* (*Carnet de croquis nº 9*)], 1915. Ink on paper, 21.6 x 18 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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← **65**. Jacques-Émile Ruhlmann, Sèvres porcelain vase with hand-painted floral pattern by Anne-Marie Fontaine, c. 1927. Porcelain and bronze, 21 x 24.8 cm (diam.). Collection Cheska Vallois, Paris

66. Jacques-Émile Ruhlmann, *Triplan* secretary, c. 1920. Macassar ebony and ivory details, with interiors in coral wood and embossed, gilt-tooled leather, 112 x 123 x 39 cm. Collection Cheska Vallois, Paris

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67. Jacques-Émile Ruhlmann, writing table, c. 1925. Macassar ebony veneer and solid mahogany, with gilt-tooled calf-leather top, 75.5 x 122 x 70 cm. Victoria and Albert Museum, London. Given by Donald Parker

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68. Jacques-Émile Ruhlmann, *Egyptian* flap secretary, 1926–33. Amboyna burl, Macassar ebony veneer, crocodile skin, ivory and shagreen diamond-pattern marquetry, 137 x 65.5 x 39 cm. Musée d'Art Moderne de la Ville de Paris

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69. Jacques-Émile Ruhlmann, *Araignée* [Spider] table, 1929. Macassar ebony with ivory inlay, 80.7 x 60 x 60 cm. Victoria and Albert Museum, London

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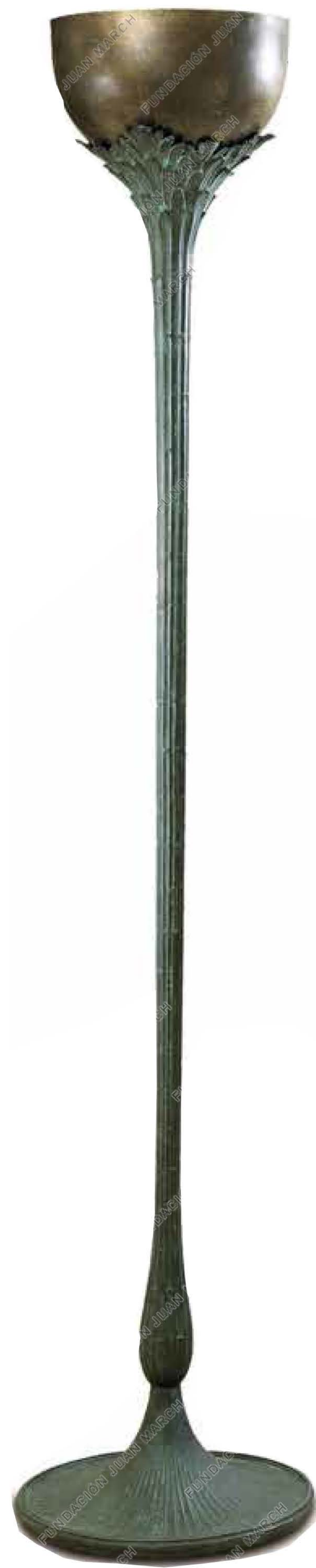

70. Paul Plumet [Armand-Albert Rateau workshop], design of foot lamp for Jeanne Lanvin, c. 1920. Wash and ink on tracing paper, 190 x 50.6 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

71. Armand-Albert Rateau, floor lamp with large cup, 1931. Bronze with antique green patina, 189.3 x 35 cm (diam.). Collection Cheska Vallois, Paris

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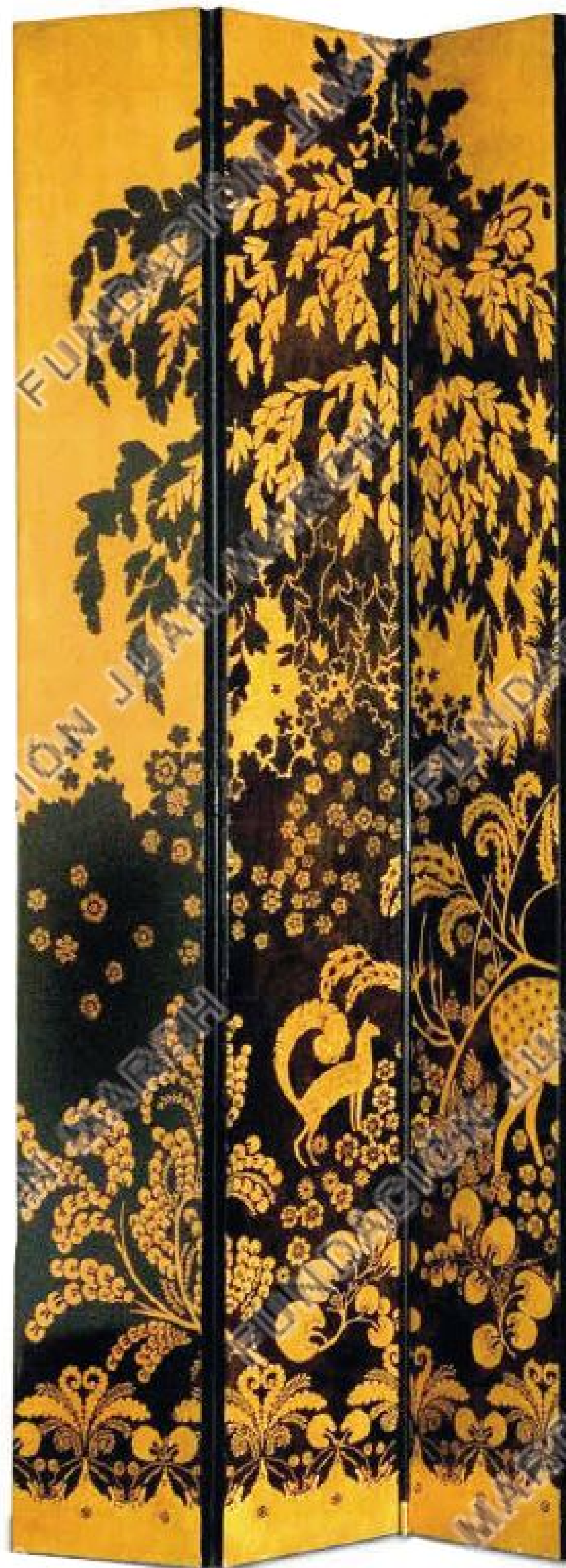
72. Armand-Albert Rateau, ten-leaf folding screen for Jeanne Lanvin's dining room, 1921–22. Gilt and lacquered wood, 330 x 50 x 2.5 cm each panel. Les Arts décoratifs, Musée des Arts décoratifs, Paris



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73. Jean-Maurice Rothschild, bar at Mr. Coste's house, 1930. Pencil, charcoal, gouache and varnish on paper, 33 x 28.8 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

74. Jean-Maurice Rothschild, entrance hall, 1927. Pencil, charcoal, gouache and varnish on paper, 46.3 x 29.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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75. Marcel Coard,
desk, 1928. Mahogany
veneer and parchment,
92.4 x 84.9 x 60.5 cm.
Musée des Beaux-arts de
la Ville de Reims

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76. Maurice Dufrêne, models for an armchair, stand, mirror, sofa, table, fireplace and headboard, c. 1925.
Armchair: gouache on poplar or basswood, 8 x 5 x 6 cm; stand: gouache on walnut, 8 x 4.5 x 3.5 cm; mirror: basswood and glass, 11 x 10 cm; sofa: gouache on basswood, 8.6 x 13 cm; table: painted walnut or poplar, 6 x 8 cm; fireplace: gouache on walnut, 9 x 10 x 2.5 cm; headboard: gouache on thuya wood and plywood, 12.2 x 20.5 cm.
Les Arts décoratifs, Musée des Arts décoratifs, Paris

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77. Maurice Dufrêne for
La Maîtrise, dressing table for
Mr. and Mrs. Pierre Levasseur's
bedroom, 1921. Oak, rosewood
veneer, ebony, mother-of-pearl
and bronze, 129 x 134 x 54.5 cm.
Les Arts décoratifs, Musée des
Arts décoratifs, Paris

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78. Jean Dunand, six-leaf folding screen with fish motifs, c. 1926. Black and red lacquer, gold and silver leaf on wood, 170 x 240 cm. Musée d'Art Moderne de la Ville de Paris

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79. Jean Dunand, side table, c. 1935. Lacquered wood inlaid with eggshell, 39.5 x 29.5 x 29.5 cm. The Berardo Collection

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80. Jean Dunand, lady's desk with fish motifs, c. 1940. Lacquered wood inlaid with eggshell, 118 x 151 x 57 cm. Collection du Mobilier national, Paris

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81. Jean Dunand, round box, 1920. Lacquered silver-plated metal, 5.5 x 12 cm (diam.). Musée des Beaux-arts de la Ville de Reims

82. Eileen Gray, black lacquer bowl with gilt inlays, c. 1920. Lacquered wood and brass rods, 8.3 x 25 cm (diam.). Collection Cheska Vallois, Paris

83. Eileen Gray, rectangular box, c. 1920. Lacquered and burned pinewood, 8.8 x 25.5 x 17 cm. Collection Cheska Vallois, Paris

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84. Jean Luce and Jean Puiforçat, cup, saucer and spoon, c. 1930. Porcelain and silver, cup: 6.6 x 11 cm (diam.); saucer: 3 cm x 16.5 cm (diam.); spoon length: 17 cm. Courtesy Galerie Michel Giraud, Paris

85. Gérard Sandoz, cup, 1925. Silver-plated metal, 16 x 26.5 (diam. cup) x 14.2 cm (diam. base). Les Arts décoratifs, Musée des Arts décoratifs, Paris

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86. Claudius Linossier, cone-shaped vase, 1930–35. Copperware with brown-red patina, 12 x 13.5 cm (diam.). Courtesy Galerie Michel Giraud, Paris

87. Jean Luce, conical vase with chevron decor, c. 1930. Black crystal, 19 x 13.5 cm (diam.). Courtesy Galerie Michel Giraud, Paris

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88. René Buthaud, vase with geometric decoration, c. 1928–30. Stoneware with crackled glaze, painted in enamels and luster, 24 x 25.5 cm (diam.). Victoria and Albert Museum, London

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89. Gustave Miklos,
rug design, 1921.
Pencil and gouache on paper,
47.8 x 21.9 cm. Département
des Arts graphiques,
Musée des Arts décoratifs, Paris

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90. Gustave Miklos, rectangular rug with stylized blue rose in the center and geometric motifs on corners, 1925. Wool, 156 x 85 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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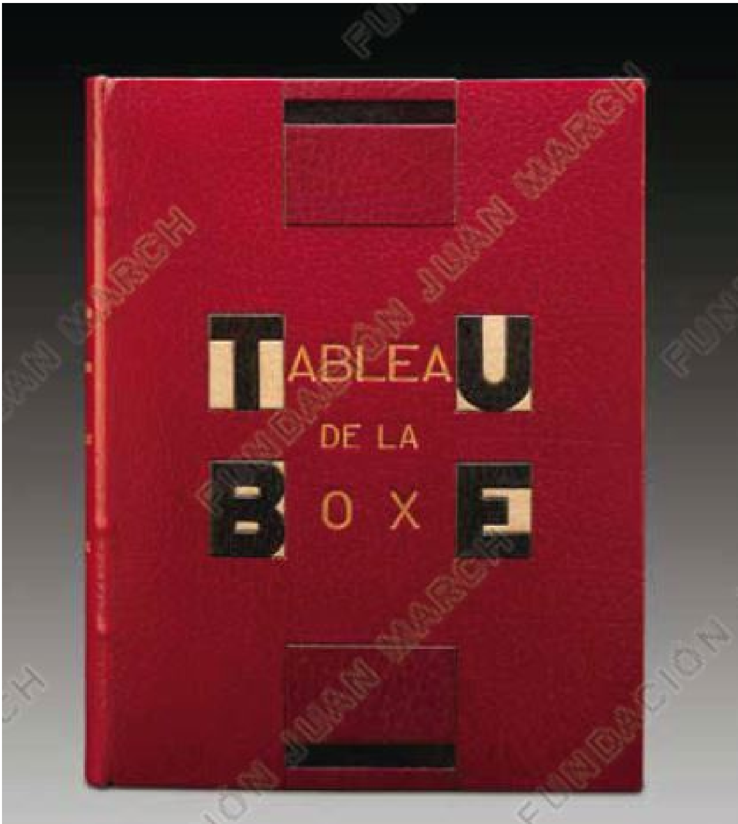
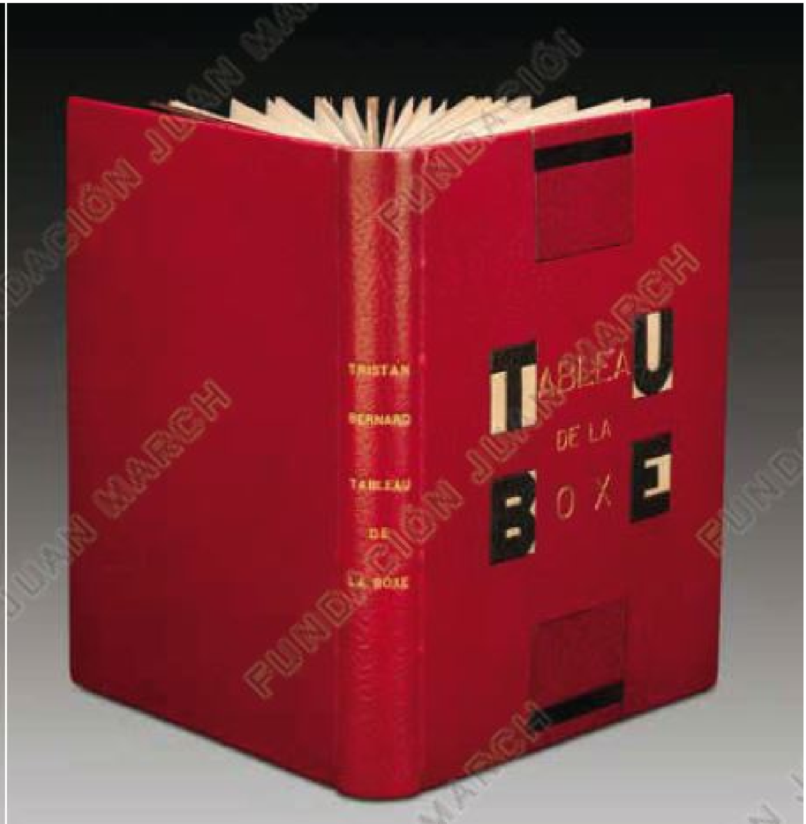
← Brodard & Taupin printer and bookbinder, c. 1924. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C.

91. Pierre Legrain, binding for Tristan Bernard, *Tableau de la boxe* (Paris: Editions de la Nouvelle Revue Française), 1922. Imitation leather with embossed title, 24.5 x 19 cm. Biblioteca de la Fundación Bartolomé March, Palma

92. Édouard Halouze, illustration for slipcase, cover and interior etchings of the *Almanach du Masque d'Or* (Paris: Devambez), 1922. *Pochoir* on card, silk and paper, 18 x 13 cm. Art Library, Calouste Gulbenkian Foundation, Lisbon

93. Myriam, binding for Pierre Loti, *La Troisième Jeunesse de Madame Prune*, 2 vols. (Paris: Devambez), 1926. Embossed leather with gilt design, 28.5 x 23.8 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon





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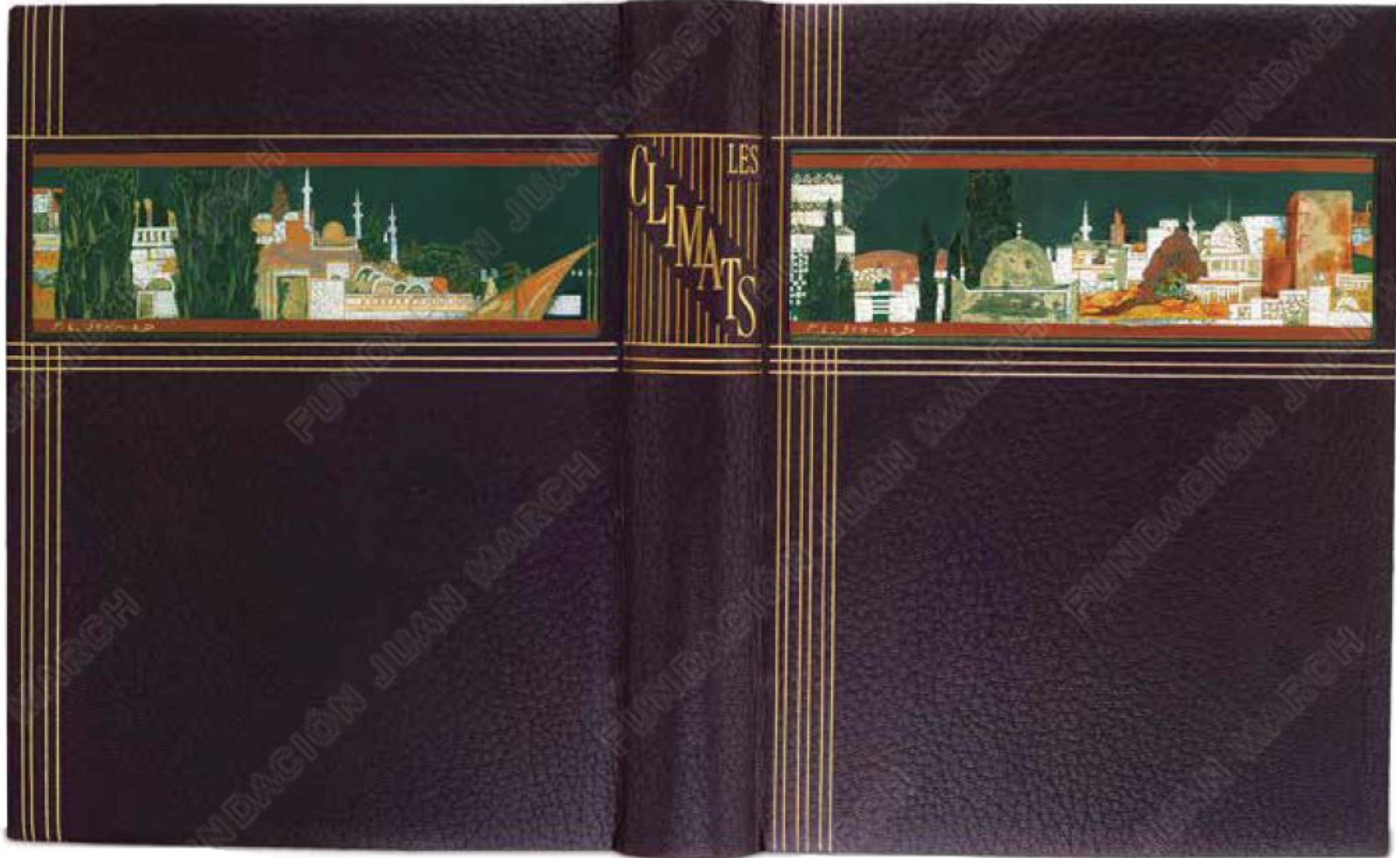
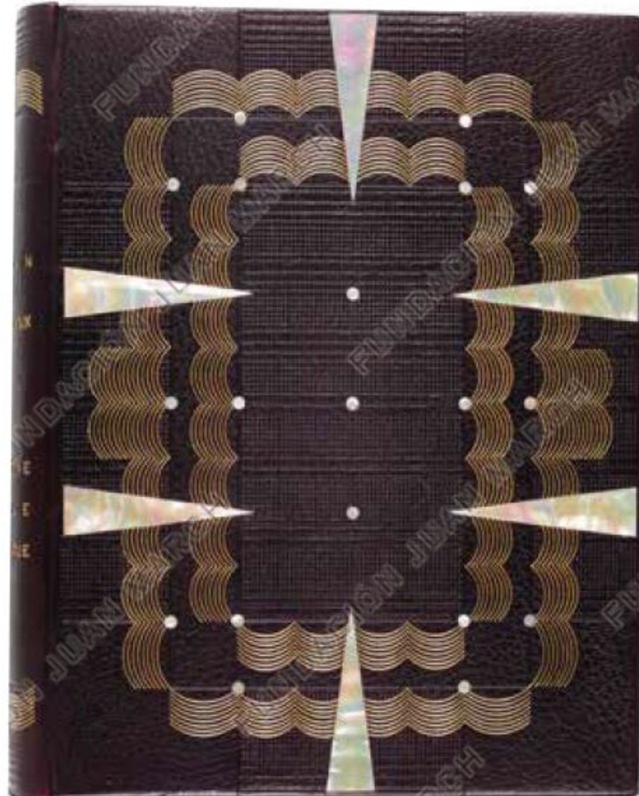
94. Georges Cretté, binding for Comtesse de Noailles, *Les Climats* (Paris: Société du Livre Contemporain), 1924. Embossed leather with lacquer decoration by Jean Dunand, 31.7 x 25 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon

95. Georges Cretté, binding for Pierre Louÿs, *Les Chansons de Bilitis* (Paris: Pierre Corrard), 1922. Leather with lacquer decoration by Jean Dunand, 33.5 x 27.5 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon

96. Pierre Legrain, binding for Jean Giraudoux, *Suzanne et le Pacifique* (Lyon: Cercle lyonnais du livre), 1928. Embossed leather with mother-of-pearl inlays, 33.7 x 27 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon





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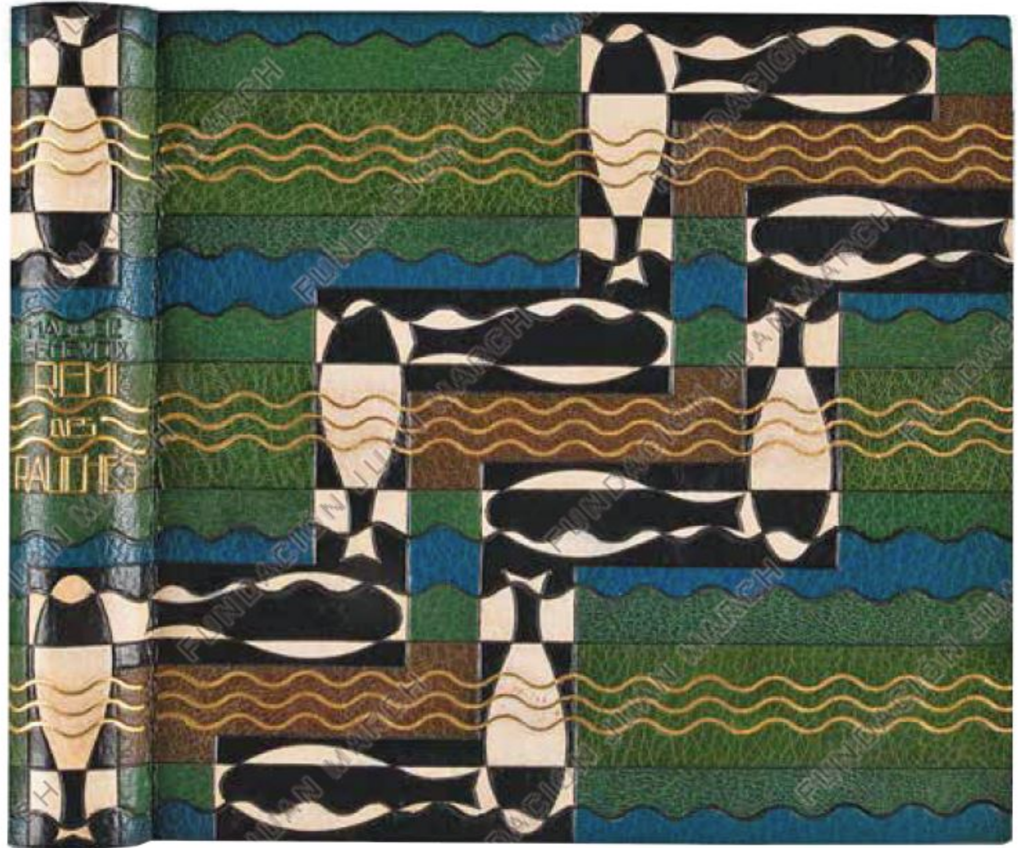
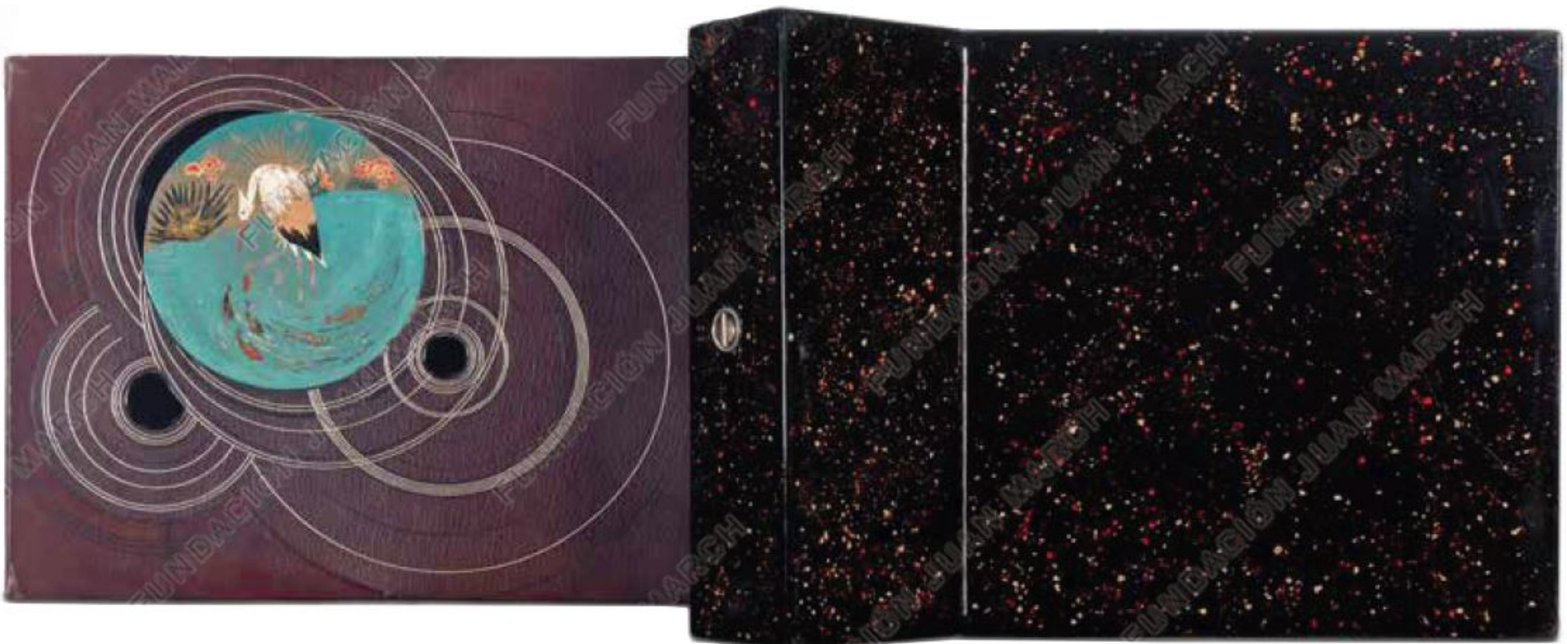
97. Paul Bonet and André Deslignières, binding for Maurice Genevoix, *Rémi des Rauches* (Paris: Marcel Seheur), 1926. Gilt-tooled embossed leather, 24.5 x 27.2 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon



98. Jean Dunand, case and portfolio for 57 watercolors on the fables of Jean de La Fontaine, c. 1930. Laquer case, 43 x 57.5 x 10.5 cm; embossed leather portfolio with lacquer decoration, 38.8 x 51 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon



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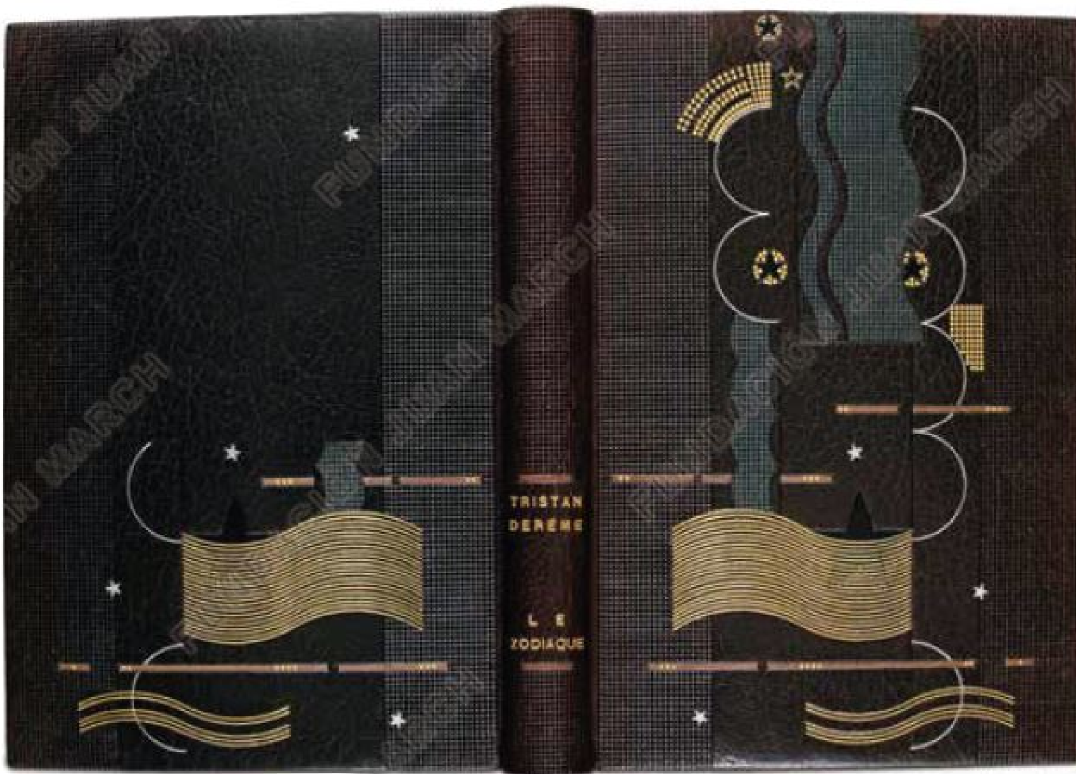
99. Pierre Legrain, binding for Nikolai Gogol, *Journal d'un fou* (Paris: Les Editions de la Pléiad), 1927. Gilt-tooled embossed Morocco leather, 24.9 x 18.6 cm. Biblioteca de la Fundación Bartolomé March, Palma



100. Pierre Legrain, binding for Tristan Derème, *Le Zodiaque ou Les Étoiles sur Paris* (Paris: Émile-Paul Frères), 1927. Gilt-tooled embossed leather, 28.7 x 20 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon

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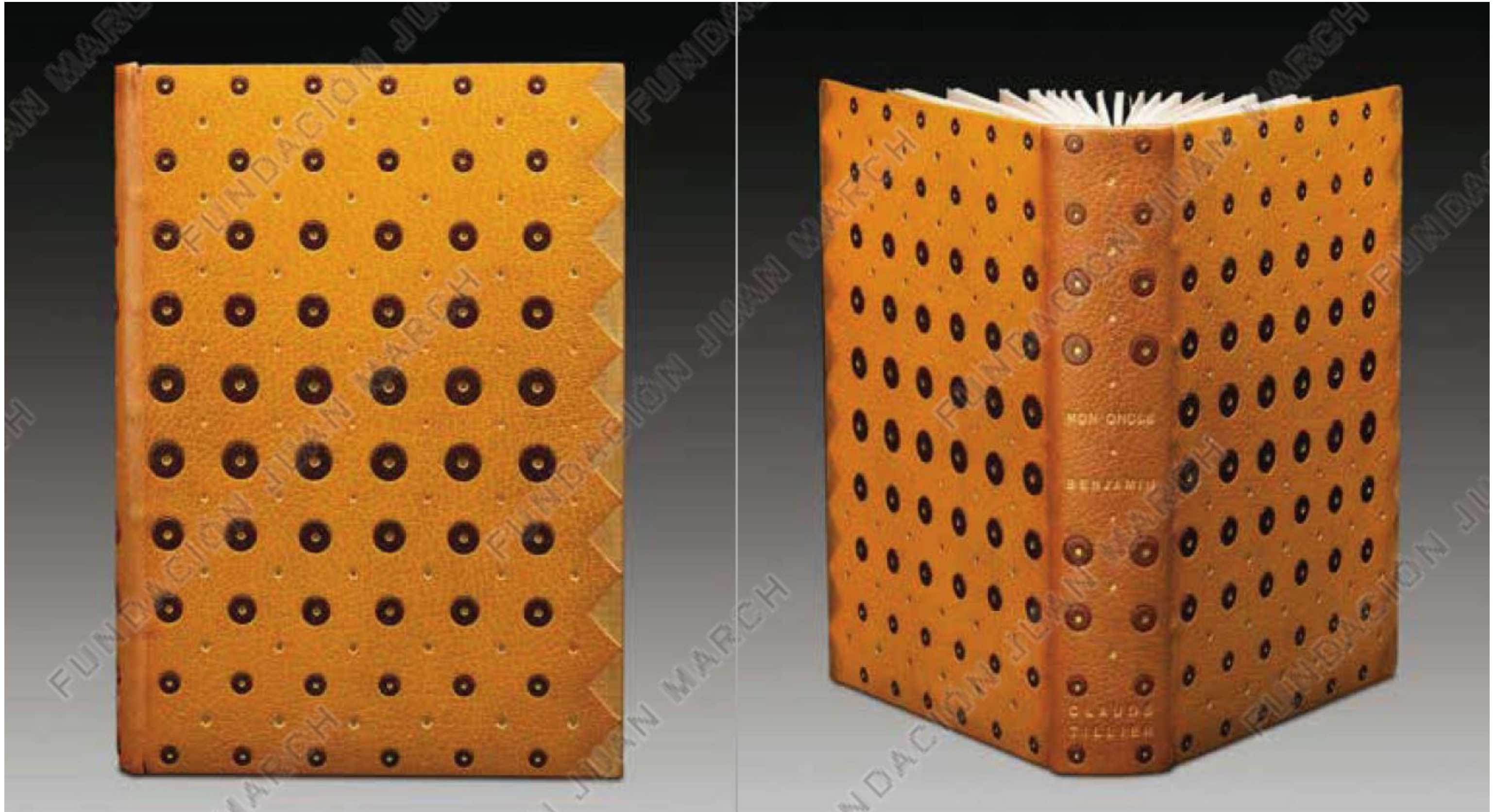
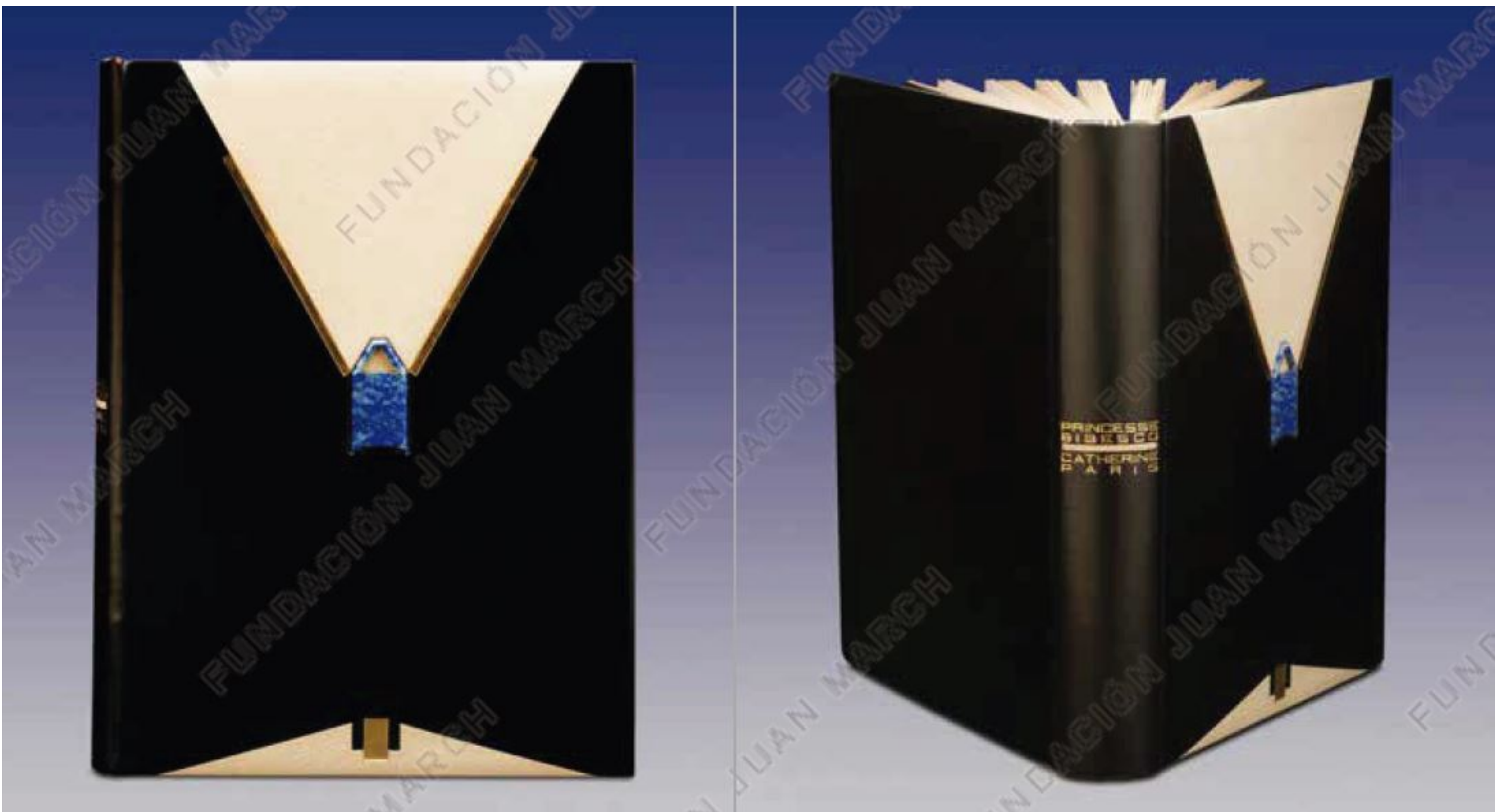
101. Pierre Legrain, binding for Claude Tillier, *Mon oncle Benjamin* (Paris: Helleu et Sergent), 1926. Gilt-tooled embossed Morocco leather, 25 x 18 cm. Biblioteca de la Fundación Bartolomé March, Palma

102. Rose Adler, binding for Princesse Bibesco, *Catherine Paris* (Paris: Société d'édition "Le Livre"), 1928. Embossed calf and Morocco leather with lapis lazuli inlay, 31.5 x 23.5 cm. Biblioteca de la Fundación Bartolomé March, Palma





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103. Marcel Baude and Eugène Bourdet, mosaic design for Gentil et Bourdet, 1920. Gouache on paper, 61 x 50 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

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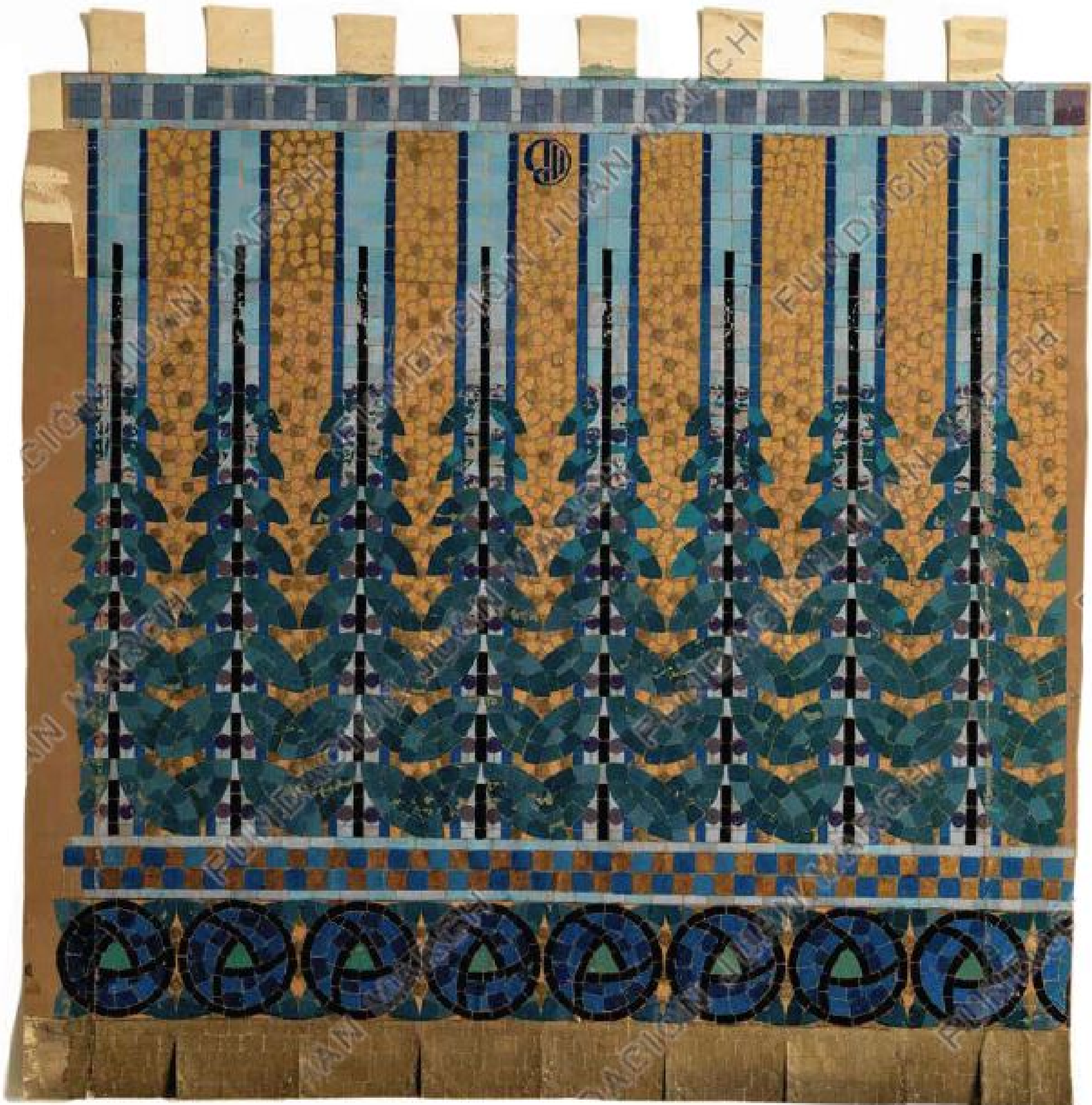
104. Marcel Baude and Eugène Bourdet, mosaic design for Gentil et Bourdet, 1920. Gouache on paper, 69 x 67 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt



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105. Charles Schneider, vase, c. 1922–25. Two-layer clear blown glass with air-bubbled pale pink marbled layer, on black glass base, 34.5 x 28.6 x 27 cm. Private collection, Barcelona

106. René Lalique, glass, 1921. Glass and paint, 16.5 x 14.5 cm (diam.). Museo Nacional de Artes Decorativas, Madrid

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107. René Lalique, vase with fish and plant motifs, c. 1925. Satin finished opalescent glass with translucent clear crystal, 24 x 12 cm (diam.).
Museo Nacional de Artes Decorativas, Madrid

108. René Lalique, *Baies* [Berries] vase, 1924.
Mold-blown glass with matte and enamel finish, 26.5 x 25 cm.
Private collection, Barcelona

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109. René Lalique, *Wingen* decanter, 1926. Mold-pressed glass, 20.2 x 13 cm (diam.). Private collection, Barcelona

110. René Lalique, cup decorated with eight birds, branches and flowers, c. 1945. Satin finished opaque white glass, 13.5 x 12 cm (diam.). Museo Nacional de Artes Decorativas, Madrid

111. René Lalique, *Moineau hardi, Moineau coléreux, Moineau moqueur, Moineau coquet* [Bold sparrow, angry sparrow, mocking sparrow and charming sparrow] figurals, c. 1930. Matte-finished mold-pressed opalescent glass and silver, 9 x 12 cm; 7.5 x 11 cm; 9 x 10 cm; 8.5 x 13 cm. Museo Nacional de Artes Decorativas, Madrid

112. René Lalique, centerpiece, c. 1920. Glass, silver and ivory, 14.5 x 35.5 x 18 cm. The Berardo Collection

113. René Lalique, *Hirondelles* [Swallows] figural, 1922. Mold-pressed glass on patinated bronze base, 36 x 28 x 0.9 cm. Private collection, Barcelona

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114. René Lalique, *Cluny* vase, 1925. Mold-pressed glass and bronze, 26 x 30.6 cm (diam.). Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon

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115. Marius-Ernest Sabino, vase, c. 1925–33. Matte-finished mold-pressed opalescent glass and silver, 19.5 x 11 cm (diam.). Private collection, Barcelona

116. Gabriel Argy-Rousseau, *Thèbes* [Thebes] vase, 1924. Marbled pink and lilac pâte de verre, 16 x 10 x 8 cm (diam.). Private collection, Barcelona

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117. René Lalique, *Archers* vase, 1921. Mold-blown glass with matte finish, 26 x 22 cm. Private collection, Barcelona

118. René Lalique, *Oran* or *Gros dahlias* [Large dahlias] vase, 1927. Satin finished and polished pressed glass, 26 x 27.2 cm (diam.). Private collection, Barcelona

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119. René Lalique, *Jaffa* bowl no. 4, 1922. Mold-pressed glass, 6.7 x 16 cm.
Private collection, Barcelona

120. François Décorchemont, centerpiece, 1930 (1947 edition). Molded and polished marbled pâte de verre, 9 x 33.5 x 21.8 cm (diam.).
Private collection, Barcelona

121. René Lalique, *Chrysis* bookend, 1931. Frosted mold-pressed glass, 14 x 19 x 14.8 cm.
Private collection, Barcelona

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122. René Lalique, *Bammako* vase with cabochon design, 1934. Opalescent mold-pressed patinated glass, 18 x 16.3 cm (diam.). Private collection, Barcelona

Fundación Juan March

123. René Lalique, *Le Mans* vase with rooster motif, 1931. Frosted and polished amber glass with highlights, 10 x 10.5 cm (diam.). Private collection, Barcelona

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124. Daum Frères (glass) and Louis Majorelle (metal), vase, c. 1925. Cased blown glass with jade inlays, 26 x 25 cm (diam.). Private collection, Barcelona

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125. Marius-Ernest Sabino, wall sconce, c. 1920–30. Glass and metal, 28 x 20 x 9.5 cm. The Berardo Collection

126. Marius-Ernest Sabino, light fixture, c. 1920. Glass and silver-plated metal, 24 x 15.5 x 8.5 cm. The Berardo Collection

127. René Lalique, *Caryatid* lamp, 1920. Mold-blown glass and wooden base, 35 x 20 cm (diam.). Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

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128. René Lalique, wall sconce for Calouste Gulbenkian's house in Paris, 1927. Glass, 30.3 x 15 x 13.5 cm. Calouste Gulbenkian Museum/ Calouste Gulbenkian Foundation, Lisbon

129. Jean Perzel, wall sconce, c. 1930. Gold-plated metal and glass, 15 x 41 x 18 cm. The Berardo Collection

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130. Raoul-Eugène Lamourdedieu, lamp and stand, c. 1930. Silver-plated bronze, marble and glass, 42.8 x 35 x 13 cm. Victoria and Albert Museum, London

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131. Max Le Verrier, figure lamp, c. 1925. Bronze and glass, 85 x 50 x 32 cm. Royal Pavilion and Museums, Brighton & Hove

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132. Daum Frères,
floor lamp, c. 1920.
Wrought iron and glass,
175 x 54 cm (diam.).
The Berardo Collection

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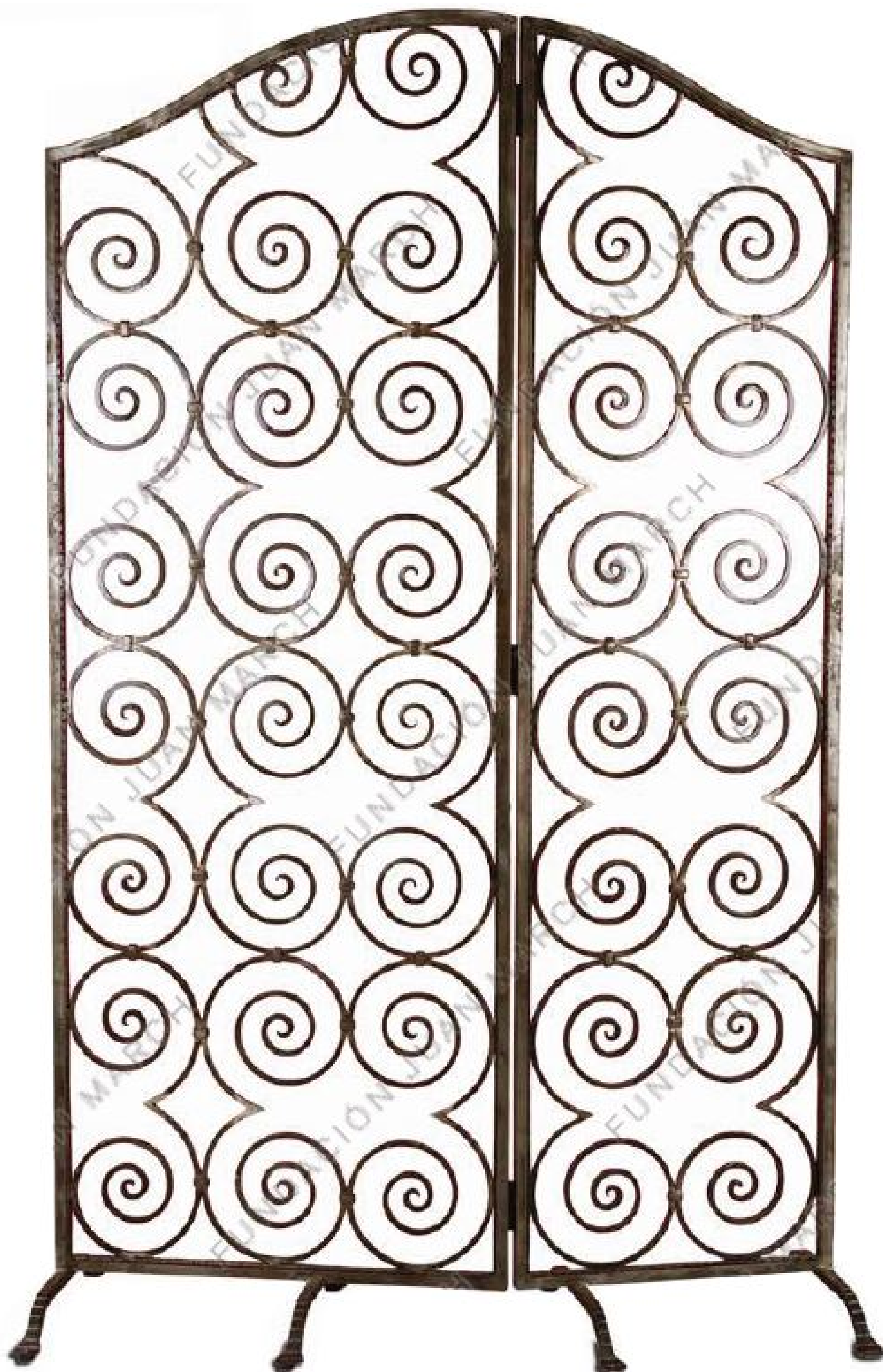
133. Paul Kiss [attributed to],
wrought iron screen, c. 1920.
Iron, 206 x 130 cm.
The Berardo Collecti



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THE PARIS EXHIBITION, 1925

The origins and contents of the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes are well explained in the chapters by Francisco Javier Pérez Rojas [pp. 62–107] and Émannuel Bréon [pp. 52–61]. The event marked an important watershed. On the wane was Paul Poiret, who invested a fortune in three barges moored on the Seine under the Pont d'Alexandre III, decorated by Süe et Mare with lavish textiles, cushions and carpets by Atelier Martine. He had hoped to stage spectacular parties where the Parisian elite would congregate, but the timing was poor in two senses. The dates of the Exhibition, between April and October, were not the Parisian season for the aristocracy, who could be found in the summer at Deauville, St Tropez, Biarritz or in their country estates.[1] More sadly for Poiret, the days of the spectacular party were over. From 1925, his increasing debts undermined his operations, which had always called for massive investment, and by the early 1930s he was bankrupt. End of the line too for Louis Süe and André Mare and their Compagnie des Arts Français, whose pavilion entitled Musée d'Art Contemporain (Museum of Contemporary Art) included their furniture, gilt chairs with tapestry covers designed by Maurice Dufrêne and paintings by their friends. By 1928, the company had been bought up by La Maîtrise whose new director, Jacques Adnet, gave the firm a new and more modern look.

The 1925 Paris Exhibition was above all the high point of the *ensembliers*. The large department stores gave a lead here, showing rooms designed to display "character." For example, in the La Maîtrise boutique of Galeries Lafayette, Dufrêne, its director, demonstrated how to differentiate between reception and private space. Dufrêne had worked with several Art Nouveau designers, such as Victor Horta, Henry van de Velde, Charles Plumet and Anthony Selmersheim, all of whom believed in the interior as a *Gesamtkunstwerk*—a total work of art. Reacting against Art Nouveau, in 1901 he had been one of the founding members of the Société des Artistes Décorateurs, with the avowed aim of raising the status of interior designers. His dining room in the La Maîtrise Pavilion was designed around a massive marble tabletop supported on a cage of bronze placed on a carpet which nearly filled the room and whose geometry and decoration echoed that of the table.[2] A stained glass skylight picked up the same motifs and the walls, arranged as alternating windows and curved blue-lacquered panels in a concertina pattern extended the design to the structure of the room. A single decorative idea, with a consistent color scheme, was carried through to the smallest detail. Designed to impress and indeed impose on visitors, this room could not be more different to the ladies' bedroom he designed for the same pavilion. Here Dufrêne used entirely curving forms and a white tonality emphasized by the polar bear rug (complete with head). The low bed was framed in a niche and raised on a plinth. The sinuous theme was carried through to the ceiling feature, an oval recess framed with a serpentine moulding.

Looking at the other decoration, the 1925 Exhibition marked the springboard for the "moderns." Men like Robert Mallet-Stevens and Pierre Chareau were prominently displayed in the event, as were many younger designers such as Djo Bourgeois, René Herbst, Louis Sognot and Charlotte Alix. In between these extremes, the main controllers of the design of the exposition were more restrained. Charles Plumet, survivor from the Art Nouveau period, encouraged eclecticism among architects and designers. Most of the architects, such

General view of the Paris Exhibition, with the Sèvres Pavilion in the foreground, 1925. Vintage gelatin silver print. Les Arts décoratifs, Musée des Arts décoratifs, Paris

1 This is the argument given by Poiret in his autobiography, *Paul Poiret: en habillant l'époque*.
2 Dufrêne, *Ensembles mobiliers. Exposition internationale 1925*.

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as Tony Garnier, Auguste Perret, Albert Laprade, Michel Roux-Spitz and Pierre Patout were all trained in the discipline of classical design but prepared to explore the potential of reinforced concrete and a dramatic simplification of detail. The label "modernized classicism," an apparent tautology since classicism is normally associated with the past, appropriately describes their work. For example, Albert Laprade's witty design for Studium Louvre, the boutique for the Grands Magasins du Louvre, turned the pilasters framing the entrance into shop windows with stylized capitals delineated in gilt metalwork. Urns with Art Deco cubist flowers and the use of multiplied relief arches intended to reflect electric lighting created an energized effect ideal for illumination at night. This kind of very modern spectacle sat comfortably with the discipline of the symmetrical classical plan and elevations.

Most architects and designers around 1925 generally accepted two thirds of the middle ground shared by the Modernists. They conceded that art and design should be "of their time" and that this meant discarding the historic styles and designing with modern conditions in mind. They mostly agreed that modern art (Cubism, chiefly) was indeed expressive of the modern age and should be taken into account. They disagreed, however, on the role of hand craftsmanship and the focus on luxury design, on the use of ornament and the national bias. A fascinating collection of viewpoints was published by Guillaume Janneau in 1925.[3] Leading designers and architects were asked their thoughts on a number of topics, from the modern dwelling to the relations of art and industry. Francis Jourdain, for example, argued against the old-fashioned *salon* and the use of mono-functional items of furniture. Our fathers loved to receive guests, we prefer to drive in a fast car. Rooms and items of furniture should be multi-functional, adaptable to different needs.[4] The architect Henri Sauvage claimed that the apartment of the future would be stripped of unnecessary objects due to the medical arguments calling for increased hygiene in the home.[5] In this architecture, form will be derived from the materials themselves; there will be no decoration. And even one of the most elegant of Art Deco designers, André Groult, who agreed with André Vera that the problem was the lack of taste of the *nouveau riche* ("Truth is, there is no public any more"), agreed with the Modernists to the extent of saying that "Tomorrow's dwelling will be sober, even naked."[6]

Perret also made a distinction between a response to the "aesthetic of the moment"—a change in the decorative vocabulary towards simpler, more cubistic forms—and an understanding of "the positive conditions of contemporary life." The real modern architect must find new solutions in the new systems of construction. The theater he designed for the Exhibition was made of precast concrete elements, without decorative facing. The ornamental effect of the interior was entirely created by structural components.

By contrast, Mallet-Stevens's emphatic signpost, housing the tourist facilities of the event [145 and p. 328], was designed to capture attention in competition with the flank of the Grand Palais. In his response to the questionnaire, he argued that between the contemporary (but not modern) work of traditional architects and the decorative extravagances of the "modern style" the correct path was that of "the modern" which goes back to first principles.[7] But although it is clear that he availed himself of new materials, i.e. reinforced concrete in his structure, it was deployed for sculptural effect, and his use of Louis Barillet's stained-glass windows in the interior would not have been accepted by the Modernists. Mallet-Stevens's dramatic effects, acquired while designing film sets for movies such as Marcel L'Herbier's *The Inhuman Woman* (*L'Inhumaine,* 1924), were matched by the invention of the Martel twins, Jan and Joël, whose Cubist reinforced-concrete trees were a feature of the exposition [cat. 148, and pp. 112 (fig. 1) and 330].

Quite separate from the general tone of the pavilions and displays of interior design was the USSR Pavilion by Konstantin Melnikov and the L'Esprit Nouveau Pavilion by Le Corbusier and Pierre Jeanneret. This was not simply a question of form, but about message. The Russian Pavilion displayed a culture of workers' cooperatives, which challenged European bourgeois consumerism. Le Corbusier's structure was conceived not as a temporary pavilion but as an entire dwelling, which could be stacked in apartment blocks. He even

3 Janneau, *Formes nouvelles et programmes nouveaux: l'art décoratif moderne*.

4 Ibid., 21.

5 Ibid., 17.

6 "La vérité est qu'il n'y a plus de public," "Le logis de demain sera sobre; il sera même nu"; Ibid., 48.

7 Ibid., 24.

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tried to sell the pavilion as a house after the show. The furniture inside was not designed by him, but bought ready-made: cheap Thonet bentwood chairs for functional seating and luxurious Maples leather armchairs for comfort. Following on from a series of articles in *L'Esprit Nouveau* attacking the fundamental principles of decorative art, this pavilion was correctly identified as hostile to the essence of the exposition, and every effort was made by the authorities to minimize its impact.

Many critics felt that the 1925 Paris Exhibition was a lost opportunity to develop a truly modern approach to design and architecture. For example, the American critic Ellow H. Hostache dismissed it out of hand, referring to "The entire Exposition [as] [...] a futile gesture [...] a hopelessly lost opportunity for helpful accomplishment."[8] But many agreed with Janneau who claimed:

> There is a common spirit in all artistic creations, a modern genius which can be found [...] in works of architecture as well as decorative fantasies: [Eugène] Freyssinet's airship hangars at Orly, [Auguste] Perret's warehouses at Casablanca, but equally fashion drawings by Paul Poiret and the work of Maurice Dufrêne.[9]

The plausibility of this statement is less important than Janneau's desire to assert it, and it does seem that many foreign visitors believed that the French had discovered the new style of the century. Frank Warner and A. F. Kendrick, part of the official British visiting party, considered that the pavilions of the *grands magasins* "enable an estimate to be formed of the degree to which the art of the present day is entitled to rank as a new style penetrating into all departments of artistic activity."[10] And it is certainly true that the "1925" style spread rapidly throughout the world in the five years that followed.

8 Hostache, "Reflections on the Exposition des arts décoratifs," cited in *Art Deco 1910–1939*, 15.

9 Janneau, "Introduction à l'Exposition des arts décoratifs: considérations sur l'esprit moderne," 175. The translation is mine.

10 *Reports on the Present Position and Tendencies of the Industrial Arts as Indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, 75, cited in *Art Deco 1910–1939*, 147.

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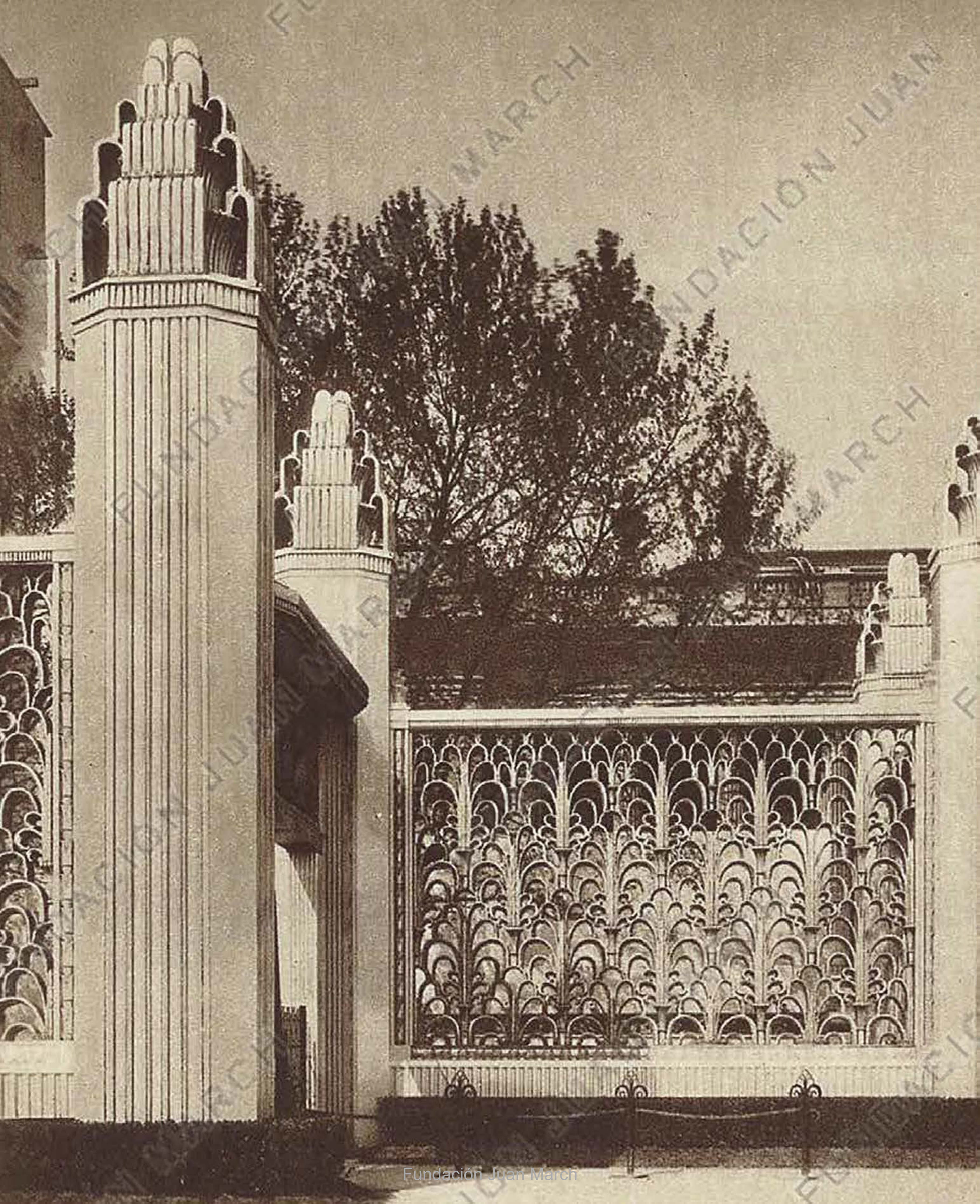

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← Detail of the Porte d'Honneur, Paris Exhibition, 1925. Photograph published in "L'Exposition des Arts décoratifs. L'Architecture: section française," special monographic issue in *Art et Décoration*, June 1925

134. René Lalique, fragment of the Porte d'Honneur at the Paris Exhibition, c. 1925. Glass, 79.7 x 40.2 x 8 cm. Musée des arts et métiers-Cnam, Paris

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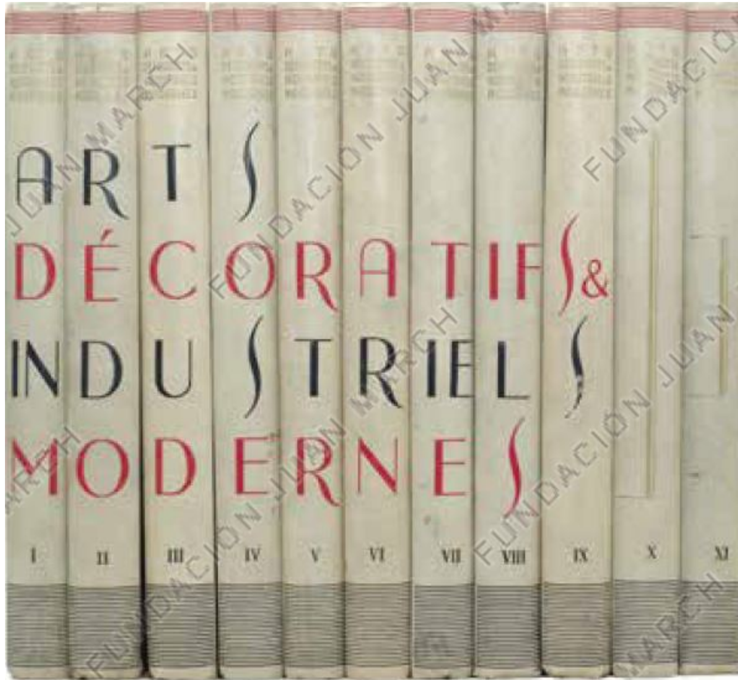
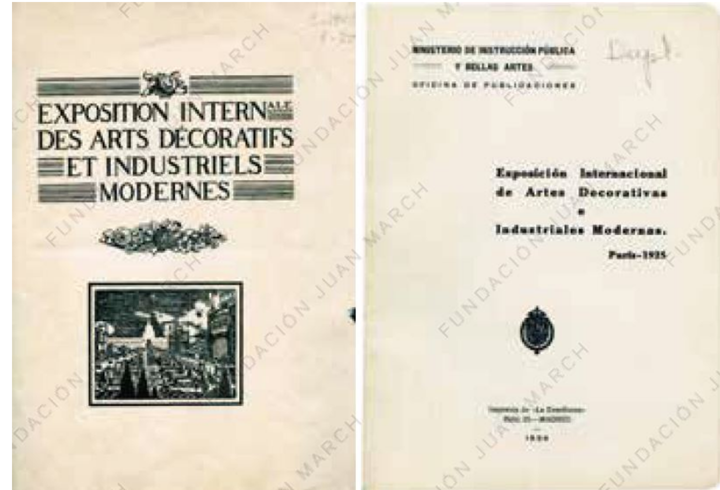
135. *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle*, 11 vols. (Paris: Imprimerie Nationale), c. 1920–25. Letterpress on paper, 28.2 x 23.2 cm each. Museo Nacional de Artes Decorativas, Madrid

136–137. General provisions for the 1925 Paris Exhibition in the original French edition (Paris: Imprimerie Nationale), 1923, and its Spanish translation (Madrid: Ministerio de Instrucción Pública y Bellas Artes), 1924. Letterpress on paper, 29.5 x 23.5 cm; 15.7 x 11.5 cm. Museo Nacional de Artes Decorativas, Madrid





138–142. Catalogues of the USSR, Spanish, Austrian, Japanese and Polish sections at the 1925 Paris Exhibition. Letterpress and lithograph on paper, 17 x 13.2 cm; 22 x 15.3 cm; 18.5 x 17.2 cm; 20.5 x 14.5 cm; 23.5 x 16.5 cm. Museo Nacional de Artes Decorativas, Madrid

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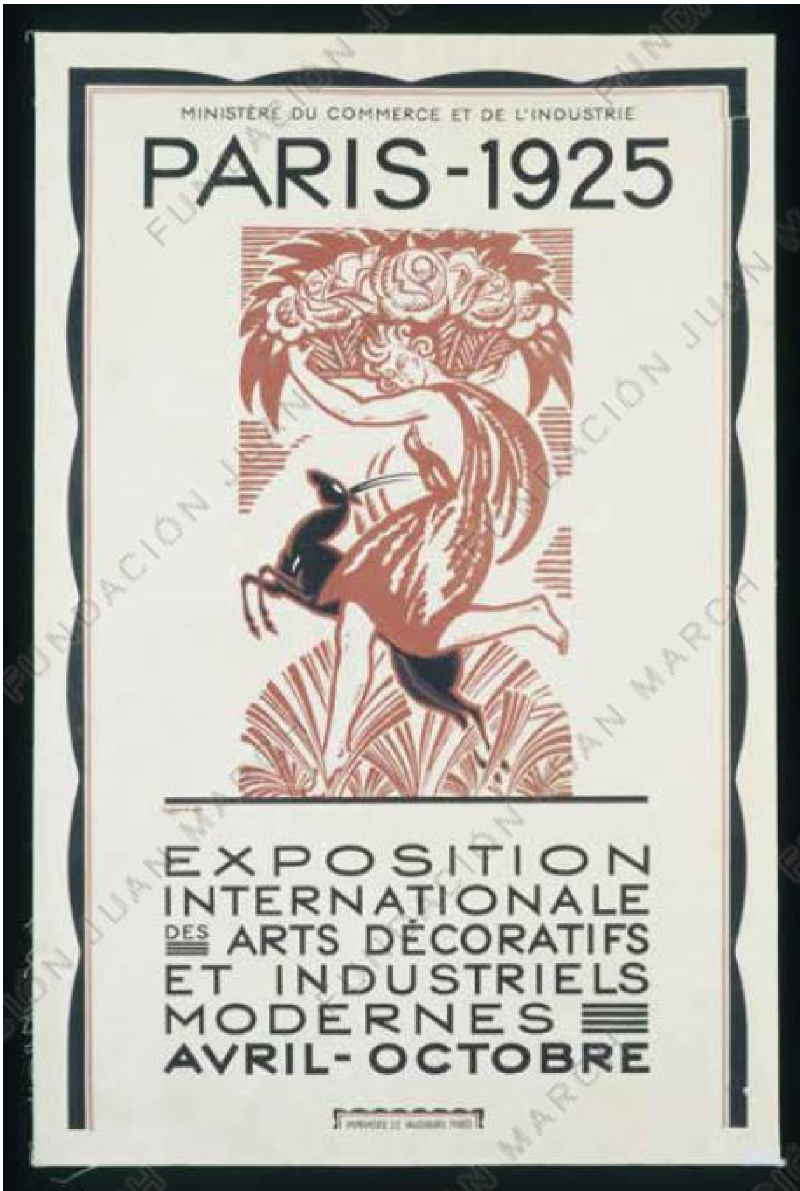

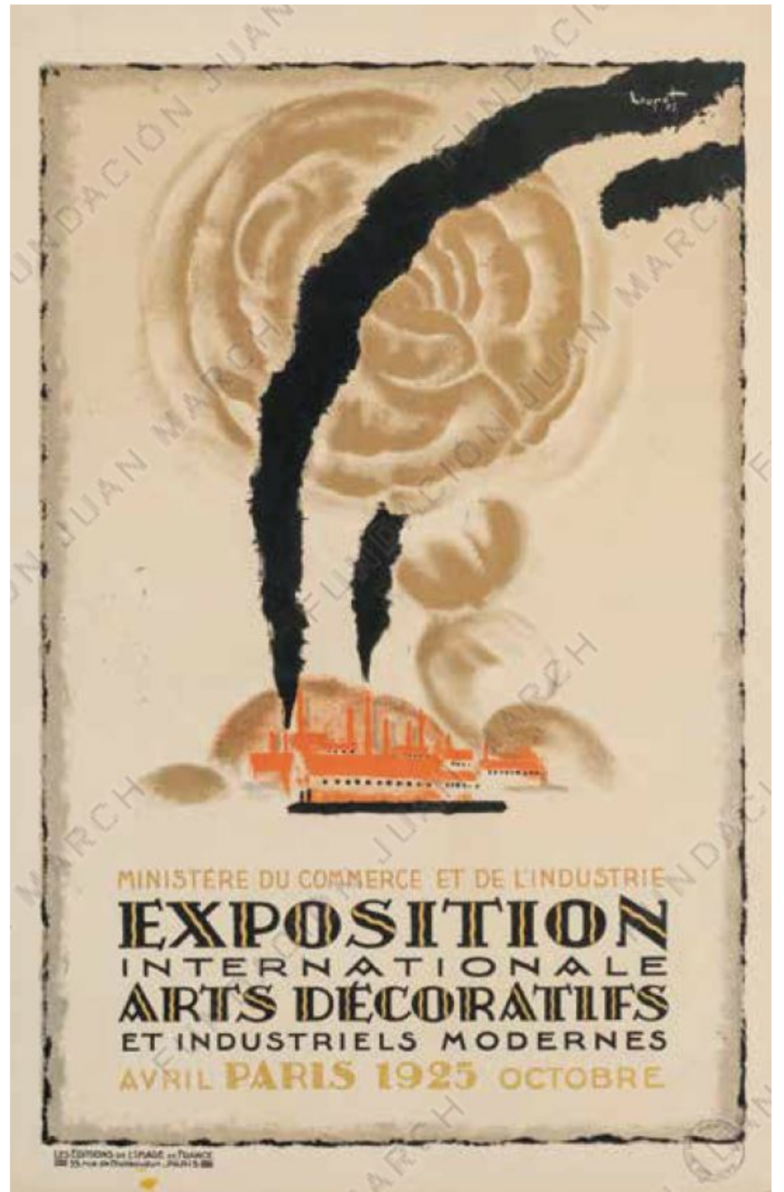

143. Robert Bonfils, poster for the Paris International Exhibition of Modern Decorative and Industrial Arts (Paris: De Vaugirard), 1925. Color woodblock print, 59.5 x 39.5 cm. Victoria and Albert Museum, London. Presented by Frank Pick, Esq.

144. Charles Loupot, poster for the Paris International Exhibition of Modern Decorative and Industrial Arts (Paris: Éditions de l'Image de France), 1925. Color lithograph on paper, 60 x 39.5 cm. Département Publicité, Musée des Arts décoratifs, Paris

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145. Robert Mallet-Stevens, study for the Syndicat d'Initiative stand at the Paris Exhibition, 1925. Pencil and ink on card, 29.7 x 19.4 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

→ **146**. Robert Mallet-Stevens, Tourism Pavilion entrance hall at the Paris Exhibition, 1925. Vintage photograph laid on card, 29 x 23 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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← Tourism Pavilion, Paris Exhibition, 1925. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

147. Robert Mallet-Stevens, model of the Tourism Pavilion at the Paris Exhibition, 1925 (2013 copy by Philippe Velu). Wood and plastic, 146 x 124.5 x 60 cm. Cité de l'architecture et du patrimoine. Musée des monuments français, Paris

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← Reinforced-concrete Cubist trees by Jan and Joël Martel in the garden designed by Robert Mallet-Stevens at the Paris Exhibition, 1925. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

148. Jan and Joël Martel, Cubist tree model for the garden designed by Robert Mallet-Stevens at the Paris Exhibition, 1925.
Wood painted white,
82 x 37 x 37 cm.
Collection F. Langer Martel

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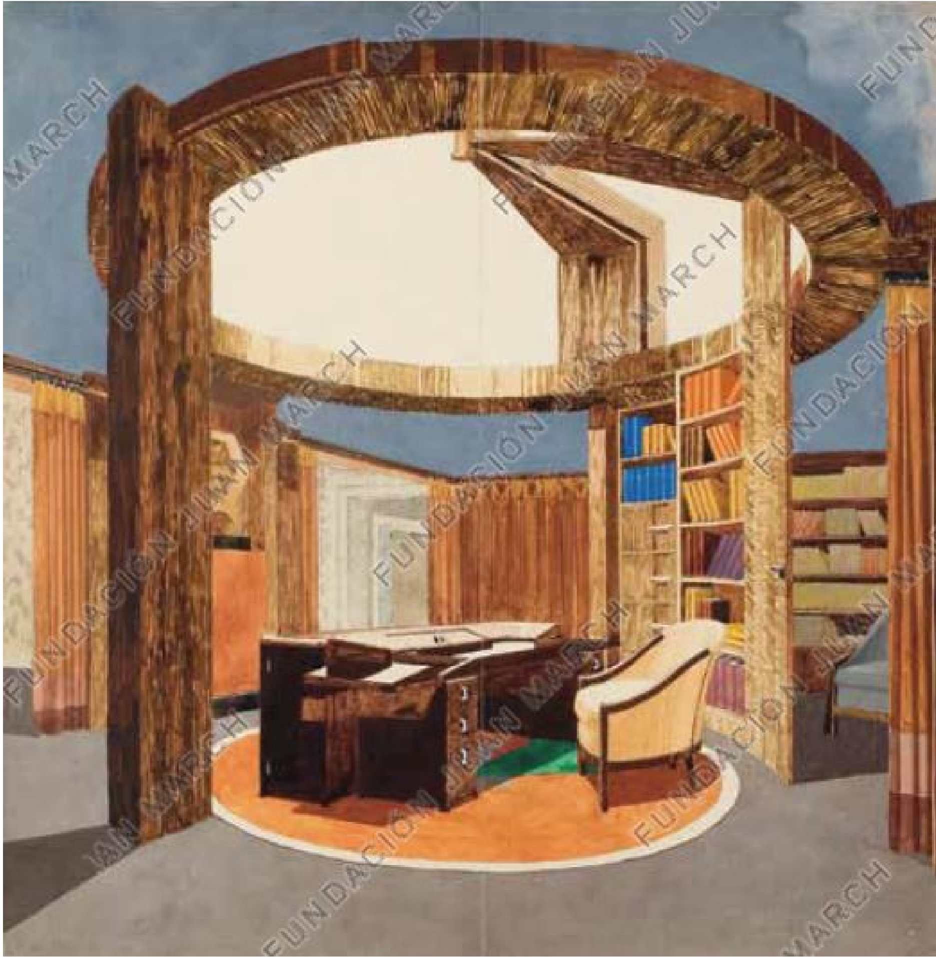
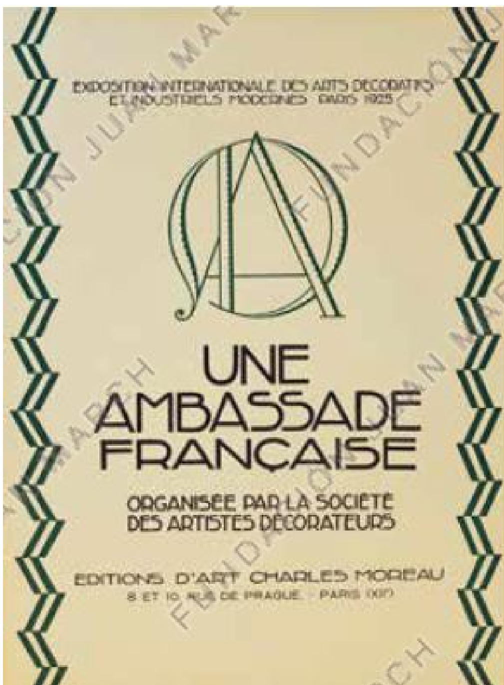
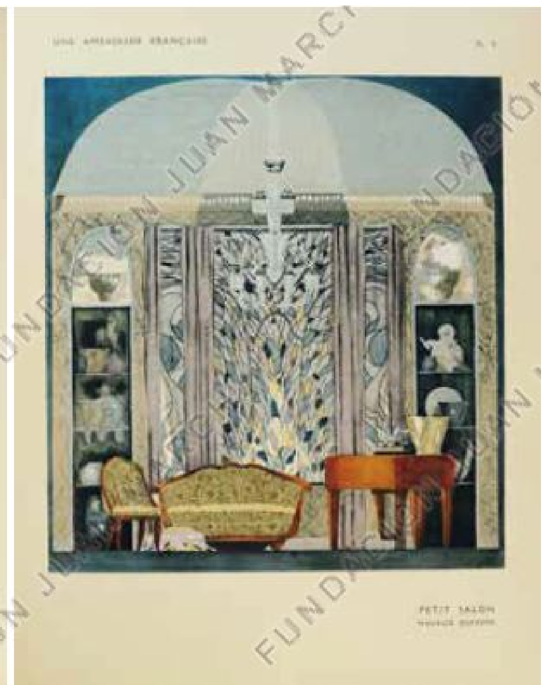
149. Pierre Chareau, office-library of the Ambassade Française suite of rooms at the Paris Exhibition, 1925. Pencil and gouache on paper, 38.5 x 37.7 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris



150. Cover and two prints from Jean Saudé, *Une Ambassade française. Organisée par la Societé des artistes décorateurs. Exposition des arts décoratifs et industriels modernes à Paris, 1925* (Paris: Éditions d'art Charles Moreau), 1925. Portfolio of 44 prints (32 heliotypes and 16 pochoirs), 32 x 25 cm each. The Berardo Collection





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151. Henri Sauvage, Primavera Pavillion at the 1925 Paris Exhibition: elevation of the main facade, [1925]. Pencil and gouache on tracing paper, 45.2 x 29.5 cm. SIAF/Cité de l'architecture et du patrimoine/ Archives d'architecture du XXe siècle, Paris

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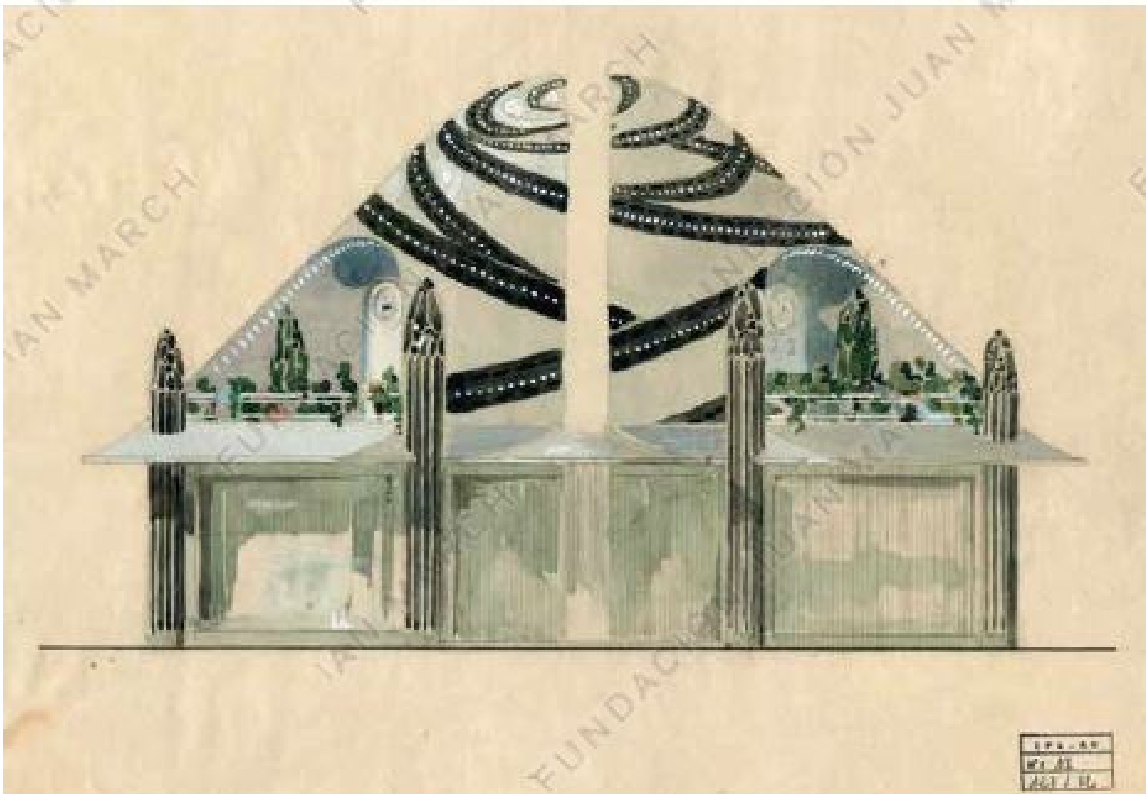
152–155. Henri Sauvage, Primavera Pavillion at the Paris Exhibition: four elevations of the main facade, 1925. Pencil, watercolor and gouache on tracing paper, 23.5 x 27.5 cm each. SIAF/ Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris



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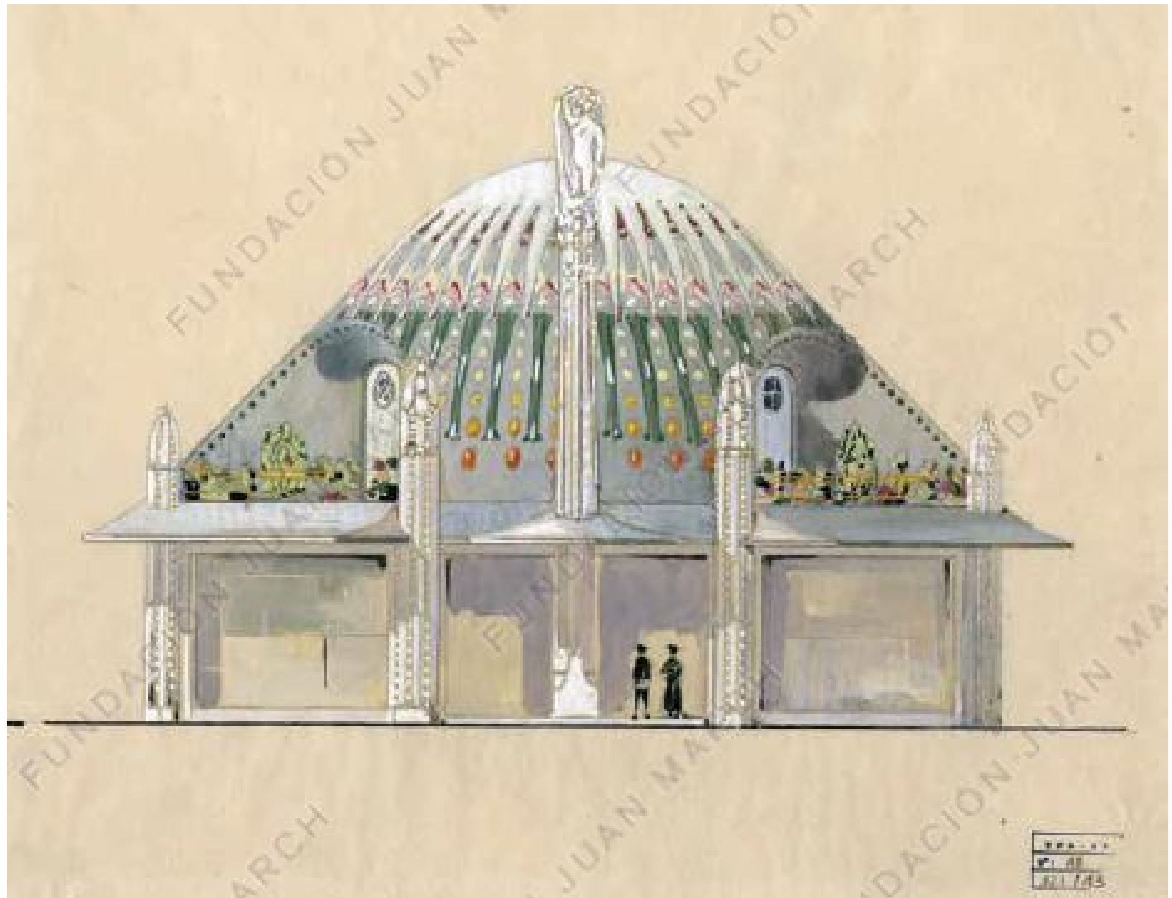

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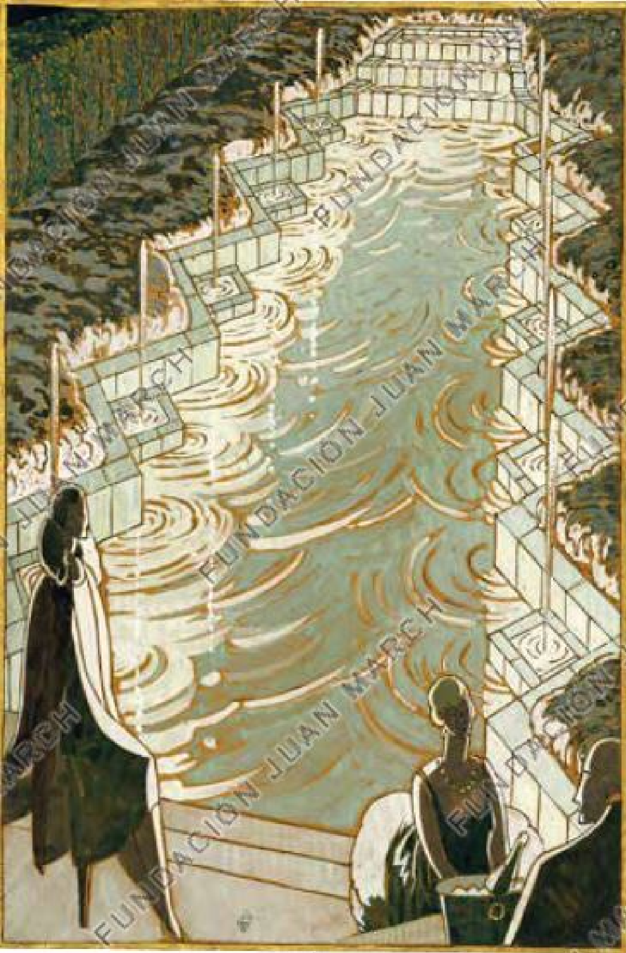
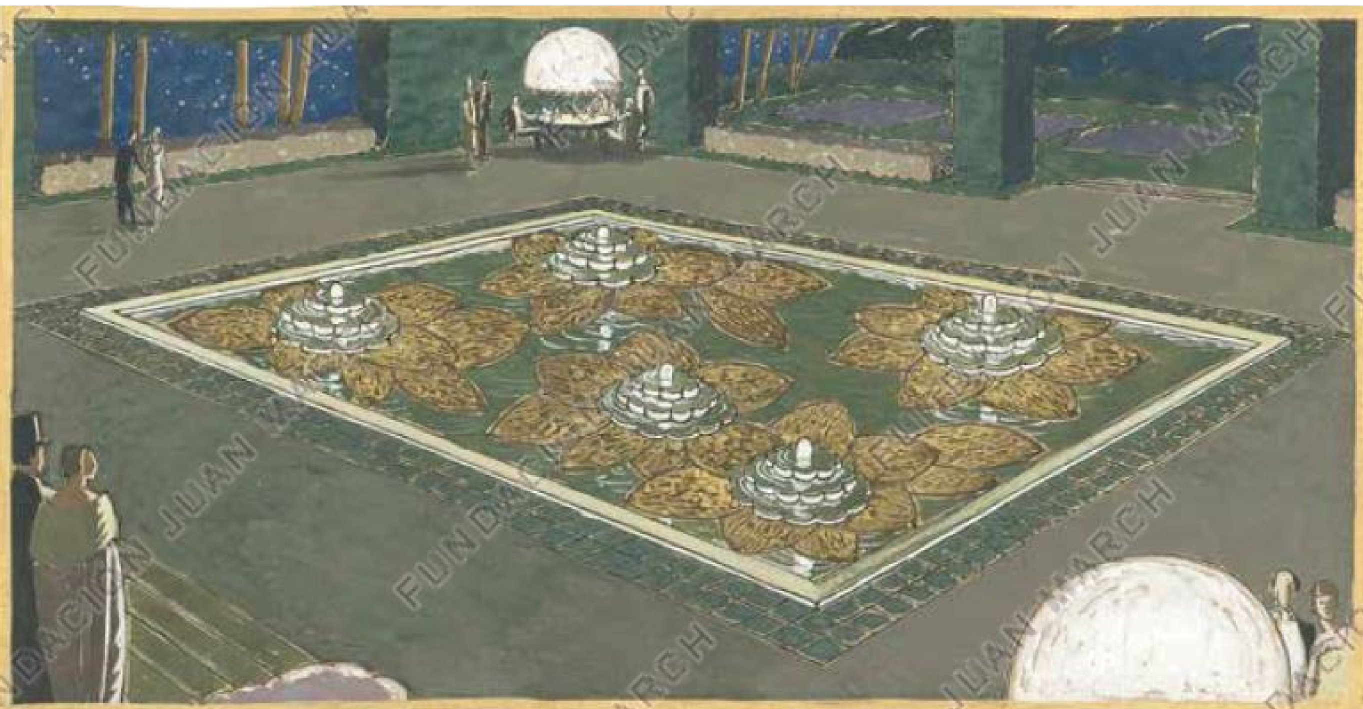
156. Albert Laprade, study for a pond with illuminated marble at the Paris Exhibition, 1925. Gouache on tracing paper laid on card, 31.2 x 23.8 cm. Académie d'architecture/ Cité de l'architecture et du patrimoine/Archives d'architecturedu XXe siècle/ ADAGP, Paris



157. Albert Laprade, study for a pond with illuminated glass water lilies and gold-plated metal at the Paris Exhibition, 1925. India ink and gouache on paper laid down on card, 16.5 x 25.9 cm. Académie d'architecture/Cité de l'architecture et du patrimoine/ Archives d'architecture du XXe siècle/ADAGP, Paris



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158. Pierre Patout (design) and Jean-Baptiste Gauvenet (decoration), Patout tobacco jar, 1926 (replica of the giant vases in the garden of the Sèvres Pavillion, 1925 Paris Exhibition). Stoneware, 27 x 16 cm. Cité de la céramique. Sèvres et Limoges

159. Henri Rapin (design) and Adrien Leduc (decoration), vase no. 10, 1932. Hard-paste porcelain, 41 x 22.8 cm. Cité de la céramique. Sèvres et Limoges, on deposit at the Musée des Beaux-arts de Reims

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RUHLMANN

← Facade of the Hôtel du Collectionneur designed by Jacques-Émile Ruhlmann with Alfred Janniot's sculpture, *Homage to Jean Goujon*, at the Paris Exhibition, 1925. Vintage gelatin silver print. Les Arts décoratifs, Musée des Arts décoratifs, Paris

160. Alfred Janniot, *Nymph of Fontainebleau* [*Nymphe, dite de Fontainebleau*], c. 1926. Bronze (2010 edition 2/8), 178 x 60 cm. Courtesy Galerie Michel Giraud, Paris

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161. Canto da Maya, *Young Girl* [*Jeune femme*], c. 1920–30.
Brazilian jacaranda,
49.5 x 12.5 cm (diam.).
The Berardo Collection

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162. Paul Follot, dressing table and seat, c. 1926. Duco lacquer, pony skin (bench seat) and glass, dressing table: 70 x 144 x 57 cm; seat: 61 x 66 x 43 cm. Courtesy Galerie Michel Giraud, Paris

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← Grand salon in Jacques-Émile Ruhlmann's Hôtel du Collectionneur, Paris Exhibition, with Jean Dupas's painting, *The Parakeets*, hanging on the back wall, and François Pompon's *Polar Bear* on the table, 1925. Vintage gelatin silver print. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

163. François Pompon, *Polar Bear* [*Ours blanc*], c. 1920. Patinated bronze, 24 x 44 x 10 cm. The Berardo Collection

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164. Edgar Brandt, *Diane* wrought iron grilles with figure of the goddess Diana, c. 1924. Patinated iron and gilt bronze, 206.7 x 150.8 x 4.1 cm. Musée d'art et d'histoire, Ville de Genève, Geneva

→ Hall designed by Henry Favier (architect) and Edgar Brandt (ironsmith). Photograph published in *Ensembles mobiliers. Exposition internationale 1925*. 2e série (Paris: Éditions d'art Charles Moreau), 1925, plate 30. Bibliothèque des Arts décoratifs, Paris

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165. Edgar Brandt, wrought iron elevator door for Calouste Gulbenkian's house, Paris, c. 1925. Patinated iron and gilt bronze, 240 x 85 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon

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166. Siegel boutique entrance door on display at the 1925 Paris Exhibition, reused in 1928 for the outfitter's Hanriot shop on Rue du Faubourg-Montmartre in Paris. Wrought iron, 234.2 x 75.8 x 6.8 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

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← Display at the exhibition *1925, quand l'Art déco séduit le monde* (Cité de l'architecture et du patrimonie, Paris), 2013, inventoried as cat. 166, 167 and 168

167–168. Siegel (Ateliers), brunette and blond mannequin heads, c. 1930. Polychrome plaster, brunette: 56 x 20 x 19 cm; blond: 55 x 26 x 18 cm. MA-30/ Musée des Années Trente, Ville de Boulogne-Billancourt

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MODERN TASTE

The great couturiers in Paris provided much of the initiative behind the development of Art Deco. They were among the prime patrons of modern furniture designers and *ensembliers*.[1] Jacques Doucet, Paul Poiret, Madame Mathieu-Lévy and Jeanne Lanvin gave many of the best designers their first exposure to an elite clientele. All the couture houses redesigned their salesrooms and showrooms in a more or less Art Deco style. Furthermore, many of the designers explicitly responded to the new world of fast cars, ocean liners and airplanes and they designed for the modern man and woman. They cultivated endorsements from the new film stars, athletes and racing drivers and they were fully engaged with the modern theatrical productions. Jean Patou and Coco Chanel competed to make the most fashionable sports wear. The tennis star Suzanne Lenglen was the first fashion icon from the sports world, wearing a Patou costume at Wimbledon in 1922 and displaying the Patou label on and off the court. Chanel hit back when she was able to design the sporty costumes in colored jersey for Serge Diaghilev's ballet *Le Train bleu* (The Blue Train) in 1924 [cat. 191]. Key sites of the new fashion scene were the coastal resorts of Deauville, Biarritz and the Côte d'Azur. Poiret had introduced many of these themes, but the interwar fashion houses were much more focused on the clients' practical needs and on the American buyers. A more detailed analysis of the importance of fashion in the 1920s in Paris can be found in Ghislaine Wood's essay in this catalogue, "Art Deco Fashion and the Fashionability of Art Deco" [see pp. 108–21].

The 1920s witnessed a revolution in the way that fashion houses presented themselves to their public.[2] From the late 19th century, French couture had to capture two quite different forms of attention. On the one hand, they had to attract the rich and fashionable, so that their clothes would be seen and admired in the most desirable environments. Although the targets might vary, from the crème de la crème of European aristocracy to the young stars of stage, screen and sport, the principle was the same. The glamour of the individual would be linked to the look. But the real money came from the buyers. Once a fashion house was well established, it could sell licenses on its clothes to commercial buyers who would make simpler versions for sale in department stores and boutiques all over the world. These two markets required quite different forms of presentation. The individual fitting remained the means of dealing with prestigious clients. Models would parade a range of dresses before the client who would choose some. These would then be adapted individually to the client. On the other hand, buyers and the fashion press required something else.

The floorshow had been invented before the turn of the century and became a feature of the fashion scene before the war.[3] In the 1920s, however, the fashion show became a major means of promotion for couturiers, who were rewarded with elaborate coverage in fashion magazines and even films. Fashion was becoming theater, and the movement of the living mannequins a necessary means of bringing out the quality of the shimmering materials and figure-hugging contours of the new designs. Glowing descriptions of the Parisian fashion shows in magazines set the scene for the new styles and created the necessary sense of anticipation. Special gala fashion shows were opened to the paying public, with events staged at the Opéra

Private salon designed by Rémon & fils for the ocean liner *Île-de-France*, 1927. This interior was first exhibited by the Compagnie Générale Transatlantique in the French Pavilion at the 1925 Paris Exhibition. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C.

1 For a definition of the term *ensemblier*, see the essay by Tim Benton, "Art Deco: Style and Meaning," in this catalogue, 12–39, and in particular note 24 on p. 19.

2 For a detailed study of the development of the fashion show, see Evans, *The Mechanical Smile: Modernism and the First Fashion Shows in France and America 1900–1929*.

3 Ibid., ch. 6.

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and other prestigious venues, and a Prix d'Élegance was offered, from 1926, to the best fashion house. In these ways, the fashion industry helped to build a much larger and wider market. But to cash in on this market required selling rights on designs to European and especially American buyers. From 1923 Jean Patou would present his clothes to the press in elegant parties, where journalists could mingle with the rich and famous. The shows for the buyers would follow the next day, informed by the glowing reports in the press.

Behind the fashion revolution of the 1920s was a fundamental change in the look of the new woman. The taste for the taller, thinner, American-style figure, promoted by American films and a more active lifestyle, led to a range of different solutions. Hemlines went up and down during the decade, but the result was to focus attention on shoes and stockings. With the slimmer fashions went the need for neat and stylish handbags. Much attention went into the accessories of smoking: cigarette holders and cigarette cases and lighters (especially for men) [cat. 255–257, 342, 343]. Many women cut their hair, whether in a shingle cut or the "Dutch boy look" immortalized by the American film star Louise Brooks, and they wore cloche hats [cat. 197–199] or even the tight fitting caps of colored wool or sequins derived from driving helmets. Shawls were another essential accessory, created by master textile designers such as Édouard Bénédictus in silk with metallic and colored threads.

To promote the new-look woman, the two principal creators of mannequins, Pierre Imans and Siegel & Stockman, produced an astonishing range of figures, often highly abstracted and finished in gold, silver, bright colors or natural wood effects. The domain of the wax bust form was the shop window, given prominence in department stores such as La Samaritaine, where a marquise of diamond shaped glass prisms flooded the cases with light. The department stores created deep indeterminate spaces, where the visitor could pass between glass cases full of fashionable goods before entering the store. The photographer Eugène Atget was one of the first to capture the surreal and eerie quality of these displays of fashion models. Man Ray and his assistant Berenice Abbott collected Atget's photographs and he himself took hundreds of pictures of mannequins in shop windows. These became part of the subject matter of Surrealist art. This was just one of the many fertile links between the worlds of fashion and avant-garde art. Several sculptors designed mannequins or lay figures, including the British sculptor Frank Dobson, who produced a publicity figure for the Charnaux Patent Corsets Company in 1933–34 [cat. 189].[4] The Ukrainian sculptor Aleksandr Archipenko also designed highly abstracted dummies before emigrating to the United States in 1923. The emphasis on the ever-slimmer figure, promoted by the bust forms and by the new film stars, created enormous anxiety among women. Magazines were full of slimming methods and shape-molding girdles, such as those manufactured in rubber by Charnaux. Uncomfortable to wear and inadequately ventilated, they were even advertised as slimming devices.

Jeanne Lanvin at first resisted the Poiret look, with its hobbled sack dresses and simple tunics, promoting a more conventional and romantic *Robe de Style* or picture dress [cat. 178]. Very successful in the first years after the war, this kind of dress retained something of the profile of the earlier fashions, with a wide skirt supported by an undergarment. Lanvin quickly built a successful empire, investing in her own dye factory and branching out into a number of related shops. She asked Armand-Albert Rateau, designer of her apartment, to run Lanvin Sport.

Jeanne Paquin was one of the older generation of fashion designers who adapted quickly to the new trends. She was one of the privileged few given access to the pages of Lucien Vogel's *Gazette du bon ton*, from its foundation in 1912, but she withdrew from design in 1920. Her firm, under the artistic direction of Madeleine Wallis, produced some of the classic Art Deco evening gowns [cat. 177] and flapper dresses in the 1920s.

Madeleine Vionnet was one of the couturiers who survived the whole of the interwar period, achieving her greatest influence in the 1930s, when she helped create a new look of clinging sheath dresses cut on the bias. She began experimenting with bias-cut dresses early in the 1920s [cat. 184]. During a spell in England, she had

4 Although it was the London office of Charnaux that commissioned this work, it is worth mentioning as a rare surviving example of sculptors' contributions to the fashion business.

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observed how easily Parisian fashions were copied and reproduced. She introduced a system of copyrighting her designs, using signed labels, emphasizing once again the claim for artistic status that was a feature of Art Deco. From an early date she made use of avant-garde artists such as Ernesto Thayaht (palindromic pseudonym of the artist Ernesto Michahelles), whose near abstract illustrations in the *Gazette du bon ton* set a tone for her shows. Fernand Léger frequently visited her showrooms. Vionnet ran a spectacularly successful business, maintaining a mansion with multiple fitting rooms and an industrial workshop at 50 Avenue Montaigne.

Gabrielle Chanel, known as Coco, began her career as a milliner, setting up in Deauville during and after the war to attract the wealthy summer visitors. Her career developed as much around her personality and the influential men she knew, as on her remarkably fine judgments of taste. She quickly discovered the potential of jersey fabric to change the metaphor of casual dress. Developing her practice in Paris, she established a reputation for strikingly simple dresses—her "little black dress" was a sensation in 1926—as well as more elaborate designs [cat. 181, 182]. Chanel started the fashion for wearing costume jewelry and took care to be seen and photographed by the best photographers [see cat. 183]. The secret of fashion is to sell the lifestyle with the look, and Chanel was a living example of the new, ambitious, intelligent and highly cultured woman.

Vionnet and Chanel outlasted many of the other couturiers because they kept things simple and paid very close attention to their clients. The giddy days of the flapper, with her bobbed hair and tubular dress slung low on the hips did not last beyond 1928. The fashion had been given a glamorous back story in the novel *La Garçonne* (*The Bachelor Girl,* 1922) by Victor Margueritte, which was both a best seller and the cause of generational friction. The novel traced the liberated history of a young woman fleeing from an arranged marriage in a series of escapades including the use of drugs and a lesbian affair. A film based on the book in 1923 was censured, and a later film starring Marie Bell and Arletty in 1936 was still considered controversial.[5] By 1929, the short skirts were out of fashion. Patou, Vionnet and Lanvin introduced the full length, slender evening gowns which dominated the fashion shows of the early 1930s [cat. 188]. In the face of fierce competition from a new generation of American designers, French couturiers focused on imposing a look of high sophistication and elegance that depended on the very high standards of dressmaking still available in Paris.

5 See Mendes, "Art Deco Fashion," 260–71, for a commentary on the image of women in the Art Deco era.

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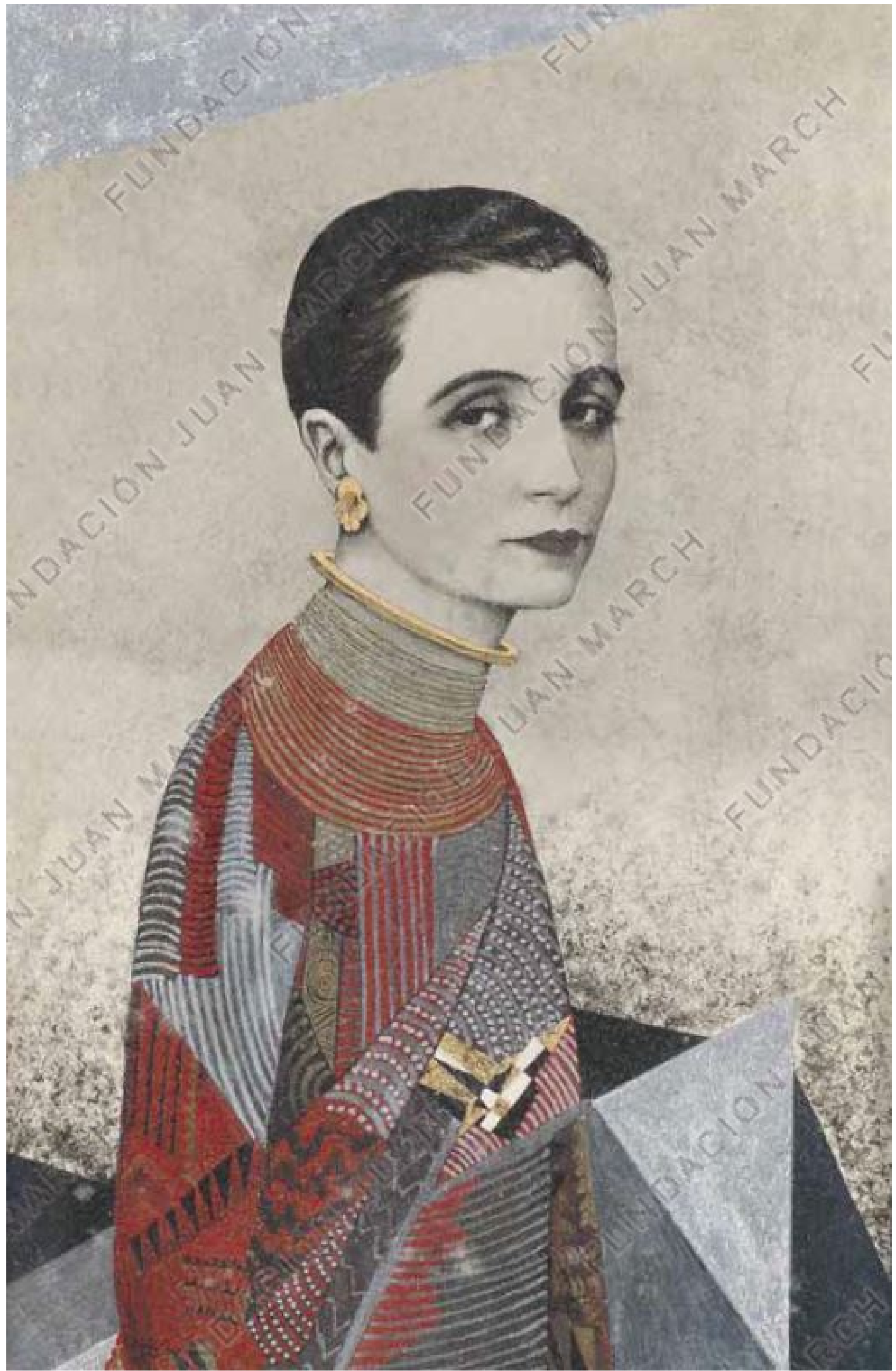
← Collector's study designed by Jacques-Émile Ruhlmann for the 1926 Salon des Artistes Décorateurs featuring a portrait of milliner and dressmaker Madame Agnès [Agnès Rittener] (left) and a fresco (right) by Jean Dunand, 1925. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C



169. Jean Dunand, *Madame Agnès*, c. 1925–26. Gelatin silver print with gouache and gold and silver leaf applications, 24.5 x 16.5 cm. Courtesy Galerie Michel Giraud, Paris

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← **170**. Man Ray, *Nancy Cunard*, c. 1925. Solarized gelatin silver print (modern copy), 17.7 x 12.8 cm. Centre Pompidou. Musée national d'art moderne/Centre de création industrielle, Paris

171. Jean Dunand, two necklaces, c. 1925. Oreum and lacquer, 0.3 x 12.5 cm (diam.); 0.3 x 11.6 cm (diam.). Collection Cheska Vallois, Paris

172. Jean Dunand, four bangles, c. 1925. Oreum and lacquer, 0.3 x 7.8 cm (diam.) each. Collection Cheska Vallois, Paris

173. Jean Dunand, bracelet, c. 1925. Silver and black and red lacquer, 6.3 x 3 x 5.5 cm (diam.). Collection Cheska Vallois, Paris

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174–176. George Barbier, three fashion plates from *Falbalas et Fanfreluches. Almanach des modes présentes, passées et futures* (Paris: Meynial), 1922–26: *Incantation*, 1922; *L'Envie*, 1924; and *Le Jugement de Paris*, 1923. Hand-colored *pochoir* on paper, 22.5 x 17.5 cm each. Victoria and Albert Museum, London

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177. Jeanne Paquin, *Chimère* evening dress, 1925. Navy and gold silk embroidered with Chinese dragon motifs, diamante studs, seed pearls and gold-glass bugle beads, 122 (l) x 99 cm (bust). Victoria and Albert Museum, London

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178. Jeanne Lanvin, *Robe de Style* picture dress, 1923. Organza trimmed with a posy of silk flowers, 95 cm (l skirt) x 36 cm (l bodice) x 76.5 cm (waist). Victoria and Albert Museum, London. Purchased with the aid of the Elspeth Evans Fund

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179. Jean Patou, cocktail dress, c. 1920. Silk, cloth-of-silver, glass and metallic thread, 98 (l) x 86 cm (bust). Museo del Traje (CIPE), Madrid

180. Unknown designer, cocktail dress, c. 1928. Cotton and glass, 97 (l) x 92 cm (bust). Museo del Traje (CIPE), Madrid

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181. Gabrielle Chanel, haute couture dress in gold lace, c. 1925. Lace, 91 (l) x 82 cm (bust). Collection Chanel, Paris

182. Gabrielle Chanel, haute couture honey-color and black ensemble, c. 1927. Devore velvet with chevron pattern, 112 (l) x 102 cm (bust). Collection Chanel, Paris

→ **183**. Man Ray, *Coco Chanel*, c. 1935. Gelatin silver print (1982, posthumous copy), 28.7 x 21.9 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid

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184. Madeleine Vionnet [attributed to], evening dress, c. 1920–29. Silk, taffeta, silk tulle and synthetic resin beads, 125 (l) x 96 cm (bust). Museo del Traje (CIPE), Madrid

185. Unknown designer, dress, c. 1920–29. Orange panama silk and synthetic resin beads, 107 (l) x 98 cm (bust). Museo del Traje (CIPE), Madrid

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186. La Samaritaine, coat, c. 1917. Silk and glass paste, 100.5 (l) x 93 cm (bust). Museo del Traje (CIPE), Madrid

187. Paul Poiret, coat, c. 1920–26. Black velvet, silk gauze and glass beads, 115 (l) x 100 cm (bottom). Museo del Traje (CIPE), Madrid

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← **188**. Jeanne Lanvin, full-length evening dress, 1935.
Purple satin, machine-sewn, 146 (l) x 112 cm (bust). Victoria and Albert Museum, London. Given by Mrs. I. L. Martin

189. Frank Dobson, *Charnaux Venus*, 1933–34. Plaster, fabric and plywood, 170 x 50 x 40 cm. Tate: Transferred from the Victoria & Albert Museum, London, 1983

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190. Paul Colin, poster for the Parisian cabaret *Tabarin*, 1928. Color lithograph on paper, 60.3 x 40.2 cm. Victoria and Albert Museum, London

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191. Gabrielle Chanel, costume for La Perlouse in Bronislava Nijinska's ballet *Le Train bleu* for Serge Diaghilev's Ballets Russes, 1924. Knitted wool, 155 x 50 x 50 cm (mounted). V&A Theatre and Performance, London

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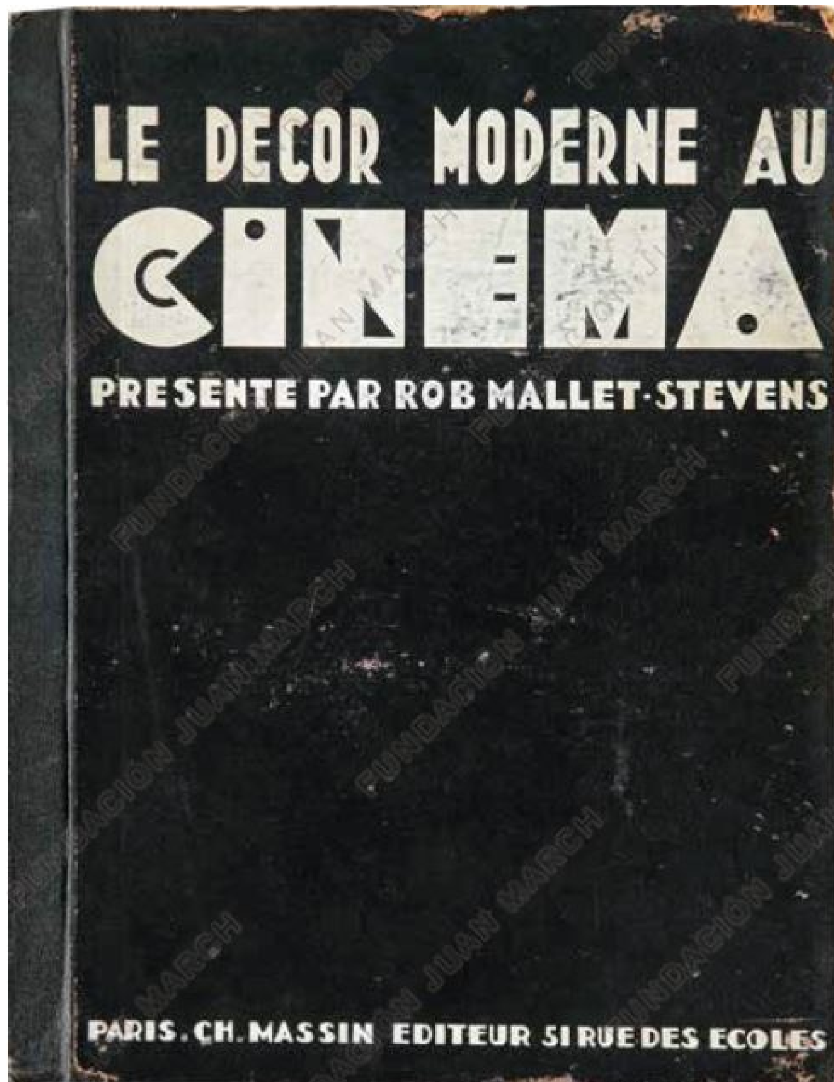

192. Cover and plate 3 of Robert Mallet-Stevens, *Le Décor moderne au cinéma* (Paris: Charles Massin), 1928. Photogravure on paper, 32.5 x 24.8 cm. Colección Román Gubern

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CH. MASSIN & Cie, Editeurs Hélio Léon Marotte, Paris

Un coin de Boudoir du film " Le Vertige ". — Mise en scène de Marcel Lherbier
Décorateur Mallet-Stevens, avec Emmy Lynn et Jaque Catelain. — Film Cinégraphic

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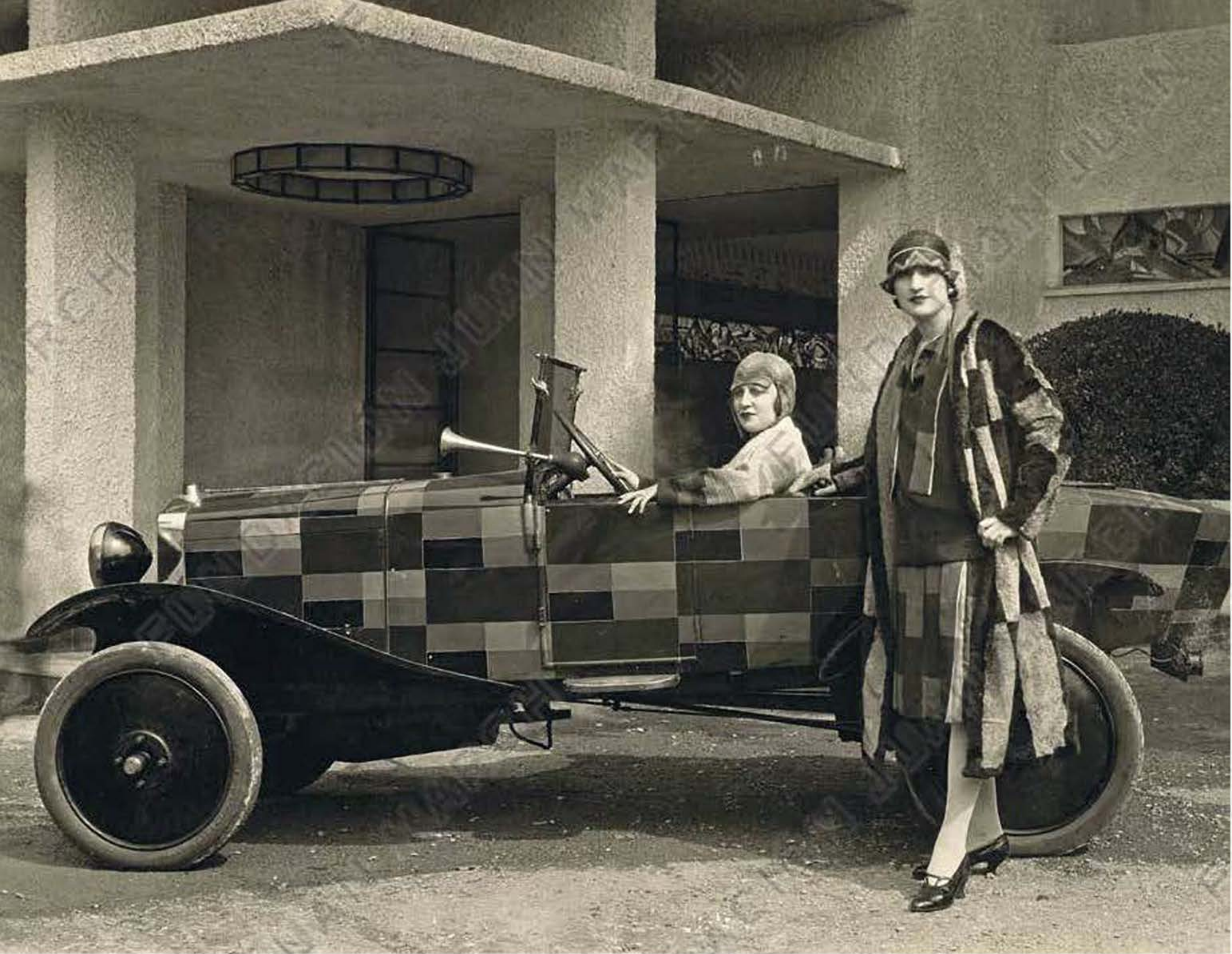

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← Two models, with the journalist Kaplan's Ariès car painted in the colors of a Sonia Delaunay fabric, posing in front of the Tourism Pavilion designed by Robert Mallet-Stevens for the Paris Exhibition, 1925. Vintage photograph. Bibliothèque nationale de France, Paris

193–196. Sonia Delaunay, four prints from a portfolio facsimile of watercolor drawings of fashion plates entitled *Sonia Delaunay: ses peintures, ses objets, ses tissus simultanés, ses modes* (Paris: Librairie des Arts Décoratifs), ca. 1925. *Pochoir* on paper, 21.7 x 40.6 cm; 30 x 38 cm; 21.7 x 40.7 cm; 38 x 18 cm. Victoria and Albert Museum, London

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← **197**. Kilpin Ltd., pink cloche-style hat with appliqué at front, c. 1920. Hand-plaited straw, applied felt and velvet, lined, 20 (crown) x 13 cm (brim). Victoria and Albert Museum, London [inv. T.442–1977]

198. Unknown designer, cloche-style hat, c. 1920–24. Straw, silk and cotton, 20 (crown) x 29 (diam.) x 89 cm (contour). Museo del Traje (CIPE), Madrid

199. Julieta Celeste (Lisbon), cloche-style hat, c. 1920. Straw, silk and rayon, 11 (crown) x 23 (diam.) x 50 cm (contour). Museo del Traje (CIPE), Madrid

200. Suzanne Talbot, aviator skull cap, 1930. Cotton twill with blue side strips and Yacht Club de France logo "YF", 50 x 14 x 50 cm (diam.). Département Mode et Textile, Musée des Arts décoratifs, Paris

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← G. Silberstein and Van Migom handbags and Érès stockings displayed in the French section of the 1925 Paris Exhibition. Photograph published in *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle*, vol. IX (Paris: Imprimerie Nationale), 1927

201. Georges-Henri Lemaire, vanity case, 1925–30. Silver vermeil, enamel and marcasites, 6.5 x 10.5 x 1.3 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

202. Unknown designer, clutch bag, c. 1920–30. Wool and rayon, 13 x 19 cm. Museo del Traje (CIPE), Madrid

203. Unknown designer, shoes, c. 1920–29. Leather, silk, glass and metal, 7 (heel) x 24 (l) x 7 (w) cm. Museo del Traje (CIPE), Madrid

204. Unknown designer, shoes, c. 1920–29. Leather and cotton, 9 (heel) x 25 (l) x 8 (w) cm. Museo del Traje (CIPE), Madrid

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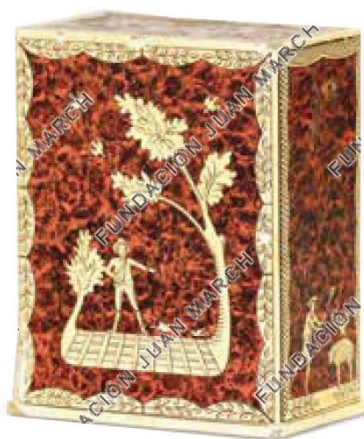
205. René Lalique, perfume bottle for D'Orsay's *Mystère*, 1912. Mold-blown glass and mold-pressed stopper, 9.5 x 4.2 x 4.2 cm. Private collection, Barcelona

206. René Lalique, perfume bottle for D'Orsay's *Panier de Roses*, 1913. Mold-blown glass and mold-pressed stopper, 10 x 4.5 cm (diam.). Private collection, Barcelona

207. René Lalique, *Hirondelles* perfume bottle, 1920. Mold-blown frosted glass and mold-pressed stopper, 9 x 8 x 2.3 cm. Private collection, Barcelona



208. Raymond Guerlain, perfume bottle and packaging for Guerlain's *Mitsuoko*, 1919. Baccarat molded glass, bottle: 7.4 x 6 x 3.7 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

209. René Lalique, perfume bottle for Arys's *L'Amour dans le Coeur*, 1920. Mold-blown glass and frosted mold-pressed stopper, 9.9 x 7.2 x 3 cm. Private collection, Barcelona

210. René Lalique, perfume bottle for Houbigant's *Le Temps des Lilas*, 1922. Mold-blown glass and mold-pressed stopper, 8.5 x 5.2 x 3.2 cm. Private collection, Barcelona

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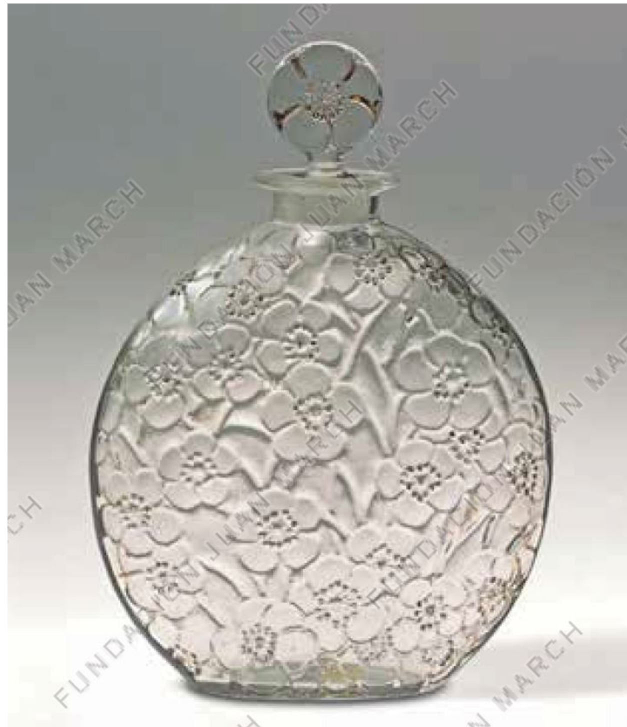
211. René Lalique, perfume bottle for D'Orsay's *Le Lys*, 1922. Mold-blown frosted glass and mold-pressed stopper, 18.5 x 12.5 x 4 cm. Private collection, Barcelona

212. René Lalique, perfume bottle for Forvil's *Cinq Fleurs*, 1924. Mold-blown glass and mold-pressed stopper, 9 x 1.5 cm (diam.). Private collection, Barcelona



213. René Lalique, perfume bottle for Worth's *Vers le Jour*, 1926. Mold-blown glass and mold-pressed stopper, 11.2 x 7.8 x 3 cm. Private collection, Barcelona

214. René Lalique, perfume bottle for Worth's *Dans la Nuit*, 1924. Mold-blown glass with frosted embossed pattern and mold-pressed stopper, 8 x 5 cm (diam.). Private collection, Barcelona

215. René Lalique, perfume bottle for Worth's *Dans la Nuit*, c. 1927–29. Mold-blown blue glass and mold-pressed stopper, 4.5 x 2.8 x 2.5 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

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216. René Lalique, perfume bottle for D'Orsay's *Lilas*, 1925. Mold-blown glass and mold-pressed stopper, with embossed paper label, 7.5 x 5.9 x 2.1 cm. Private collection, Barcelona

217. René Lalique, perfume bottle for D'Heraud's *Feuillages*, 1925. Mold-blown glass with frosted embossed pattern and mold-pressed stopper, with embossed paper label, 9.3 x 7 x 2.7 cm. Private collection, Barcelona

218. Unknown designer, perfume bottle for Bourjois's *Chypre*, c. 1927. Molded glass with floral patterns and brown patina, cotton thread, printed paper label, cork stopper covered with shagreen, 16.7 x 12 x 4 cm. Collection Chanel, Paris

219. Unknown designer, perfume bottle and travel case for *Chanel No. 5*, 1924. Case: nickel chrome and imitation suede interior, 13.2 x 9 x 3.5 cm; bottle: glass, cotton thread, printed paper label, 10.7 x 7.5 x 3.1 cm. Collection Chanel, Paris

220. Unknown designer, two-bottle gift set for Bourjois's *Soir de Paris and Evening in Paris*, c. 1935. Bottle: cobalt blue glass, printed silver paper label and silver metal stoppers, eau de toilette: 13 x 5.7 x 2.2 cm (diam.); perfume: 9.8 x 4 x 1.6 cm (diam.); box: silver cardboard and metallized paper, 13.5 x 10 cm (diam.). Collection Chanel, Paris

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221. René Lalique, perfume bottle for Molinard's *Le Baiser du Faune*, 1928. Mold-blown clear and frosted glass, round mold-pressed stopper and metal thread, 14.5 x 11.3 x 2.2 cm. Private collection, Barcelona

222. Unknown designer, perfume bottle for Le Clairac's *Kismaju*, 1930. Mold-blown glass and mold-pressed stopper, 13 x 6 x 3 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

223. René Lalique, perfume bottle for Worth's *Sans Adieu*, c. 1929. Bottle: mold-blown glass with stepped cone-shaped stopper; box: lacquered wood, 15.5 x 5.5 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

224. Unknown designer, perfume bottle and box for Chanel's *Une Idée*, 1930. Bottle: glass, cotton thread and printed paper label, 11.5 x 4.3 cm; box: printed cardboard, 12.5 x 4.8 cm. Collection Chanel, Paris

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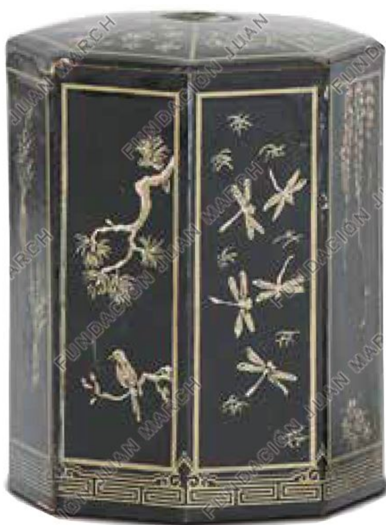
225. René Lalique, *Dahlia* powder box and scent bottle set, 1931. Mold-blown clear and frosted glass with enamel and silver highlights and mold-pressed stopper, powder box: 6 x 8.5 cm (diam.); bottles: 13 x 10.5 x 5 cm and 18.7 x 13.7 x 6.5 cm. Private collection, Barcelona

226. Pierre Camin, perfume bottle and box for Coty's *A'Suma*, 1934. Bottle: mold-blown glass, 8 x 7 cm (diam.); box: wood and cardboard, 8 x 7 x 6 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

227. Raymond Guerlain, perfume bottle for Guerlain's *Vol de Nuit*, 1933. Baccarat molded glass and metal nameplate, 6.5 x 5 x 2 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca



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228–235. *Covers of Très parisien: la mode, le chic, l'élégance* (Paris: Nilsson), 1920–36. No. 1 (1920); no. 5 (1921); no. 5 (1922); no. 11 (1922); no. 9 (1923); no. 4 (1926); no. 1 (1929); no. 10 (1932). Letterpress and *pochoir* on paper and card, 27.5 x 18.3 cm each. Museu del Disseny de Barcelona

236. Cover and double-page spread of *Art, Goût, Beauté: feuillets de l'élégance feminine* (Paris: Albert Godde, Bedin), year 3, no. 31, March 1923. Hand-colored *pochoir* and letterpress on card, watermark paper and leather (cover), 31.1 x 24 cm. Museu del Disseny de Barcelona

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← Model wearing jewelry by Gérard Sandoz and a dinner ensemble by Suzanne Talbot, ca. 1928. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C.

237. Raymond Templier, design for a diadem, 1937. Pencil, watercolor and gouache on tracing paper, 25.8 x 26 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

238. Raymond Templier, design for a bracelet and brooch, 1935. Pencil, watercolor and gouache on tracing paper, 21.7 x 27.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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239. Jean Fouquet, design for a pendant, 1924.
Pencil and gouache on paper, 25.2 x 11.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

240. Raymond Templier, design for a bracelet for "Me C.", 1928.
Pencil, watercolor and gouache on tracing paper, 27.2 x 21 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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241. Jean Fouquet, design for a bracelet, 1931. Pencil, watercolor and gouache on card, 25.7 x 17 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

242. Jean Fouquet, design for a bag clasp, c. 1925. Pencil, gouache and pen on card, 26.3 x 20.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [not on display]

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← **243**. Man Ray, unidentified woman (Coco Chanel?), c. 1925. Gelatin silver print, 11.2 x 8.3 cm. Centre Pompidou. Musée national d'art moderne/ Centre de création industrielle, Paris

244. Cartier Paris, belt buckle, 1922. Platinum, gold, turquoise matrix, rose-cut diamonds, onyx cabochons, onyx rings and black enamel, 5 x 11 cm. Cartier Collection

245. Cartier, necklace, c. 1912. Pear-cut emerald mounted on platinum, diamonds, calibré-cut sapphires and cabochon-cut emeralds; black cotton cord; rectangular carved-rock crystal slide set with diamonds, sapphires and emeralds, 65 x 2 x 2 cm. Colección Marta Alcolea

246. Jean Fouquet, jabot pin, c. 1915–20. Gold, platinum, enamel, jade and diamonds, 2.5 x 9.8 x 0.5 cm. Colección Marta Alcolea

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247. Cartier, *Tutti Frutti* bracelet watch (Cartier Paris), 1928. Platinum, yellow and pink gold, baguette-, triangular-, square-, marquise-, and single-cut diamonds, leaf-shaped carved emeralds, sapphires and rubies, ruby cabochons, black enamel and double black cord strap, 1.7 x 0.7 (case) x 17.5 cm (l). Cartier Collection

248. Cartier Paris, bangle, 1935. Gold and blue, red, white and black enamel, 8 x 0.8 x 20 cm (diam.). Cartier Collection

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249. Cartier Paris, bracelet, 1924. Gold, platinum, round old-, single- and rose-cut diamonds, carved coral, mother-of-pearl and black enamel, 18 cm x 1.7 x 16 cm (diam.). Cartier Collection

250. Cartier, pendant watch, c. 1925. Yellow gold, platinum, enamel, coral, ivory and diamonds; black silk cord with platinum and diamond clasp; gold, platinum, coral and diamond slide, 42.3 (with cord) x 2.3 cm (diam. watch). Colección Marta Alcolea

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251. Cartier Paris, vanity case, 1925. Gold, platinum, red and black enamel, sapphire and emerald cabochons, three buff-top sapphire cabochons (push-piece), mother-of-pearl and rose-cut diamonds, 9.1 x 5.5 x 1.9 cm. Cartier Collection

252. Lacloche frères, vanity case, c. 1925. Gold, black-stained jadeite and black-backed chalcedony, lid set with diamonds, lapis lazuli, turquoise, malachite, rhodonite, mother-of-pearl and pearl, 4.8 x 8.3 x 1.8 cm. Victoria and Albert Museum, London. Bequeathed by Miss J.H.G. Gollan

253. Cartier Paris, vanity case, 1927. Pink and yellow gold, platinum, royal blue enamel, jade plaques (ends), single-cut diamonds, four buff-top calibré-cut sapphires (push-piece), 8.2 x 5.2 x 1.6 cm. Cartier Collection

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254. Jean Fouquet (Atelier), design for a bangle, 1925–32. Pencil, gouache and pen on paper, 24.6 x 17 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

255. Gérard Sandoz, cigarette case, 1929. Enamelled silver, lacquer and eggshell, 8.3 x 10.4 x 7 cm. Victoria and Albert Museum, London

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← Woman's bracelet and ring and man's ring designed by Gérard Sandoz, 1927. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C.

256. Cartier Paris, trumpet cigarette holder, 1928. Platinum, gold, jet, coral, rose-cut diamonds, three buff-top calibré-cut emeralds, 1.3 x 9 cm. Carter Collection

257. Cartier Paris, panther-skin lighter, 1928. Gold and black enamel, 3.8 x 3.6 x 1.6 cm. Cartier Collection

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← **258**. Man Ray, *Marjorie Seabrook wearing a necklace designed by Man Ray*, c. 1930. Gelatin silver print, 8 x 5.8 cm. Centre Pompidou. Musée national d'art moderne/Centre de création industrielle, Paris

259–260. Jean Després, two brooches, c. 1935. Hammered silver and closing pin with spike, 4.8 x 5.7 x 1.5 cm; hammered silver, 3.3 x 5.5 x 1 cm. Colección Marta Alcolea

261. Madeleine Vionnet, haute couture belt buckle for the 1936 summer collection, 1936. Plastic and metal, 7.2 x 9.3 cm. Département Mode et Textile, Musée des Arts décoratifs, Paris

262. Cartier Paris, bangle, 1930. Platinum and old-cut diamonds, 3.9 x 5.1 x 6.9 cm. Cartier Collection

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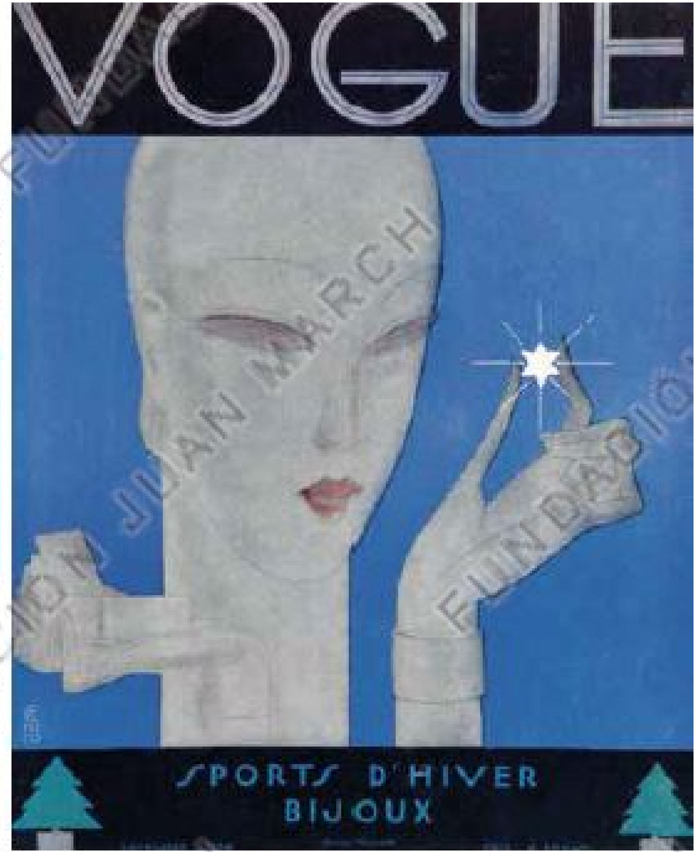
263–267. Eduardo García Benito, covers for *Vogue* magazine: *Vacances* (July 1930); *Paris Fashion Number* (October 1926); *Sports d'hiver. Bijoux* (December 1928); *Paris Openings* (September 1929); n.t. (c. 1920–34). Lithograph on paper, 32.5 x 24.5 cm each. Fondos artísticos. Diputación de Valladolid



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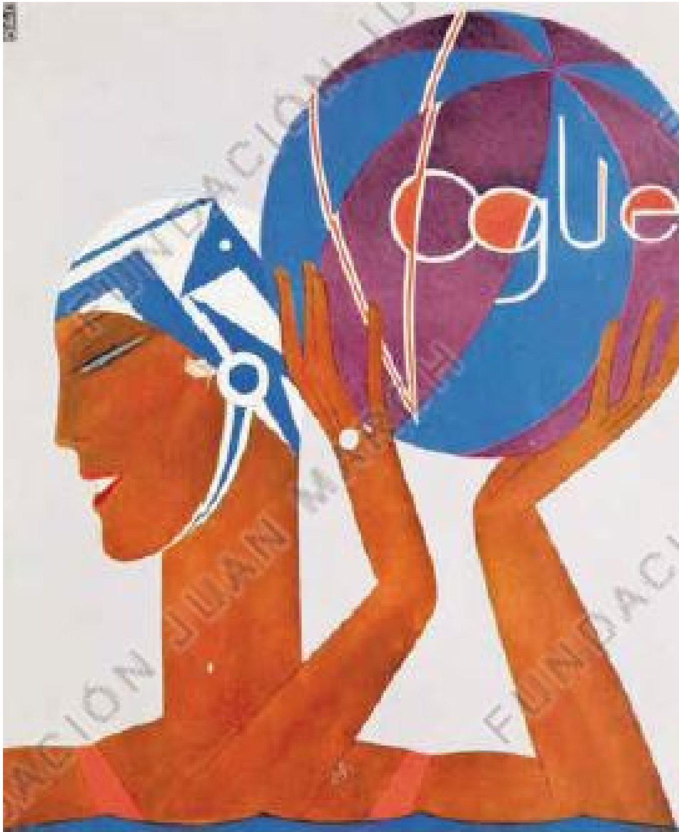
268–269. Eduardo García Benito, covers for *Vogue* magazine, c. 1920–35. Lithograph on paper, 32.5 x 24.5 cm each. Fondos artísticos. Diputación de Valladolid

270–271. *La Femme chez elle* (Paris: François Tedesco), 1902–1938. No. 471 (January 1930) and no. 15 (December 1931). Photogravure and letterpress on paper, 30 x 22 cm each. Private collection

→ Siegel shop window for Printemps, with a selection of women's shoes and stockings, c. 1929. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C.



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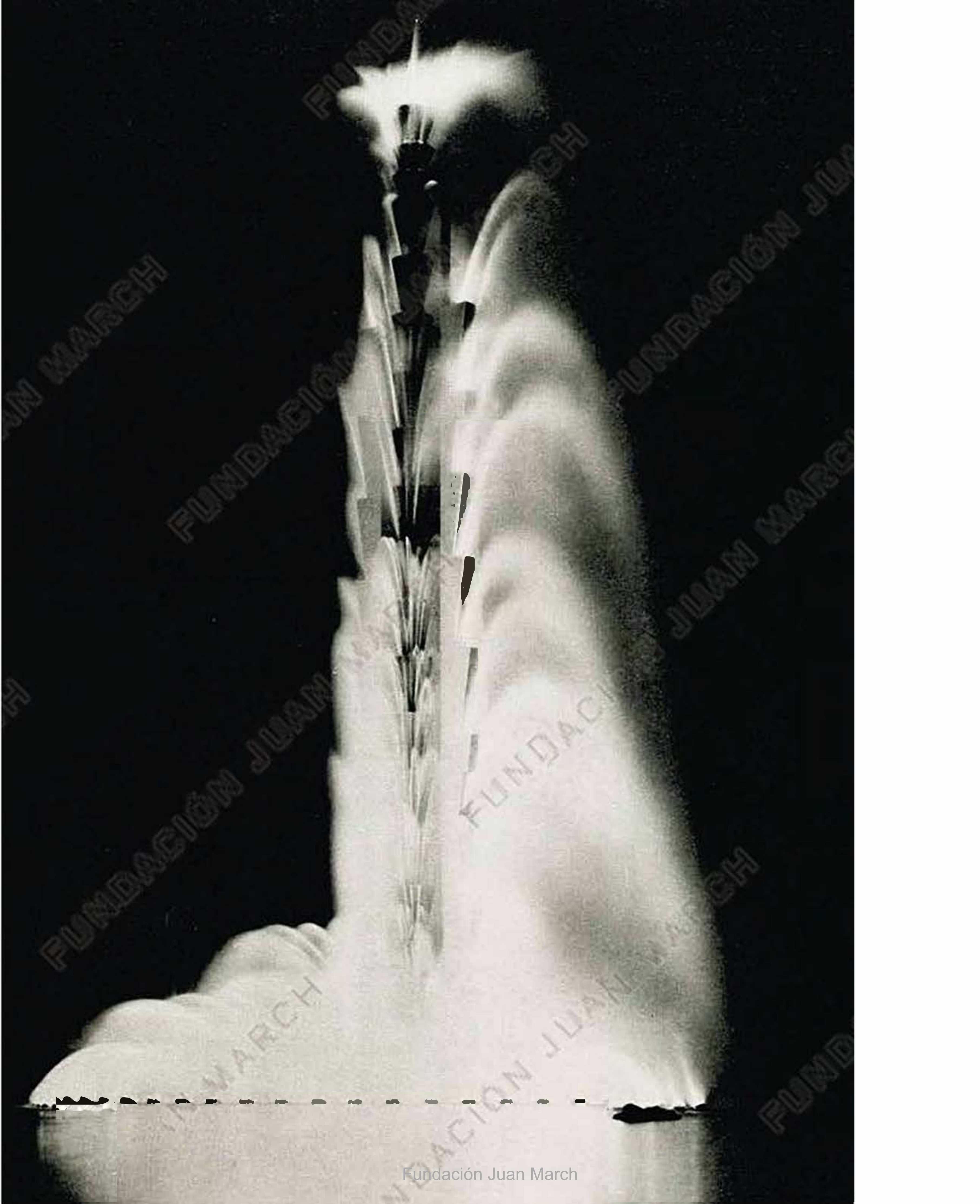

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THE PARISIAN COLONIAL EXHIBITION, 1931

Another field linking avant-garde art and the decorative arts in Paris was the fascination with African sculpture. Before the war, a number of artists in the circle of Guillaume Apollinaire discovered the collection of African sculpture in the Trocadéro museum and began collecting for themselves. The impact on the development of the Fauves artists—such as Henri Matisse and André Derain—and on the origins of Cubism in the work of Pablo Picasso and Georges Braque [cat. 45 and 47] was significant. Picasso's *Les Demoiselles d'Avignon* (1907, New York, MoMA), usually regarded as the springboard of Cubism, was transformed during the process of its conception by the injection of motifs derived from African masks which he had seen in the Trocadéro. Later, André Breton and the Surrealists gave an even more potent role to African art and Black culture in general, seeing in it a revolutionary counterpart to Western civilization and an expression of untrammeled instinctual emotion.[1] Jacques Doucet, who owned the *Les Demoiselles d'Avignon*, also acquired African sculpture, alongside his Chinese and Japanese collections, and he commissioned Pierre Legrain to design furniture directly inspired by African chairs, tables and stools [cat. 281]. Legrain wittily adapted the hand-hewn models he saw in the Trocadéro museum to an Art Deco idiom, interpreting, for example, the rough wood Ngombe tabouret decorated with patterns of nails into a polished surface of red lacquer incised with a gold pattern.[2] Similarly, Jean Dunand worked with the sculptor Jean Lambert-Rucki, who explored African motifs in his own work, to produce pieces inspired by the Tchokwe chairs which themselves had been adapted from European originals in the 17th century. Dunand also enjoyed success with necklaces in gold and colored enamels, in patterns evoking African jewelry [cat. 171, 172]. Eileen Gray was sensitive to African motifs as well, basing her famous *Pirogue* chaise longue (1919–20) on Polynesian dugout canoes, but again transforming the rough, functional character of the latter to a high finish of maroon lacquered wood exterior and silver leaf interior. Sonia Delaunay also studied African textiles before adapting the bold geometric patterns to her bright palette.

The dealer Paul Guillaume made a modest fortune dealing in African sculpture and artifacts and founded the art journal *Les Arts à Paris* in 1918 to promote an interest in the field. In 1919 he mounted a *Fête Nègre* (Black Festival) at the Théâtre des Champs-Élysées and an exhibition, the *Première exposition d'art nègre et d'art océanien* (First Exhibition of Black and Oceanic Art) at his Galerie Devambez.[3] The fashion for all things African was not a purely formal affair. The continuing expansion of the French Empire in Africa gave many French men and women first-hand experience of tribal customs and dances which they had seen at exhibitions. The *Fête Nègre* capitalized on this fascination for tribal dances and music. But the curiosity for the exotic was intimately linked, in Paris, with avant-garde experimentation. Black Africa was always a kind of metaphor for the new and disturbing potential of modern art. For example, a play staged by Raymond Roussel in February 1911, *Impressions d'Afrique* (Impressions of Africa), was seen by Marcel Duchamp, Guillaume Apollinaire, Francis Picabia and Michel Leiris, who would go on to become central figures in the Dada and Surrealist movements in Paris.[4] The play was both an exotic presentation of the crowning of an African King witnessed by some white spectators, and an avant-garde experimentation with non-sequential narratives and abstract word-games. In 1923, the well-traveled Blaise Cendrars wrote the libretto of *La Création du monde* (*The Creation of the World*)

The Grand Signal fountain on Lake Daumesnil in the Bois de Vincennes, a 45-meter high tower that spouted water from the top and from jets at different levels. Photograph published in *L'Illustration. Exposition Coloniale*, year 89, no. 4603, May 23, 1931

1 For an introduction to the significant literature on this theme, see the controversial exhibition catalogue *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern* and Solomon-Godeau, "The Primitivism Problem," 41, 43, 45.

2 *Tabouret*, c. 1913, Virginia Museum of Fine Arts. Wood, "Collecting and Constructing Africa," 86.

3 For a full discussion of the spread of the taste for African art and African-American music in Paris see Archer Straw, "Negrophilia: Paris in 1920's: A Study of the Artistic Interest in, and Appropriation of, Negro Cultural Forms in Paris during that Period" [electronic resource] and Blake, *Le Tumulte Noir: Modernist Art and Popular Entertainment in Jazz-Age Paris, 1900–1930*. For the impact on Art Deco design see Wood, "The Exotic" and "Collecting and Constructing Africa."

4 Roussel, Foord and Heppenstall, *Impressions of Africa*.

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for the Ballet Suédois,[5] in which he attempted to represent African myths. The sets were designed by Fernand Léger in a style blending his own geometric abstraction with African motifs. The music was by Darius Milhaud, informed by his experience of jazz in the clubs in Harlem. Jazz, popularized in Paris by American soldiers in the war, developed into a craze, as top jazz musicians came to Paris to try to escape racial prejudice in America. They found a society ready to party and intermingle freely in the clubs, but equally segregated in terms of conventional employment. The attempt to understand and promote African and African-American culture turned into a cause. The English heiress Nancy Cunard became obsessed with it, dedicating her life to the production of a massive volume, *Negro*, containing an illustrated anthology of texts by and about African and African-American writers.[6] Because of her liaison with the African-American musician Henry Crowder, she was disinherited by her family. She promoted African art in a number of ways, including the collection of tribal bangles, and she had herself photographed wearing these by Man Ray in 1923–26 [cat. 170]. Man Ray was struck by the theme of the juxtaposition of white and black cultures, and took a sequence of photographs of the well-known singer Kiki de Montparnasse posing with African sculptures. To drive the point home, he contrasted her almost disembodied head, lying horizontally on a table, with the vertical black mask [cat. 44]. He then produced this photograph as both positive and negative prints. This play with black and white, vertical and horizontal speaks to a number of illustrations and articles that represented the craze for African culture as the ruin of Western civilization. For example, a painting by John Souter showed a naked white woman dancing to the tune of a black saxophonist who is sitting on the head of a smashed Greek statue.[7] Many critics followed the line of André Levinson, who at one and the same time characterized the taste for jazz and "black dances" as a "virus" contaminating Europe while simultaneously applauding its vigor, sexual liberation and modernity.[8]

In 1925, two events catapulted "black" culture into a more popular arena, both timed to coincide with the hundreds of thousands of visitors to the Paris Exhibition. The automobile firm Citroën financed a large-scale "crusade" into the heart of Africa (1924–25), using its cars and multi-track vehicles [cat. 279]. The expedition was meant to demonstrate both the philanthropic and civilizing role of the French but also their fearless confrontation with the unknown people of Africa. The Russian artist Aleksandr Yavcovlev, who had spent many years touring the world and who had come to specialize in highly decorative portraits of African men and women, was engaged as the official artist. A film crew recorded a series of documentaries about the trials of the trip but also the exotic people they encountered [cat. 278]. Most striking of these were the women of the Mangebetu kingdom in central Africa. The elongated shape of these women's heads, produced by skull binding from an early age, combined with their elaborate coiffure and jewelry, made an enormous impact in Paris. The head came to stand for a particular form of decorative Africanicity, featured on posters and even on car mascots.[9] The leader of the expedition, Georges-Marie Haardt, had Jacques-Émile Ruhlmann re-design his library to accommodate his newly acquired treasure. The publicity produced on the return of the tour prepared the way for the reception to the Exposition Coloniale Internationale (International Colonial Exhibition) mounted in the Bois de Vincennes in 1931.

The other significant event of 1925 was the surprise success of Josephine Baker in *La Revue Nègre*. This was a show put on at the Théâtre des Champs-Élysées in 1925 featuring a troupe of African-American dancers and musicians. Arriving as a chorus girl, she made such an impact from the first night of the show that she quickly became a star [see p. 419]. Her success was further ensured by the portfolio of lithographs created by the artist Paul Colin, entitled *Le Tumulte Noir* [cat. 286].[10] Colin perfectly captures the interface between Art Deco graphics and the taste for the exotic. Josephine Baker played her role to the hilt, dancing topless in a banana dress in one scene, while playing a comic pastiche of the cakewalk in another. Her ability to be at once erotically fascinating and inoffensive through her self-deprecating humor enabled her to pass through the barriers of conventional morality. She quickly adapted to the role of *chanteuse* and public personality,

5 An adaptation of Cendrar's novel *Anthologie nègre* (Black Anthology, 1921), which inspired Darius Milhaud to write the score for the ballet choreographed by Jean Börlin — Ed.

6 Cunard, *Negro. Anthology Made by N. Cunard, 1931–1933 [with illustrations].*

7 *The Breakdown*, 1926. See Blake, *Le Tumulte Noir: Modernist Art and Popular Entertainment in Jazz-Age Paris, 1900–1930*, 90, fig. 49. The painting was published in *Royal Academy Illustrated* in 1926.

8 Levinson, *La Danse d'aujourd'hui: études, notes, portraits*, cited in Archer Straw, "Negrophilia: Paris in 1920's: A Study of the Artistic Interest in and Appropriation of, Negro Cultural Forms in Paris during that Period" [electronic resource], 114.

9 The French collector Michel Legrand has no fewer than three of these Mangebetu car mascots in his large collection.

10 Colin, *Le Tumulte noir,* in Colin, Gates and Dalton, *Josephine Baker and La Revue Nègre: Paul Colin's Lithographs of Le Tumulte Noir in Paris, 1927*.

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presenting herself in public with a tame leopard—a device also used by Eileen Gray's lover, the singer Marisa Damia—or appearing in evening dress to charm a distinguished audience with her signature song *J'ai deux amours, mon pays et Paris* (I have two loves, my country and Paris).

The Parisian Colonial Exhibition was opened in the Bois de Vincennes to the east of Paris on May 6, 1931. Intended to continue the message of French philanthropic civilization in its African and Far Eastern colonies, it has been seen in retrospect more in terms of the international competition for colonization. Most of the Western colonial powers exhibited, and even the United States presented a replica of Washington's home at Mount Vernon. Eight million visitors saw the exhibition, marveling at the reconstructions of temples, mosques, palaces and villages from various parts of the world and at the "human zoo" of native people shown in apparently naturalistic settings. Craftsmen and women worked at their trades and frequent shows of dancing were laid on. The Palais de la Porte Dorée, designed by Albert Laprade, Léon Bazin and Léon Jaussely, framed the entrance to the Exhibition. Laprade commissioned the sculptor Alfred Janniot to carve an immense relief (1,200 m^2) covering the whole facade of the palace. On the left was represented Africa and Oceania, on the right the Far East and the Americas. Native people were seen producing the raw materials supplying the ports of Marseilles, Bordeaux and Le Havre in the center. Coffee, tea, ivory, exotic fruits and the rare hardwoods that had been a feature of Art Deco furniture throughout the 1920s are shown in production and transportation. Vivid representations of people, animals and vegetation in the characteristically exaggerated Art Deco manner gave this relief a heightened presence and sensuality. Inside the pavilion, the designers Jacques-Émile Ruhlmann and Eugène Printz were commissioned to decorate the offices and reception areas of Marshal Lyautey (the military commander of Morocco and the organizer of the event) and the Colonial Minister Paul Reynaud. Ruhlmann's over-sized *Elephant* chairs [cat. 274] provided a witty comment on the European view of Africa, while the exotic woods used by him and Printz in their other furniture emphasized the message of Janniot's relief. On the first floor, Dunand presented two larger than life-size panels of "the people of Africa" and "the people of Asia," rendered in brown lacquer on aluminum sheets. He also contributed two huge vases in lacquered brass patterned in gold on brown [cat. 275]. In a large auditorium in the center, a fresco by Pierre-Henri Ducos de La Haille showed doctors, nurses, teachers and ethnographers going about their work in the colonies. Needless to say, this picture of colonization was not accepted by all and the Communist party and the unions boycotted the show, as did the Surrealists, mounting two rival events in order to denounce abuses in the colonial system and proclaim the advantages of the Soviet Comintern. But the most spectacular view of the Colonial Exhibition was reserved for night time, when jets of tinted light, colored palm trees and huge illuminated tableaux of light and back-lit sprays of water created a sense of exotic mystery [cat. 272].

The Parisian Colonial Exhibition coincided with the end of the heyday of Art Deco, following the Wall Street Crash of 1929 and the beginning of the end of a confident display of colonial patriotism. But it perfectly synthesized the marriage of the exotic and the modern that had sustained much of Art Deco culture throughout the 1920s.

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272. André Granet and Roger-Henri Expert, illuminated *Théâtre d'eau* fountain for the 1931 Parisian Colonial Exhibition, 1929–32. Gouache and pastel on paper, 50.5 x 69.9 cm. CNAM/SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris

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273. Victor Jean Desmeures, poster for the *Exposition Coloniale Internationale* (Paris: Lang Robert), 1931. Color lithograph on paper, 120 x 80 cm. Département Publicité, Musée des Arts décoratifs, Paris

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Alfred Janniot, Sudanese cotton harvest bas-relief on the facade of the Palais de la Porte Dorée, Parisian Colonial Exhibition, 1931. Vintage gelatin silver print. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

274. Jacques-Émile Ruhlmann, *Elephant* armchair for the Palais de la Porte Dorée at the Parisian Colonial Exhibition, 1931. Morocco leather, ivory piping and Macassar ebony feet, 110 x 90 x 90 cm. Musée de l'histoire de l'immigration, Palais de la Porte dorée, Paris →

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275. Jean Dunand, pair of dinanderie vases for the Palais de la Porte Dorée at the 1931 Parisian Colonial Exhibition, c. 1930. Hand-beaten gold-lacquered brass on wrought iron base, 164 cm. Musée d'Art Moderne de la Ville de Paris

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276. Félix Aubert (design), Jean Beaumont and Henri-Joseph Lasserre (decoration), *Tiger Chase* [*Chasse au tigre*] Aubert vase no. 40, 1927–28. Porcelain, 99 x 47.5 cm (diam.). Cité de la céramique. Sèvres et Limoges

277. Raymond Subes, floor lamp for the Palais de la Porte Dorée at the Parisian Colonial Exhibition, 1931. Metal, 280 x 80 cm (diam.). Musée de l'histoire de l'immigration, Palais de la Porte dorée, Paris

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278. Unknown designer, poster for the documentary *La Croisière Noire* (Paris: Delko), c. 1926. Color lithograph on canvas, 61.5 x 85 cm. Musée du quai Branly, Paris

279. Georges-Marie Haardt and Louis Audouin-Dubreuil, *La Croisière noire: expédition Citroën Centre-Afrique* (Paris: Plon), 1927. Cover: Touareg cloth binding; interior: letterpress and rotogravure on paper, 29.8 x 25.5 x 6.3 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

→ **280**. Man Ray, *Simone Kahn*, c. 1926. Gelatin silver print (1978, posthumous copy), 24.4 x 18.1 cm. Galería Manuel Barbié. Colección Manuel Barbié-Nogaret, Barcelona

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281. Pierre Legrain, African chair, c. 1924. Palm wood, lacquer, plywood and sheepskin parchment, 78 x 45 x 45 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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282. Raymond Delamarre, *Mowgli: The Jungle Book*, 1927. Lacquered bas-relief on stucco, 178 x 202 x 4 cm. Private collection

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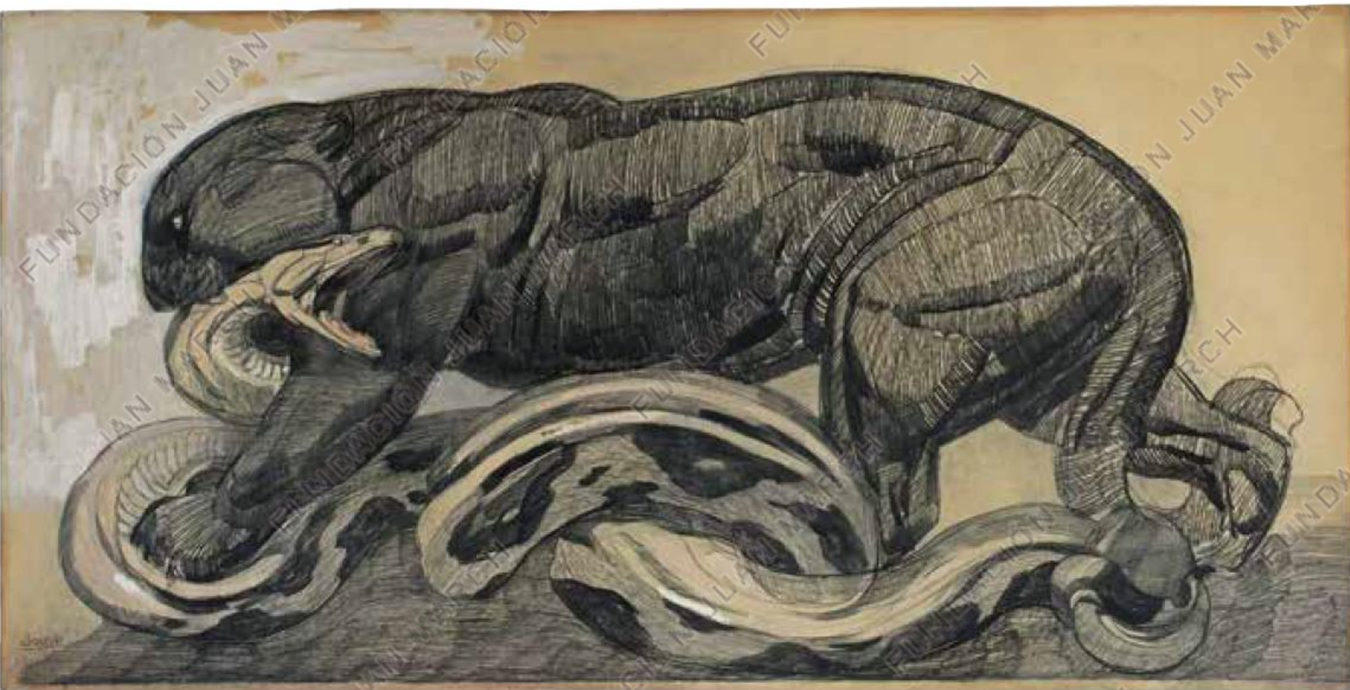
283. Paul Jouve, *Black Panther on a Tree* [*Panthère noire couchée sur un arbre*], c. 1914. Color lithograph varnished and painted in oil on paper laid down on secondary wooden support, 77 x 82.5 cm. Musée des Beaux-arts de la Ville de Reims

284. Paul Jouve, *Black Panther and Serpent (Python)* [*Panthère noire et serpent (python)*], c. 1920. Pencil and thick ink on paper laid down on wood, 50.8 x 100.8 cm. Calouste Gulbenkian Museum/ Calouste Gulbenkian Foundation, Lisbon



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285. Jean Dunand,
Rams Locking Horns
[*Béliers affrontés*], 1930.
Lacquer and aluminum,
153 x 245 cm. Musée
du quai Branly, Paris

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286–287. Paul Colin, *Josephine Baker* and *Cubist Figure* prints published in *Le Tumulte noir* (Paris: Éditions d'Art Succès), 1927. Color *pochoir* on paper, 47.3 x 31.8 cm. Victoria and Albert Museum, London

288–290. Aleksandra Kol'tsova-Bychkova, *Josephine Baker*, 1932. Watercolor on paper, 31.2 x 56.6 cm; 19 x 14.5 cm; 14.5 x 11 cm. Private collection

→ Josephine Baker in *La Revue nègre*, 1925. Anonymous photograph. RMN-Grand Palais, Paris

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MODERN TRAVEL

The tenth issue of the arts journal *L'Esprit Nouveau* (July 1921) opened with an illustration of the front brake mechanism of a Delage sports car and a caption that compared the precision of modern machines with that of the entablature on the Parthenon or the polished surfaces of the Egyptian pyramids.[1] Modernity, for Le Corbusier, meant precision, order and pure geometrical relationships. Five years later, the critic of *Art et Industrie* wittily placed himself in the posture of the lady who chose her model of car on the basis of its bouquet-holder.

> Others, obviously, can take pains to evoke in fine prose the lines of a hood or the construction of an engine [...]. Let me just pick out some radiator mascots, which could as well have been presented in the Salon d'Automne, certain fetishes whose grace or bawdy humor are worthy of our best artists. May I also admit to having been seduced by the tiny lamps on the wings of automobiles. Rubies to the rear, diamonds to the front, they are delightful jewels, as if glowing in the shadow of a casket. What else? Carpets cunningly fitted, gear shift knobs more beautifully worked than umbrella handles, ashtrays in jade, rosewood storage compartments, cabinets in marquetry, embroidered seats, internal lighting.[2]

The difference between Modernism and Art Deco could not be stated more clearly. The motor made the car go but its coachwork and finish made it desirable. A whole design industry sprang up to personalize automobiles and give them additional value to their wealthy clients, many of them women. Between 1923 and 1928, the car mascot became a competitive area for sculptors and many famous craftsmen did not stoop to try their hand at the genre. René Lalique produced a series of cast glass flying wings, while the Martel twins Jan and Joël produced some of the most desirable hood ornaments for the intelligentsia. Even the jeweler Gérard Sandoz produced some beautiful mascots. Although many of these were simply amusing, representing public figures such as the Michelin Bibendum (the tire man) or the cabaret singers Mistinguett and Maurice Chevalier or characters taken from comic strips or films, the majority focused on the different ways of representing the glamour of speed. In his Futurist Manifesto, published in the French newspaper *Le Figaro* in 1909, Filippo Tommaso Marinetti had famously asserted:

> The splendor of the world has been enriched by a new beauty: the beauty of speed. A racing car with its bonnet wreathed in great pipes like serpents breathing explosive fire [...] a roaring automobile, seemingly running on machine gun fire, is more beautiful than the *Victory of Samothrace*. [3]

The ocean liner *Normandie* in New York, c. 1935. Anonymous photograph. Collection French Lines. DR"

But the winged female figure was in fact the dominant metaphor of speed and well represented in car mascots. Although Charles Sykes's *Spirit of Ecstasy* for Rolls Royce does not have wings, the billowing forms of her mantle have the same effect. Numerous designs, in academic, Art Deco or Modernist styles, developed the idea of the wing, either attached to a female body or on its own. The liberation offered by the

1 Le Corbusier-Saugnier (pseudonyms of Charles Édouard Jeanneret and Amédée Ozenfant), "Des yeux qui ne voient pas ... III Les autos," *L'Esprit Nouveau*, no. 10 (July 1921). The two previous articles in the series were about ocean liners and airplanes.

2 Shéridan, "Le coin du critique," cited in Brunhammer and Granet, *Les Salons de l'automobile et de l'aviation 1900–1960: décors éphémères d'André Granet*, 33–34. The translation is mine.

3 "La splendeur du monde s'est enrichie d'une beauté nouvelle: la beauté de la vitesse. Une automobile de course avec son coffre orné de gros tuyaux tels des serpents à l'haleine explosive [...] une automobile rugissante, qui a l'air de courir sur de la mitraille, est plus belle que la *Victoire de Samothrace*"; Filippo Tommaso Marinetti, "Le Futurisme," *Le Figaro*, Paris, February 20, 1909, 1. The translation is mine.

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motorcar in the 1920s and its ability to place the owner quickly in places of great rustic beauty is difficult to understand today, in an era of traffic jams and motorways. The symbolism of flight represents not only speed, and the associated glamour of the airplane, but also the psychological release of liberation from physical constraints.

While Le Corbusier and Amédée Ozenfant stressed the principle of mechanical perfection and purity of form, the job of making the expensive luxury of cars, airplanes and ocean liners desirable fell to the Art Deco designers. Ghislaine Wood has written about ocean liners, one of the paradigmatic sites of elegance in the 1920s and 1930s, in "Floating Museums: Ocean Liners and Art Deco" in this catalogue [pp. 174–85]. A key event for those interested in automobiles or airplanes were the annual Salons held in the Grand Palais. These had begun, on a biannual basis, alternating automobiles and airplanes before the war. From 1919, the two Salons followed on from each other, from October to December each year, sometimes conserving the decoration from the automobiles to the airplanes. From 1909 until 1960, the designer responsible for the display of these Salons was André Granet. Himself a passionate fan of aviation, he launched the Association des Industriels de la Locomotion Aérienne (Association of Industries of Aerial Locomotion) in 1908, in partnership with the test pilot and constructor Robert Esnault-Pelterie. A year later Granet designed the first aviation exhibition in the Grand Palais in October 1909. After the war, the aviation and automobile Salons became famous as much for their décor as for the new models presented. Granet specialized in lowering the ceiling under the high glass vaults of the Grand Palais, suspending elaborate structures of wooden fretted panels or swathes of textile, including hundreds of thousands of light bulbs [see fig. 16 on p. 33]. The purpose was to make the shiny enameled surfaces of the automobiles glow. His themes changed from highly decorated panels of colored and abstracted floral motifs, indebted to Édouard Bénédictus, to purely geometrical arrays of light or huge hanging chandeliers of mechanical disks. These spectacular performances, which can be compared to the nighttime views of the great department stores or the brightly lit facades of cinemas, were the physical face of modernity. Ignored by the Modernists, these displays were inseparable from the perception of progress in the 1920s and 1930s [cat. 311].

Perhaps the single most important vehicle for placing the ideas of speed, liberation and adventure before the public was the travel poster. A particular genre was invented by artists such as the Ukrainian artist Adolphe Mouron, known as Cassandre. As in the Art Nouveau period, *affiches* became collectible and hugely influential on the other arts. For example, a poster for the journal *L'Intransigeant* by Cassandre was reproduced on a car mascot [cat. 304 and 306], and the design for his first well-known poster for the furniture shop Au Bucheron (1923) became the logo for the firm, visible on its delivery trucks. Poster design across Europe in the 1920s and 1930s evolved into a hard-hitting, intensely graphic idiom, in which modern art and salesmanship were interwoven. Travel posters led the way in promoting a highly abstract rhetoric, relying on exaggerated perspective and suggestions of speed. Cassandre was one of the pioneers. His iconic posters for the Compagnie des Chemins de Fer du Nord (North Railway)—*Nord Express* and Étoile du Nord, both from 1927—showed how the image of speed and distance could be boiled down to the essentials: thus, in the Étoile du Nord the gleaming lines of the railway tracks disappear in the horizon where the eponymous star of the train symbolizes an idealized ending. Travel posters had often juxtaposed two measures of speed—the horse and the car, the sailboat and the ocean liner—and Cassandre did it in the *Nord Express* poster with telegraph lines; the train is as fast as a telegraphic message [cat. 308]. In *Vitesse-luxe-confort* (Speed, Luxury, Comfort), also for the Compagnie des Chemins de Fer du Nord, the idea of adventure was given an even more abstract connotation. Superimposed over the vanishing railway tracks and the telegraph wires is a compass pointing north. The particular destination—Calais or London—is generalized to signify all points north.

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In his poster for the *Normandie* ocean liner, Cassandre emphasizes scale and power [cat. 292]. The hugely accentuated impact of the vessel, produced by selecting a very close viewpoint, is reinforced with a cluster of seagulls wheeling away from the prow of the boat. Many other artists contributed to the astonishing harvest of posters in the Art Deco period: Cassandre's assistant Pierre Fix-Masseau, Charles Loupot, Robert Mallet-Stevens, Roger Broders and others added further devices to the repertoire, in what became an international competition to promote foreign travel.

The revolution in transportation was a product of industrialization, engineering and the development of a world market. Art Deco clothed the new means of travel in the fantasy of transformation and escape, and by so doing helped spread the style across the globe.

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291. Cassandre, poster for *L'Atlantique*, 1931. Color lithograph on paper, 99 x 62 cm. Merrill C. Berman Collection

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292. Cassandre, poster for the *Normandie*, 1935. Color lithograph on paper, 102.9 x 62.2 cm. Private collection

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← The winter garden in the ocean liner *Normandie*. Photograph published in “Le paquebot Normandie,” special monographic issue in *L’Illustration*, no. 4813, June 1935

The first-class swiming pool in the ocean liner *Normandie*, c. 1935. Photo: Byron Company © Collection French Lines. DR”

293–295. Roger-Henri Expert and Richard Bouwens van der Boijen, *Normandie*: interior views of the first-class grand salon and the winter garden with its bird cage [1933–34].

Gouache and watercolor on paper, 74.3 x 52.6 cm; 68.5 x 69 cm; 38 x 56.4 cm. Académie d’architecture/ Cité de l’architecture et du patrimoine/Archives d’architecture du XXe siècle, Paris

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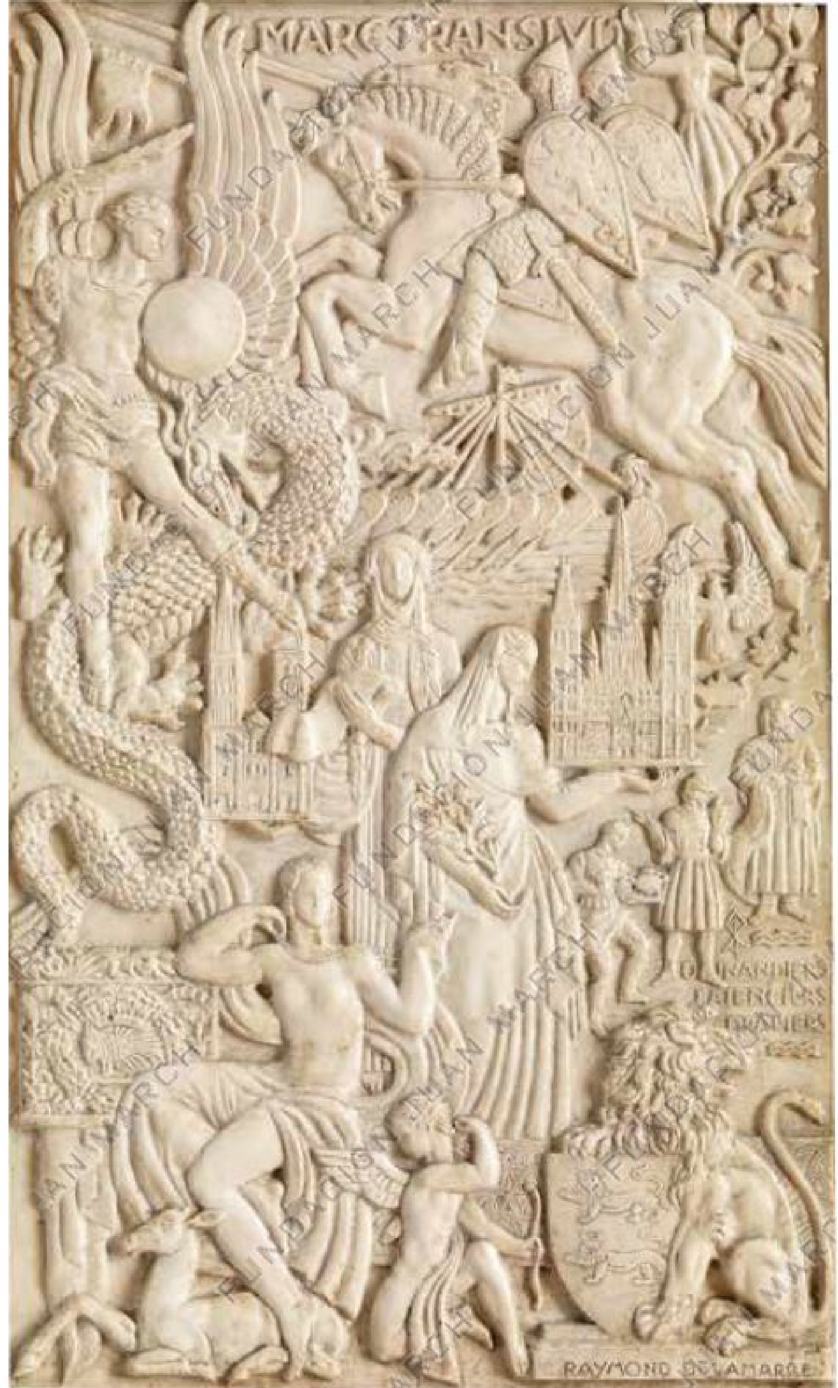
← The first-class dining room in the ocean liner *Normandie*. Glass wall panels by Labouret, light fixtures and chandeliers by Lalique, with the *Peace* statue by Louis Déjean in the background and a gilded bas-relief in the foreground. Photograph published in "Le paquebot Normandie," special monographic issue in *L'Illustration*, no. 4813, June 1935

296. Karl-Jean Longuet, head study for a monumental statue for the *Normadie*, 1934. Plaster, 33.8 x 17.5 x 26.5 cm. Musée des Beaux-arts de la Ville de Reims



297. Raymond Delamarre, model of one of the panels of the mural series *The Arts and Monuments of Normandy* [*Les arts et les monuments de la Normadie*] for the first-class dining room of the *Normandie*, 1934. Patinated stucco, 62 x 37.5 x 5 cm. MA-30/ Musée des Années Trente, Ville de Boulogne-Billancourt

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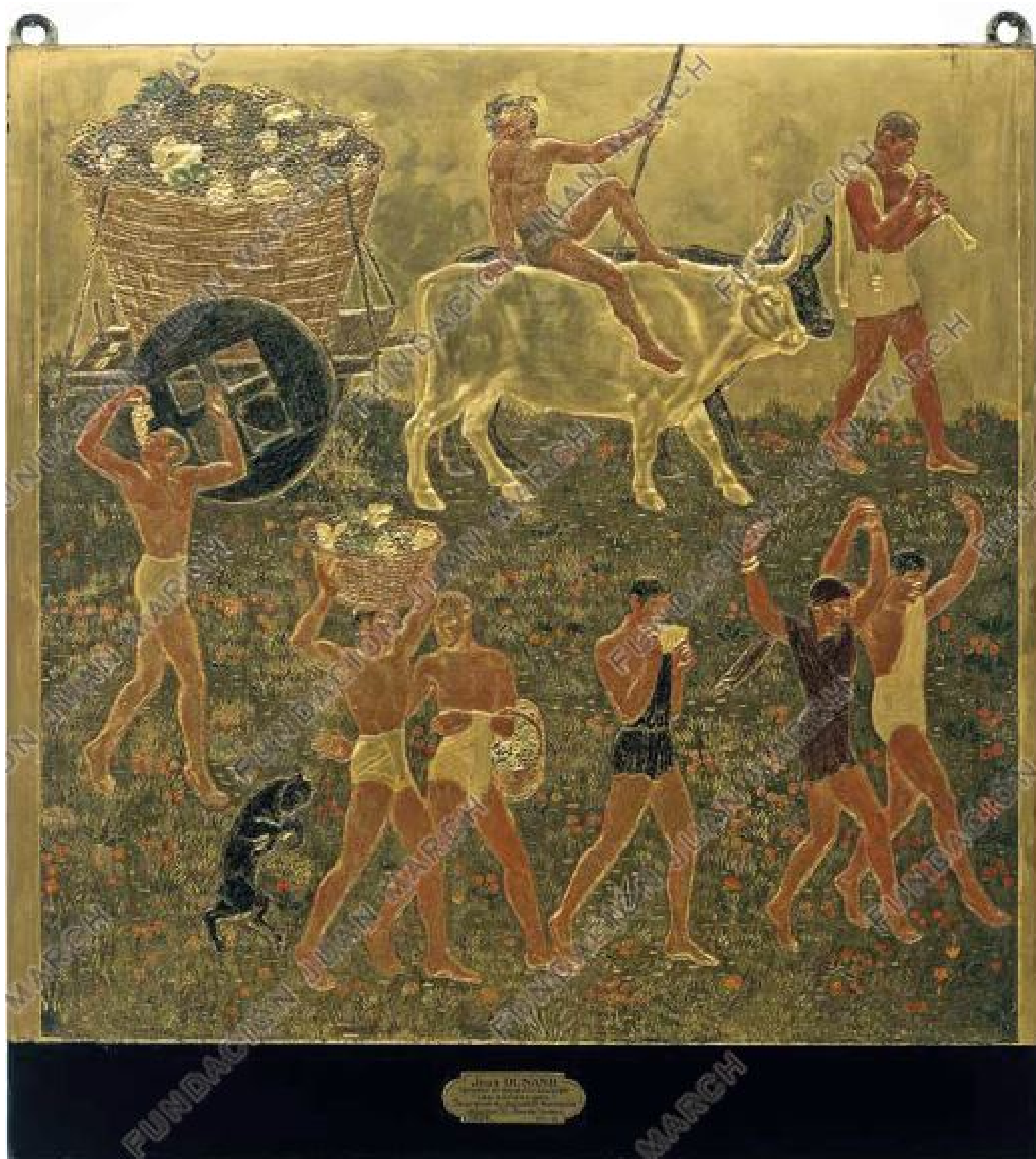
298. Jean Dunand, *The Grape Harvest* [*Les vendanges*], scale model (1:10) of a mural panel for the *Normandie*, 1935. Lacquered metal sheet and stucco, 61.5 x 56.8 x 1.6 cm. Musée d'art et d'histoire, Ville de Genève, Geneva



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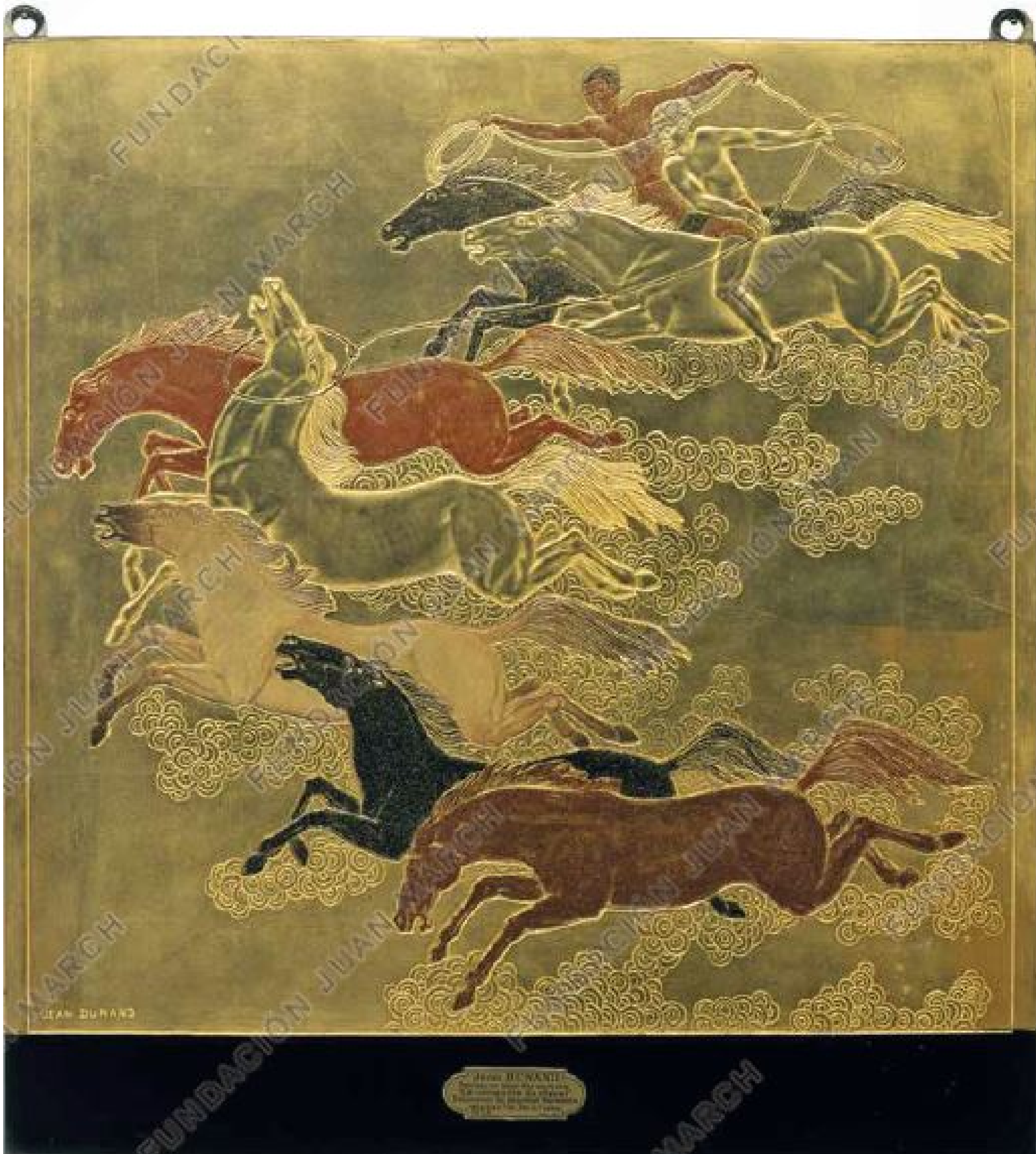
299. Jean Dunand, *Conquest of the Horse* [*La conquête du cheval*] scale model (1:10) of a mural panel for the *Normandie*, 1935.

Lacquered metal sheet and stucco, 61.3 x 56.5 x 1.5 cm. Musée d'art et d'histoire, Ville de Genève, Geneva [not on display]



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300. Jean Élysée Puiforçat, seven-piece flatware service for the first-class quarters of the *Normadie*: oyster fork, tea spoon, desert fork and spoon, fork, spoon and knife. Silver-plated metal and stainless steel, knife: 24 cm; spoon: 20.3 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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← The first-class grand salon in the *Normandie*. Photograph published in "Le paquebot Normandie," special monographic issue in *L'Illustration*, no. 4813, June 1935

301–302. Jean-Maurice Rothschild, sofa designs, 1935. Gouache and pencil on paper, 52 x 73 cm each. Département des Arts graphiques, Musée des Arts décoratifs, Paris

303. Jean-Maurice Rothschild (design) and Émile Gaudissard (tapestry), *chauffeuse* low chair for the first-class grand salon of the *Normandie*, 1934. Painted and gilted wood with Aubusson tapestry, 82 x 68 x 63.5 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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304. Cassandre, poster for *L'Intransigéant. Le plus fort*, 1925. Color lithograph on paper, 89.9 x 160 cm. Merrill C. Berman Collection

305. René Lalique, *Rooster* [*Coq Houdan*] car mascot, c. 1929. Mold-pressed frosted glass, 19.7 x 6.5 cm. The Berardo Collection

306. René Lalique, *Spirit of the Wind* [*Victoire*] car mascot, 1928. Mold-pressed frosted glass, 15 x 25.6 x 6.5 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca

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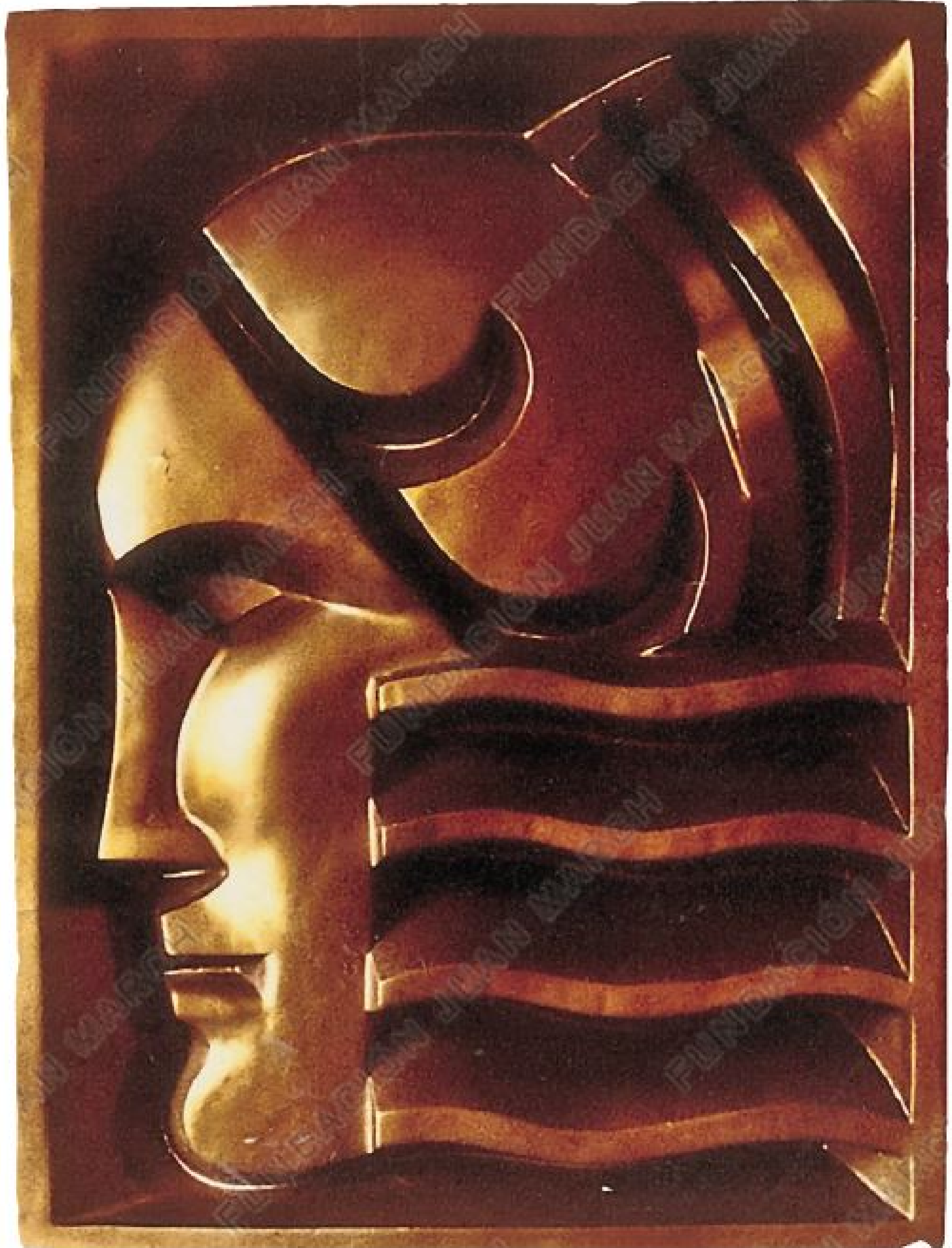
307. Jan and Joël Martel, bas-relief profile of a woman for the Nice Hôtel des Postes, 1925. Lakarmé (a composition of Galalith mixed with plaster) with bronze patina, 60 x 44.7 x 9 cm. Collection F. Langer Martel, Paris



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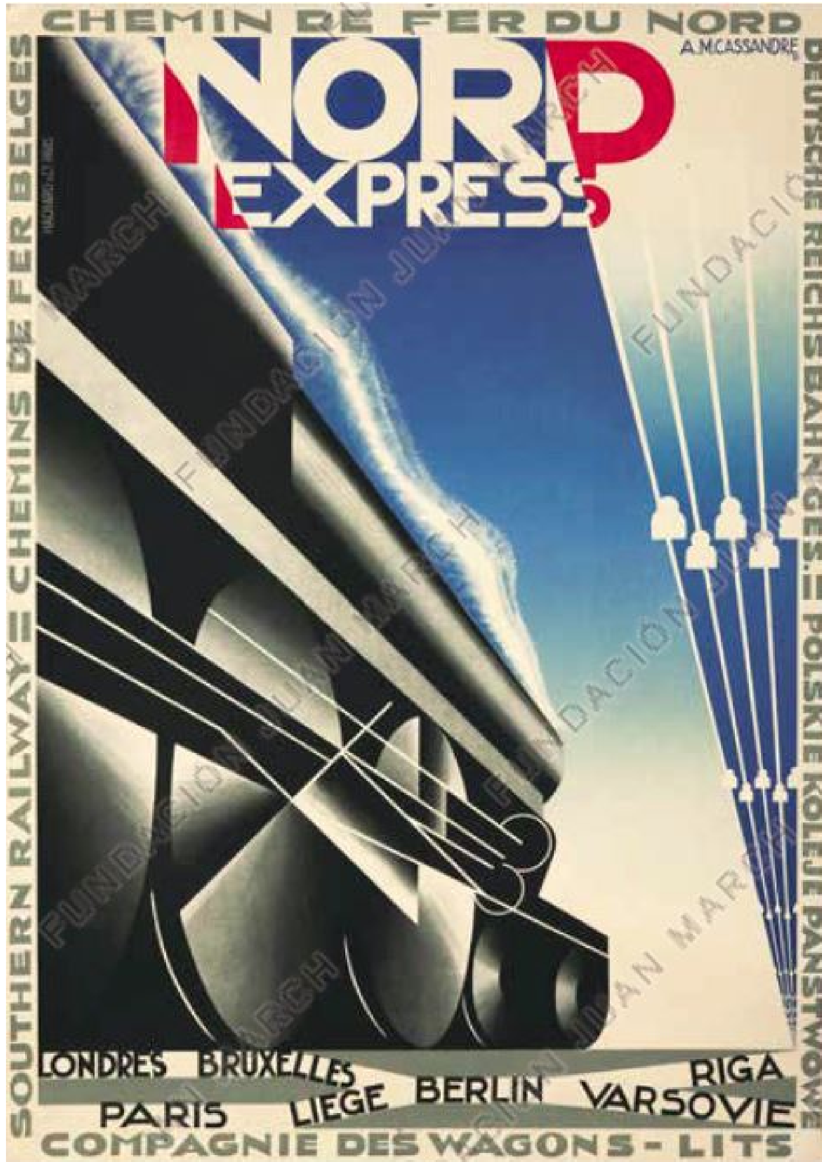
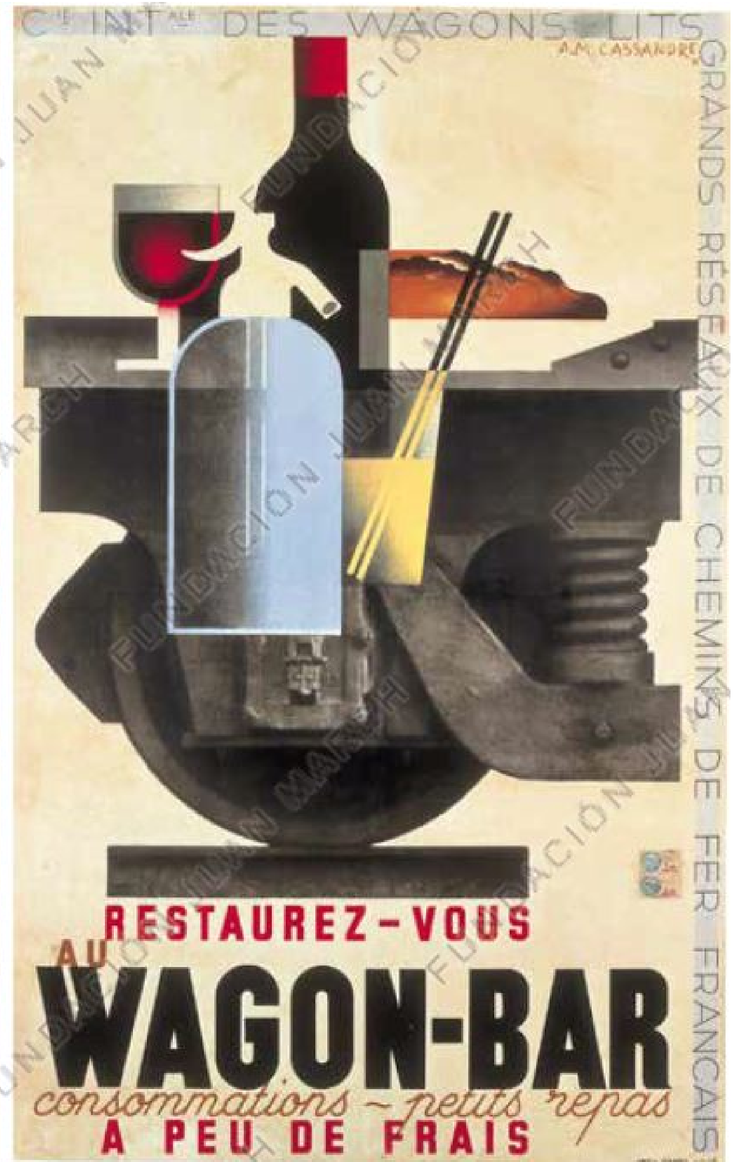


308. Cassandre, poster for the *Nord Express*, 1927. Color lithograph on paper, 105.4 x 75 cm. Merrill C. Berman Collection



309. Cassandre, poster for the *Wagon-bar*, 1932. Color lithograph on paper, 102.9 x 62.2 cm. Merrill C. Berman Collection

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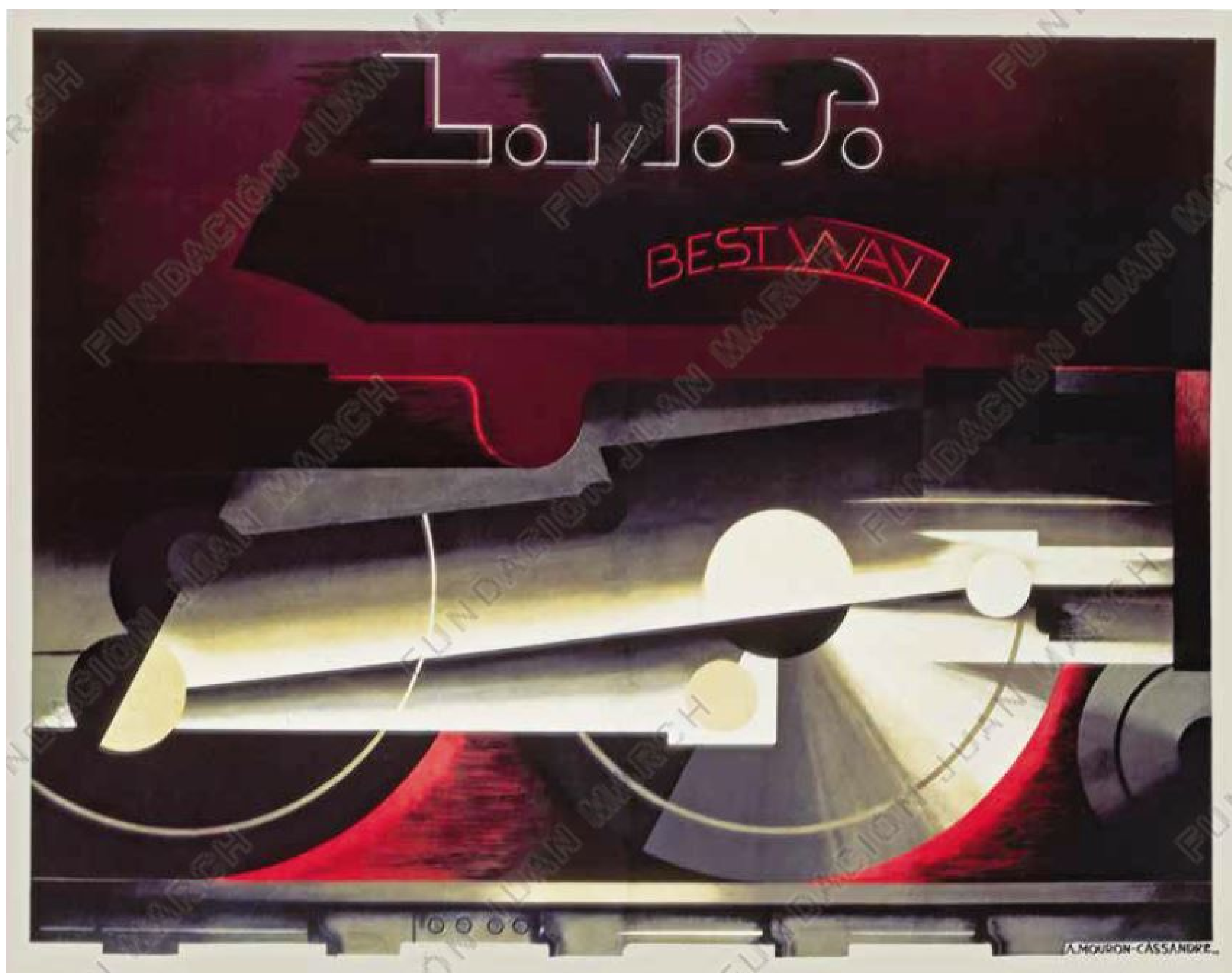
310. Cassandre, poster for the *L.M.S. Bestway*, 1928. Color lithograph on paper, 101.3 x 126.4 cm. Merrill C. Berman Collection



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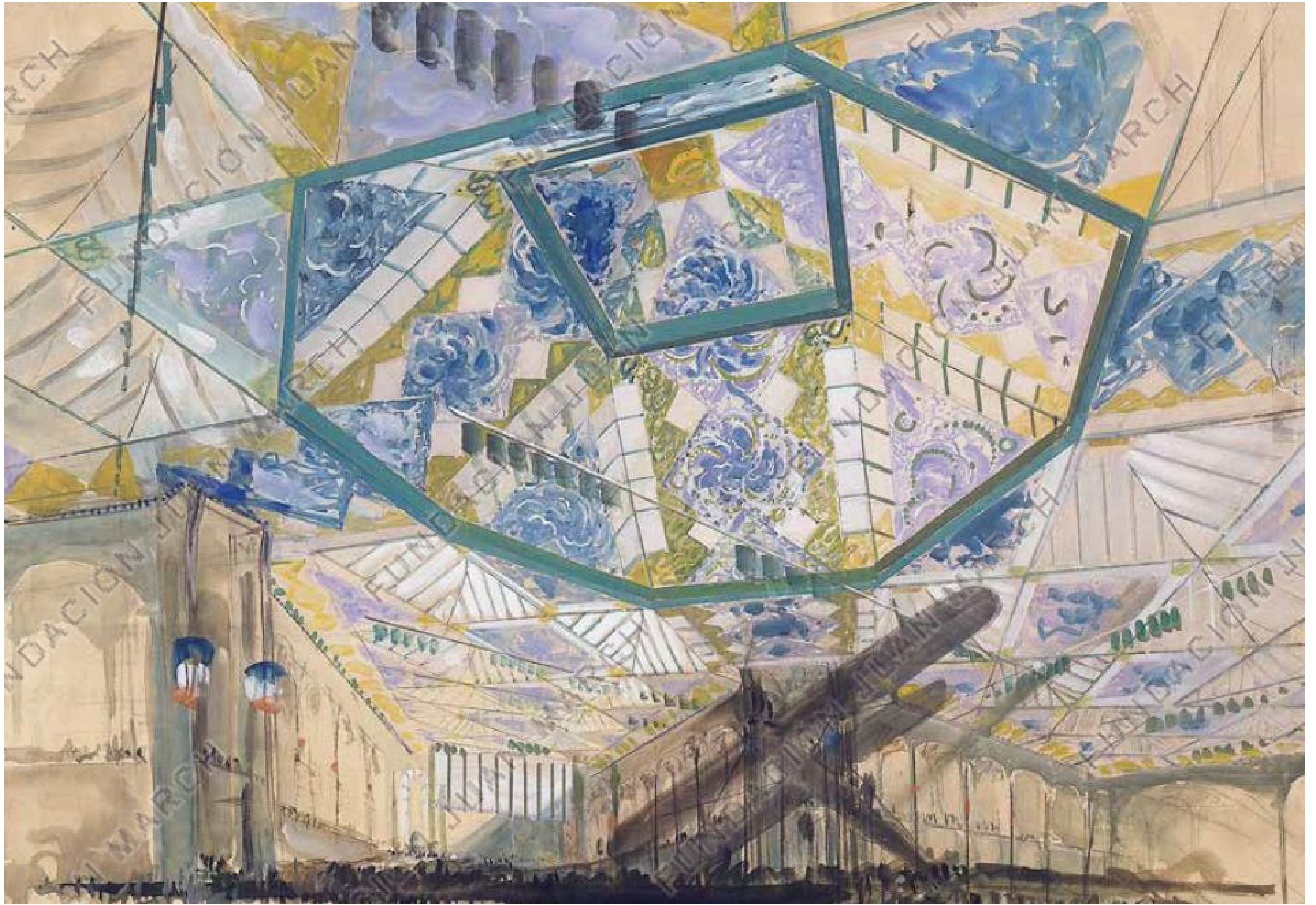

311. André Granet, aviation exhibition in the Grand Palais, Paris: low angle view of the decorated ceiling, 1928. Ink, gouache and watercolor on paper, 72.4 x 104.7 cm. CNAM/SIAF/Cité de l’architecture et du patrimoine/Archives d’architecture du XXe siècle, Paris

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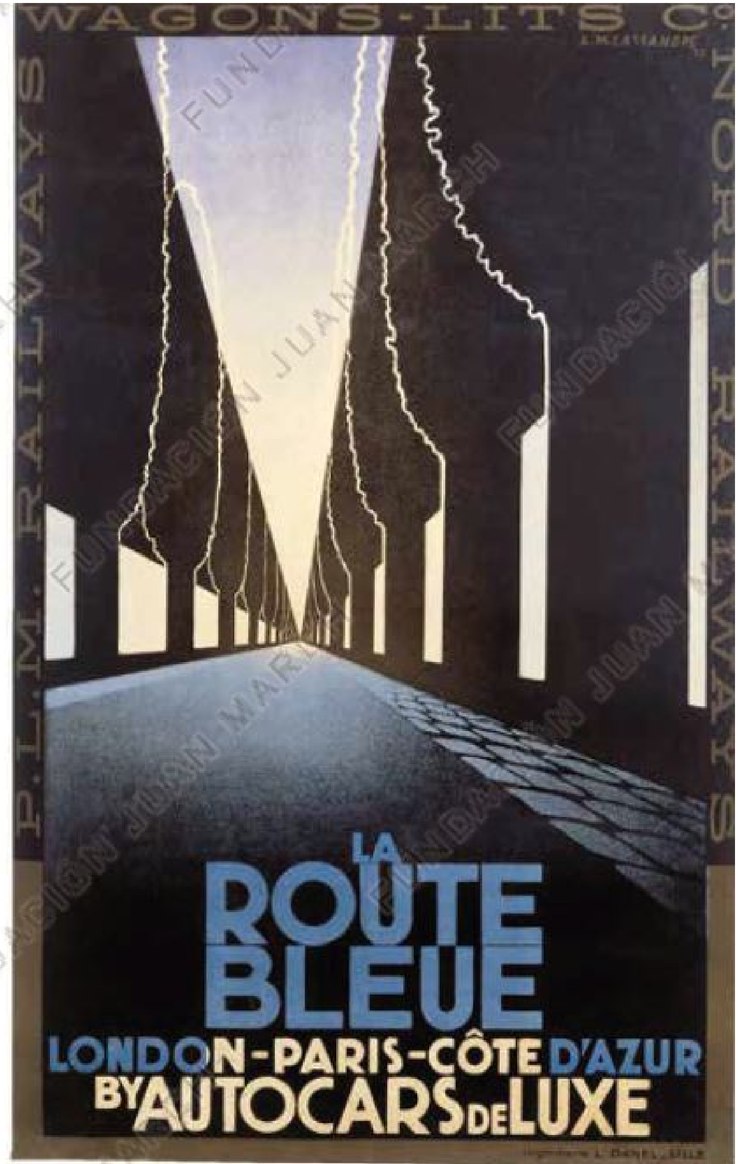
312. Albert Solon, poster for the airline company *Lignes Farman*, 1930. Color lithograph on paper, 99 x 62 cm. Département Publicité, Musée des Arts décoratifs, Paris

313. Cassandre, poster for *La Route Bleue* , 1929. Color litograph on paper, 99,7 x 62 cm. Merrill C. Berman Collection



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← Joséphine Baker in a 14 CV six-cylinder Voisin, the most modern car of its time, and M. Saint-Granier nex to his Cabriolet with bodywork by Émile Gallé. Photograph published in *L´Illustration. L'Automobile et le tourisme,* year 84, n.º 4361 October 2, 1926

314. Amilcar CGS sports car, 1926. 370 x 130 x 120 cm. Private collection

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NEW FORMS

The Société des Artistes Décorateurs (SAD) had always been able to absorb divergences of viewpoint, but this was different. The threat posed by the Modern Movement in Germany, Holland and France and the political stance of many of the members meant that by 1929 it had become intolerable to many designers to continue to represent themselves as "decorators" serving the interest of wealthy individual clients.[1] The journalist Ernest Tisserand had detected a "whiff of secession" as early as 1926, writing in that year that he expected to see a Salon of Independent Decorative Artists in the following year.[2] Sure enough, in 1929 a group of designers decided to split off from the SAD and established a new organization, the Union des Artistes Modernes (UAM).[3] The words "artist" and "modern" were clearly significant, claiming both a higher status than that of "decorative artists" and fixing their colors to the mast of modernity.

In 1928, Charlotte Perriand, with René Herbst and Djo-Bourgeois, had decided to create a *unité de choc* of modernist designers in the Salon des Artistes Décorateurs.[4] Perriand's dining room (taken from her apartment) with its extendable table and chrome-plated copper pivoting chairs, was presented alongside a *fumoir* (smoking room) by Herbst and a salon by Djo-Bourgeois. This display, with its chromed steel furniture, was received favorably in some quarters of the press but severely attacked by the conservatives. When the same three designers tried to repeat a similar tactic in 1929, incorporating the apartment designed by Le Corbusier, Pierre Jeanneret and Perriand, the SAD refused, claiming that it would create a "salon within a salon." The Le Corbusier apartment was displayed in the Salon d'Automne instead and the UAM was launched in May 1929, following a mass secession of designers from the SAD.

The original UAM membership was a loose agglomeration of architects, artists and designers who were united as much by friendship as by artistic ideals.[5] Robert Mallet-Stevens was president and Raymond Templier, the designer of abstract jewelry, was secretary of the association.[6] Curiously, almost all these designers had been illustrated alongside the more venerable Art Deco designers in the five-volume *Repertoire du goût moderne* (repertory of modern taste) portfolio published between 1928 and 1929. At the meeting of the committee of the Artistes Décorateurs at which the letters of resignation of twenty-one members was announced, the president Charles Hairon claimed that the dissidents' real motive was to escape from the dominance of the *grands magasins* and to be able to exhibit freely. But the discontent with the SAD ran deeper. Even Maurice Dufrêne resigned from the Société des Artistes Décorateurs in June 1930, despite attempts to have him rethink.[7] On the other hand, in the minutes of the UAM on February 2, 1931, the fundamental reason for not re-joining the SAD was given as "too many new members, too many copyists, etc."[8] What the UAM members were after was a sense of identity and the ability to present an untarnished image of modernity to the public. As the critic Léon Werth said of the SAD exhibitions, "We can clearly see [...] that the rationalist style which appeared definitive to us ten years ago [...] has today reached the point of

Poster stand in the 3rd exhibition of the Union des Artistes Modernes at the Marsan Pavilion, Musée des Arts décoratifs, Paris, 1932. Vintage gelatin silver print. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

1 Brunhammer and Tise, *French Decorative Art: The Société des Artistes Décorateurs 1900–1942*.
2 Tisserand, "Chronique de l'art décoratif. Le Salon de l'Union des Artistes Modernes," cited in Brunhammer, "UAM," 113.
3 Barré-Despond, *UAM: Union des artistes modernes*, and *Les Années UAM 1929–1958*.
4 Perriand, *Une Vie de Creation*, 35.
5 Perriand, *A Life of Creation: An Autobiography*, 00. MISSING PAGE NUMBER
6 The first managing committee consisted of Hélène Henry (textile designer who worked closely with Pierre Chareau), René Herbst, Francis Jourdain, Robert Mallet-Stevens and Raymond Templier.
7 Extracts from the Minutes of the SAD between April 8, 1929 and June 5, 1930, cited in Trajan, *1929: La Scission SAD-UAM*, vol. 2, 4–6.
8 Ibid., 38.

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vulgarization."[9] But the first exhibition of the UAM in 1930 did not impress the critics by its unity.[10] One of the issues was that the designers tended to show individual pieces instead of full interiors. The mood was moving from the culture of the *ensembliers*[11] to one of design of objects for the market.

It is significant that in all the correspondence, the members of the UAM referred to each other as "camarade." Although by no means all of them were politically engaged on the left, the style of the group was avant-garde and militant. When Perriand responded to an article by the English historian of furniture John Gloag entitled "Wood or Metal," her reply in favor of metal began, "It is a Revolution!"[12]

Theoretically, the position of the UAM was that of the Modern Movement. Yvonne Brunhammer states it clearly:

> Whether or not they renounced ornament, the decorative artists depend on a triangular productive system based on a wealthy patron, a decorative draftsman and a craftsman. This system is in opposition to the one proposed by the international avant-garde and, in France, by the founders of the UAM: based on social needs and the will to use industrial methods to achieve mass production, the artist takes on the role of creator of prototypes.[13]

This was clearly the public posture of the UAM, but the reality was that most of its members still produced luxury goods for wealthy individual clients. Few of them managed to produce industrialized goods for a mass market. The same could be said, of course, of the modernists in Germany and Holland. Most of the tubular steel or metal furniture designed by Marcel Breuer, Ludwig Mies van der Rohe and others required painstaking hand construction and hours of polishing and cleaning of the welded joints. The three chairs designed by Le Corbusier, Jeanneret and Perriand between 1928 and 1929 have become classics,[14] but very few were actually manufactured in the 1930s. The Thonet Frères company, after launching an international competition of tubular steel furniture, bought up many of the best designs and published a lavishly produced catalogue in 1930. But they were quite content to prevent the new metal furniture cutting into their traditional lines of wooden furniture.

Herbst's career is characteristic of the "moderns" among the French furniture designers. Between 1908 and 1919 he traveled widely in England, Germany, Russia and Italy, gaining much valuable experience about the development of modern art and architecture. In Paris after 1919 he specialized in shop fronts and window display, producing an important book on the subject.[15] In 1927 he presented the *Sandows* chair in tubular steel with a seat consisting of rubber straps at the Salon d'Automne. Versions of this chair were produced in quantity for use in cafés and public places. He furnished the apartment of Madeleine Vionnet with tubular steel furniture in 1927 and from 1930 to 1933 he re-designed the Aga Khan's house in Paris. In 1932 he exhibited an extremely functional (and uncomfortable) chair, intended for mass production, consisting of two bent frames of tubular steel held together by a flat board. But this was never put into production. He took over as president of the UAM after the death of Mallet-Stevens in 1945.

In 1930, the UAM managed to put on an exhibition at the Pavillon de Marsan (the present site of the Musée des Arts Décoratifs). Produced on a shoestring, some of its best effects were produced by light. The UAM included among its members two specialists in lighting, which was a feature of their exhibitions. André Salomon and Jean Dourgnon were among those who had revolutionized the use of tungsten and fluorescent lighting, both in interiors and in the street scene at night. The entrance vestibule of the exhibition was arranged in a sweeping curve with four bands of light running along the top, like a giant cornice. At the foot of the wall, a row of ten identical tubular steel chairs made the rhetorical point about industrial mass production. Several of the designers were anxious to show the potential for adaptability offered by metal furniture: Louis Sognot and Charlotte Alix demonstrated how a room for the UCLAF laboratory could be transformed from a meeting room into a living room by the manipulation of a table made of composite elements.

9 Werth, "Le Premier salon de l'Union des Artistes Dècorateurs."

10 Tisserand claimed that "the spirit of unity and homogeneity is missing from the group," in "Chronique de l'art décoratif. Le Salon de l'Union des Artistes Modernes," 540.

11 For a definition of the term *ensemblier*, see the essay by Tim Benton, "Art Deco: Style and Meaning," in this catalogue, 12–39, and in particular note 24 on p. 19.

12 Perriand, "Wood or Metal? A Reply to John Gloag's article in our January issue."

13 Brunhammer and Tise, *Les Artistes Décorateurs 1900–1942*, 122.

14 These go by the name of *Fauteuil Grand Confort LC2*, *Fauteuil à dossier basculant LC1* and *Chaise-longue LC4*, designed for the Villa Church in Ville-d'Avray, in the vicinity of Paris — Ed.

15 Herbst, *Boutiques et magasins*.

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The UAM purported to have a strong social program, often featuring social commissions in its exhibitions, but the years of the Depression, combined with general French conservatism, were not propitious. The steel manufacturers' association, the Office Technique pour l'Utilisation de l'Acier (OTUA), did commission a competition for ship's cabins, which formed the basis of an impressive exhibition in 1934. Pierre Barbe, Georges-Henri Pingusson, Pierre Chareau, Herbst, Mallet-Stevens and Jean Prouvé all contributed designs. Prouvé, who would go on to be one of the most radical modern engineers and designers of the 1930s and post-war period, exhibited his bent sheet metal furniture from the first exhibition of the UAM, although at least one critic found them heavy and poorly proportioned.[16]

The separation of the modernizing wing of the decorative artists in 1929 should really be understood in terms of the perceived decadence of the SAD and the shift of taste towards abstraction in design and the use of metal in the production of furniture. As Tisserand said, "it was the jewelers who were behind the birth of the UAM."[17] And indeed, the designs of Raymond Templier, Jean Fouquet and Gérard Sandoz in the second half of the 1920s, in their pure geometric abstraction, come close to capturing the spirit of the movement.

The return of Le Corbusier to the design of furniture, which he had largely abandoned since his move to Paris in 1917 and his association with Perriand in 1927, brought him closer to Art Deco. Le Corbusier maintained contact with the UAM through his assistant Perriand but only worked with the Association or its members when it suited him, as at the 1935 exhibition in Brussels when his bachelor's apartment was shown alongside a gymnasium by Djo-Bourgeois. Throughout the 1920s he had refused to design "modern" furniture, apart from a few functional tables and some unit cupboards. The experience of designing purist villas for his clients in the 1920s had been that they invariably cluttered up his beautiful spaces with their traditional furniture. So, under the influence of seeing the smart tubular steel chairs and tables designed by his German and Dutch colleagues, and indeed by French designers like Herbst, Chareau and the young Perriand, he decided to follow suit, furnishing the library of the Villa Church with the new pieces he had designed along with Perriand and Jeanneret. Can these now famous pieces be described as Art Deco? They are not as ornate or wayward as the pieces designed by Jean Burkhalter but, equally, they make no concessions to mass production. They are luxury products, hand-made with the finest materials. The prototype of the *Grand Confort LC2* armchair, unlike the modern reproductions, had cushions stuffed with kapok and enclosed in soft leather. The *Chaise-longue LC4* was produced either with leather or with cowhides from Argentina. None of the pieces, including the *Fauteuil à dossier basculant LC1,* were conceived as universal solutions. The *Grand Confort* refers directly to the Maples leather armchairs Le Corbusier had used in the 1920s. The *dossier basculant* armchair reproduces the forms of the so-called colonial chair, with its leather armbands. And the *Chaise-longue*, based eventually on a patent reclining chair by Dr Pascaud, has a strong physical association with the female body. The photograph taken of the chaise longue with Perriand reclining on it is the definitive image of the piece. In these ways even Le Corbusier was touched by the spirit of Art Deco, at precisely the moment when he was ready to abandon the purist image of the 1920s and rediscover his taste for vernacular construction and the "warmer" natural materials of wood and stone.

16 Chavance, "À l'Union des Artistes Modernes," 23.
17 Tisserand, "Chronique de l'art **décoratif.** Le Salon de l'Union des Artistes Modernes," 540.

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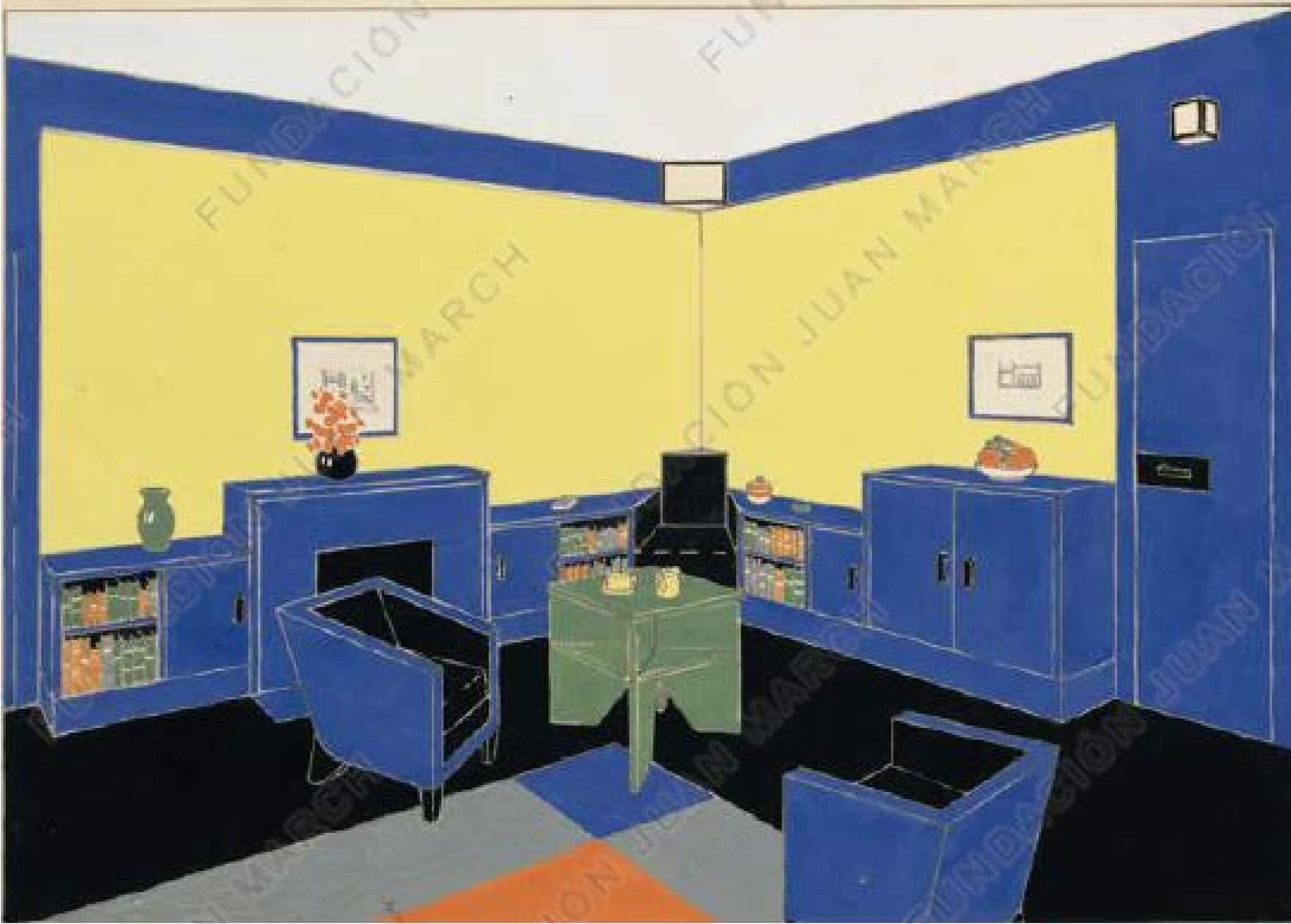
315. Francis Jourdain, interior decoration project, c. 1925–30. Pencil and gouache on paper, 25 x 32 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

316. Francis Jourdain, entrance hall project, c. 1925–30. Color pencils and gouache on paper, 28.1 x 51.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris



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317. Jacques-Émile Ruhlmann, armchair, 1925–30. Stained pearwood, silver-plated brass and satin, 75 x 68 x 82 cm. Victoria and Albert Museum, London

318. Jean Perzel, floor lamp, c. 1930. Glass, chrome-plated metal and enamel, 173 x 68 cm (diam.). The Berardo Collection

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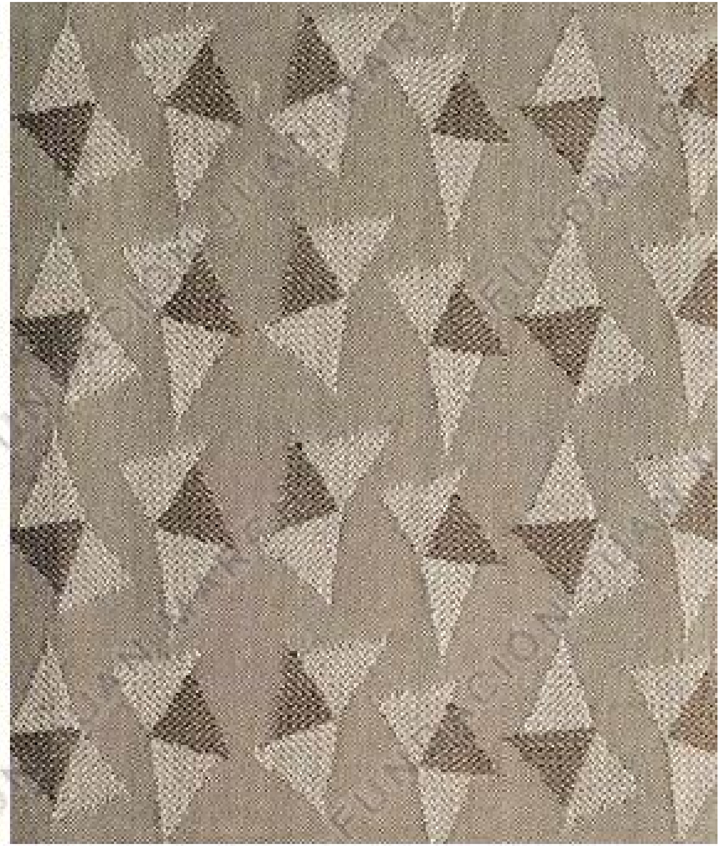
319. Hélène Henry, *Les Pipes* [Pipes] textile design, c. 1925. Jacquard-woven mercerized cotton, viscose and rayon, 125 x 55 cm. Courtesy Galerie Michel Giraud, Paris

320. Hélène Henry, *Les Cocottes* [Hens] textile design, c. 1928. Jacquard-woven mercerized cotton, viscose and rayon, 107 x 75 cm. Courtesy Galerie Michel Giraud, Paris

321. Pierre Chareau, furnishing fabric, 1927–28. Block printed linen, 132 x 101 cm. Victoria and Albert Museum, London. Given by Mrs. G.W. Armitage (Margaret Buller)

322. Édouard Bénédictus, geometric composition wallpaper design, 1928. Pencil, crayons and gouache on paper, 81.5 x 69.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris



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323. Pierre Chareau and Rose Adler, inverted U-shaped table, 1925. Jacaranda wood and parchment, 67 x 140 x 48 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris

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324. Jean Boris Lacroix, modernist table lamp, c. 1930. Nickel-plated brass and stained glass, 32.5 x 10 x 10 cm. Courtesy Galerie Michel Giraud, Paris

325. Pierre Chareau, smoking table, c. 1928. Iron, 71.8 x 27 cm. Courtesy Galerie Michel Giraud, Paris

→ **326**. Robert Block, dressing table, c. 1930. Black lacquer, glass and clear plastic, 171.5 x 131.5 x 47 cm. Victoria and Albert Museum, London

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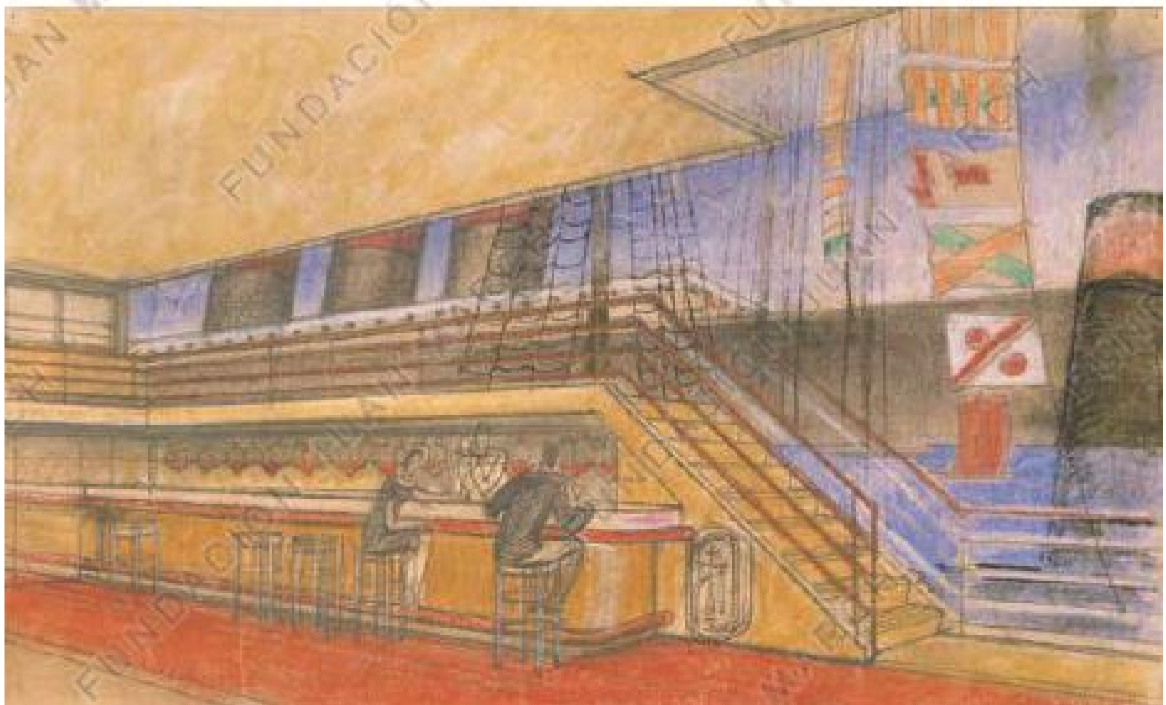
← Tearoom designed by Louis Sognot for Primavera, the design atelier of the department store Printemps. Chairs designed by Marcel Guillemard, c. 1927. This space was exhibited at the 1929 Salon des Artistes Décorateurs. Photo: Thérèse Bonney. Courtesy of the Smithsonian Libraries, Washington, D.C.

327. Joachim Richard, refurbishment of the brasserie La Grande Maxéville, Paris 9*ème*: interior view, 1922–33. Pencil, color pencils and charcoal on paper, 54.3 x 64 cm. CNAM/SIAF/ Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris



328. Georges-Henri Pingusson, Théâtre des Menus-Plaisirs on Rue Fontaine, Paris 9*ème*: view of the foyer bar, 1929–30. Pastel on paper, 23.4 x 38.2 cm. ENSBA/ Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris

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329. Charles Adda, design for a cinema on Boulevard Poissonnière, Paris 2*ème*: exterior view, c. 1928–38. Gouache on paper, 54.8 x 32 cm. SIAF/Cité de l'Architecture et du Patrimoine/ Archives d'architecture du XXe siècle, Paris

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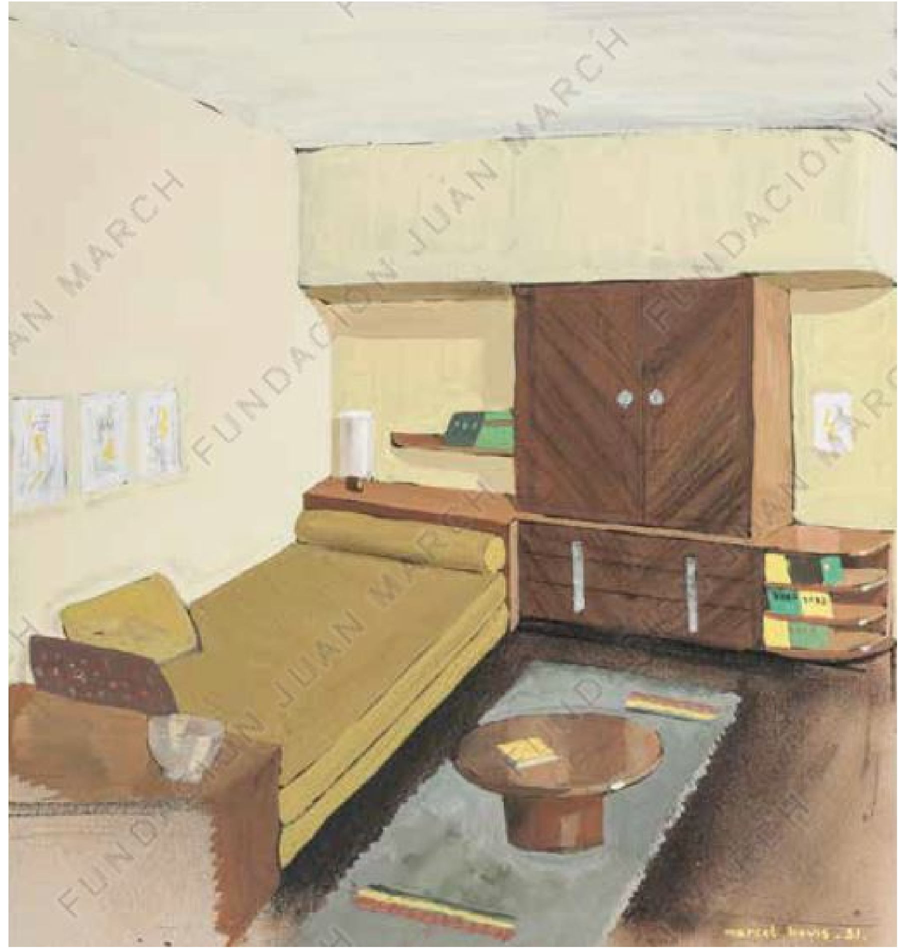

330. Marcel Bovis, bedroom design, 1931. Pencil, gouache and charcoal on paper, 32.4 x 22.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

331. Marcel Bovis, office design, 1931. Pencil and gouache on paper, 24.2 x 30 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

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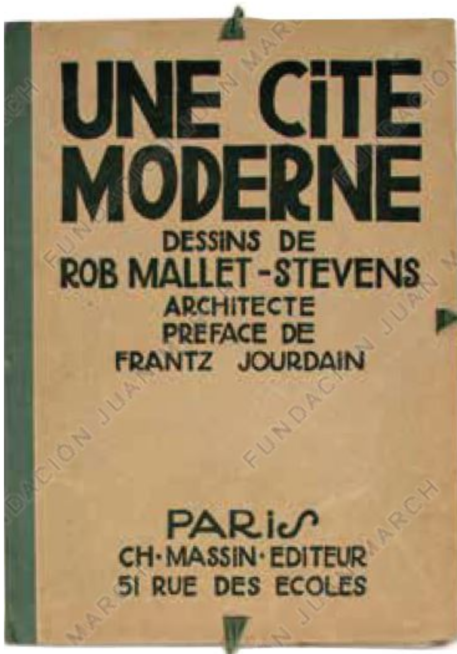
332. Robert Mallet-Stevens, cover and interior illustrations of *Une Cité Moderne* (Paris: Éditions Charles Massin), 1922. Watercolor prints, 33 x 24 cm. Coll. Archives d'Architecture Moderne, Brussels

UNE CITÉ MODERNE PL. 9

GARE — RAILWAY STATION



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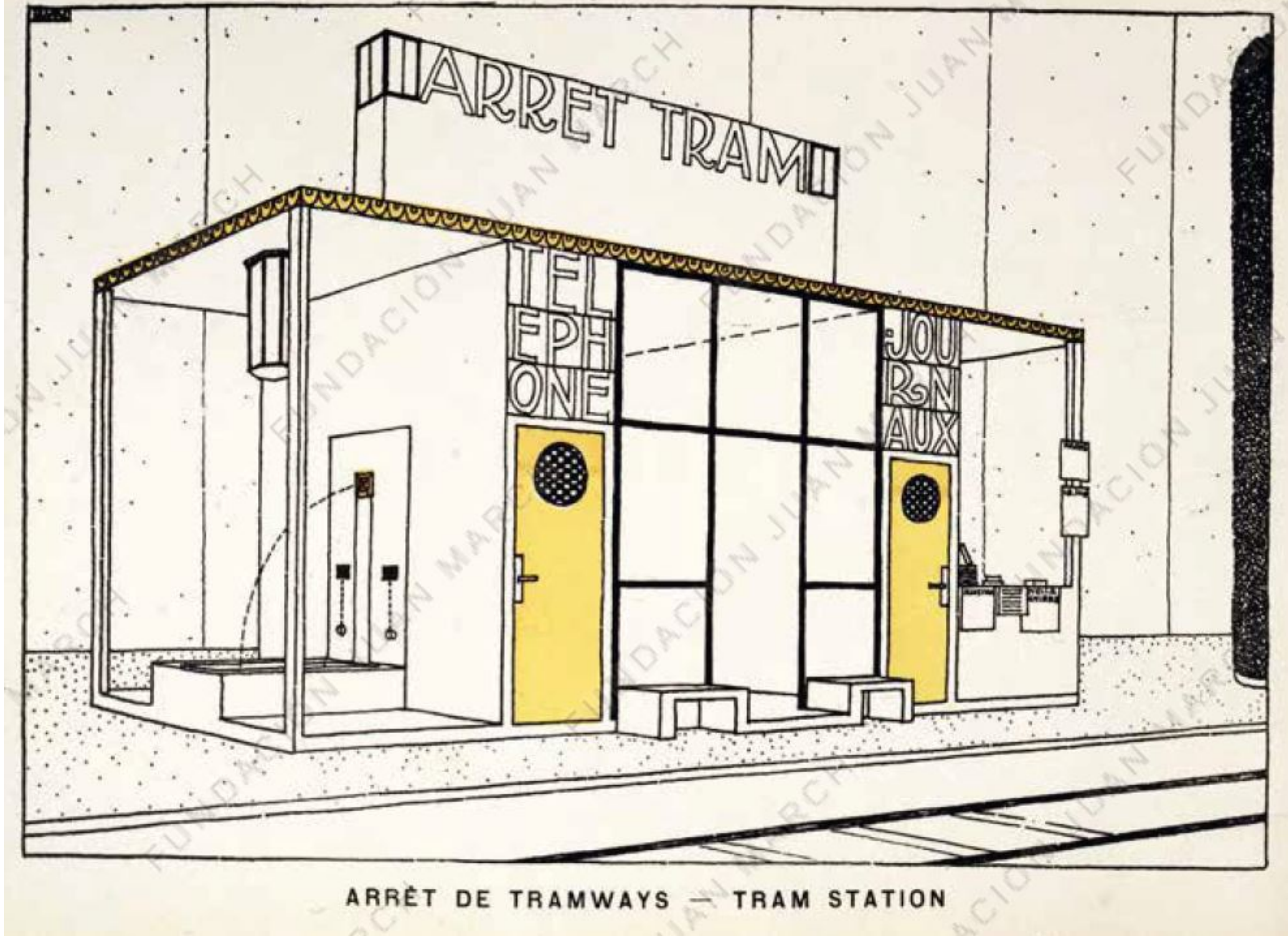
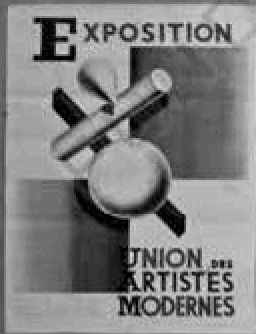
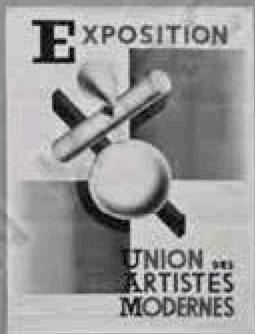


ARRÊT DE TRAMWAYS — TRAM STATION

Fundación Juan March





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← Entrance to the 3rd exhibition of the Union des Artistes Modernes, Marsan Pavilion, Musée des Arts décoratifs, Paris, 1932. Vintage gelatin silver print. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

333. Jean Carlu, poster for the *Exposition Union des Artistes Modernes*, 1931. Color lithograph on paper, 56.2 x 39.4 cm. Merrill C. Berman Collection

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Fundación Juan March

← Interior designed by René Herbst for the 3rd exhibition of the Union des Artistes Modernes, 1932. Vintage gelatin silver print. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

334. René Herbst, chaise mi-longue, 1931. Nickel-plated tubular steel and elastic rubber cord, 97 x 54 x 130 cm. MA-30/ Musée des Années Trente, Ville de Boulogne-Billancourt

335. René Herbst, double-faced dry bar, 1930. Jacaranda veneer, beech, chrome-plated metal and glass, 101 x 96.5 x 40 cm. MA-30/ Musée des Années Trente, Ville de Boulogne-Billancourt

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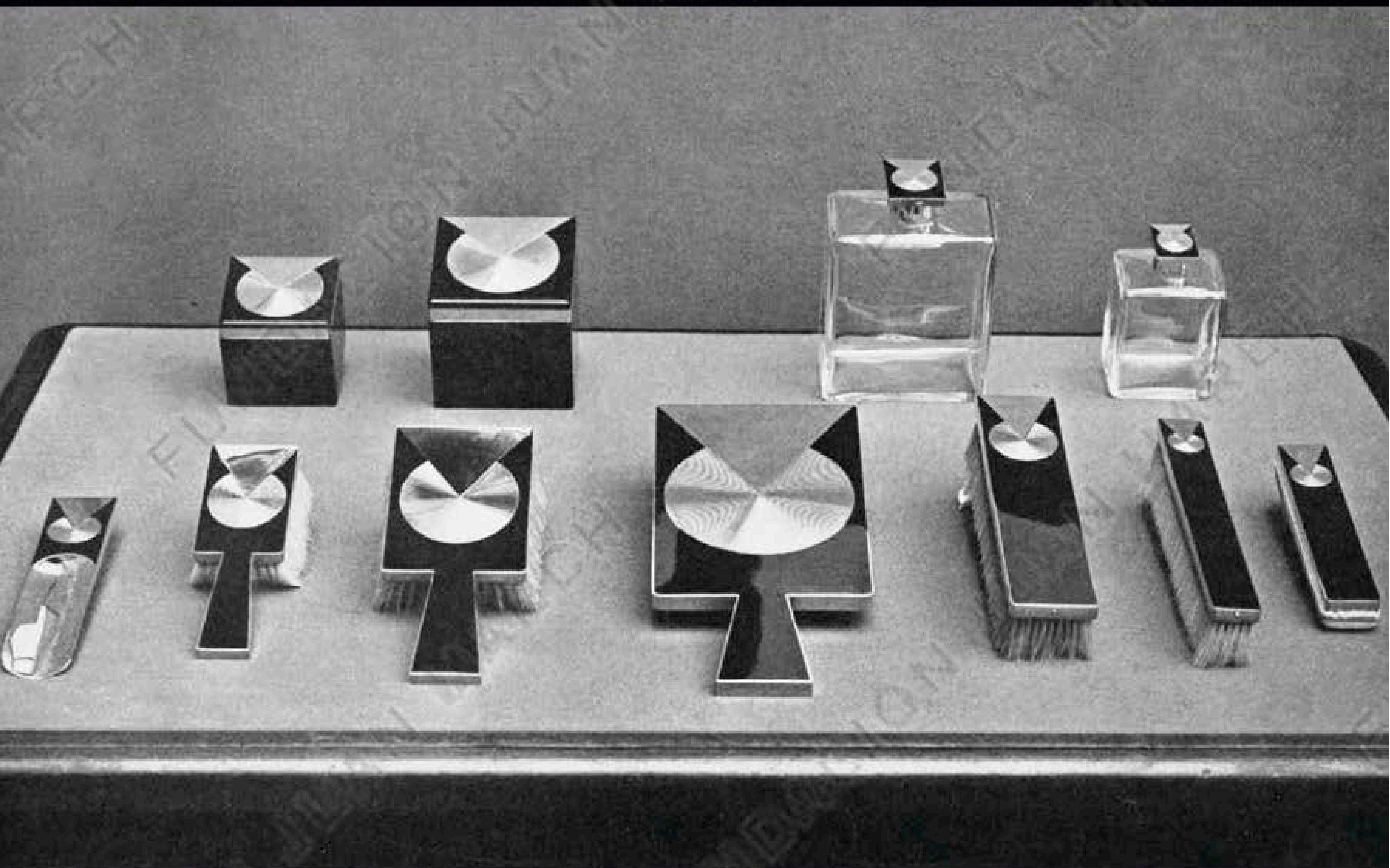
336. Louis Sognot, armchair, 1930. Chrome-plated metal and leatherette, 76 x 66 x 98 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt

Fundación Juan March

337. Charlotte Perriand, *LC7* armchair, c. 1929. Chrome-plated steel, lacquer and leather, 73 x 60 x 58 cm. Centre national des arts plastiques, Puteaux, on deposit at the Musée des Beaux-arts de Reims

Fundación Juan March



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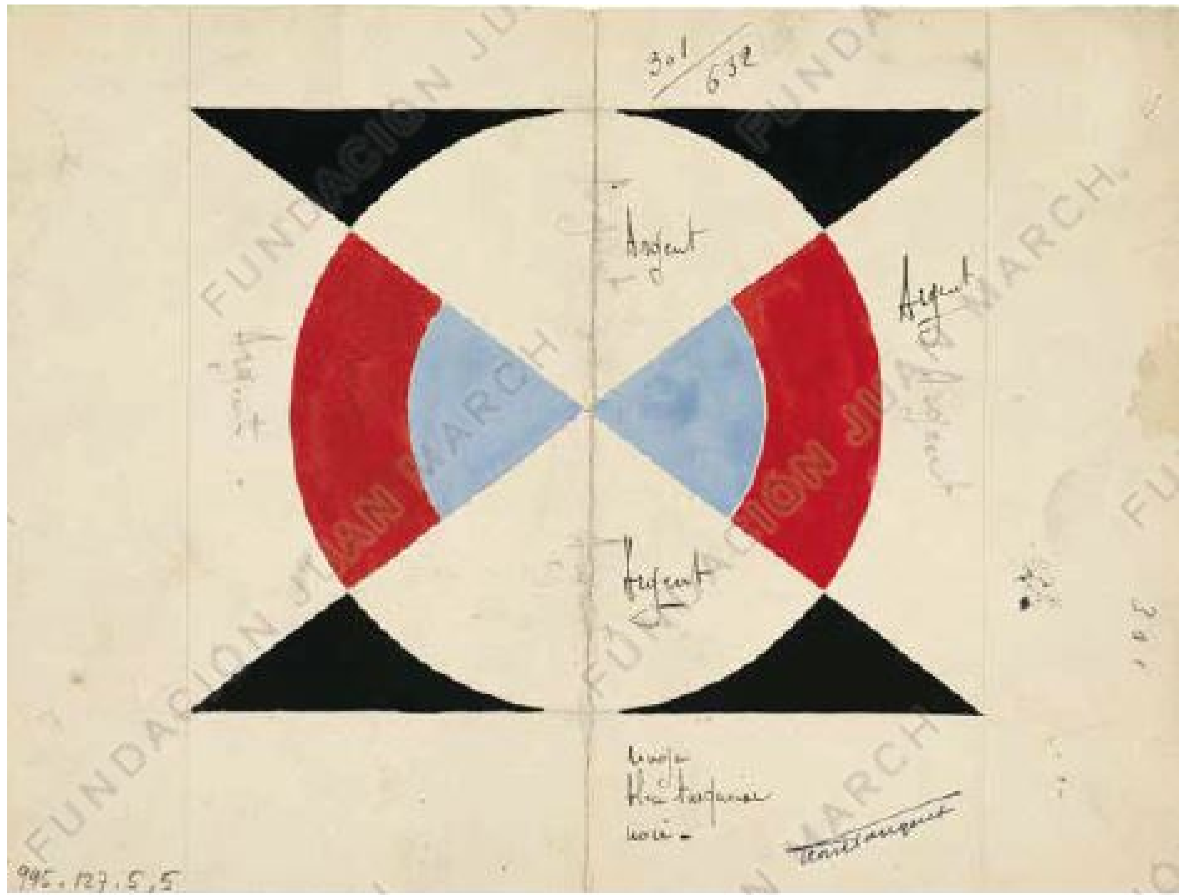
← Black lacquer and silver vanity set designed by Jean Fouquet and presented at the 1st exhibition of the Union des Artistes Modernes, 1930. Photograph published in *Art et Décoration*, 2e semestre 1930, 38. Bibliothèque des Arts décoratifs, Paris, Collection Maciet

338–339. Jean Fouquet, designs for two silver cigarette cases, c. 1925. Pencil, ink and gouache on paper, 17.2 x 19.1 cm; 18.8 x 25.3 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris



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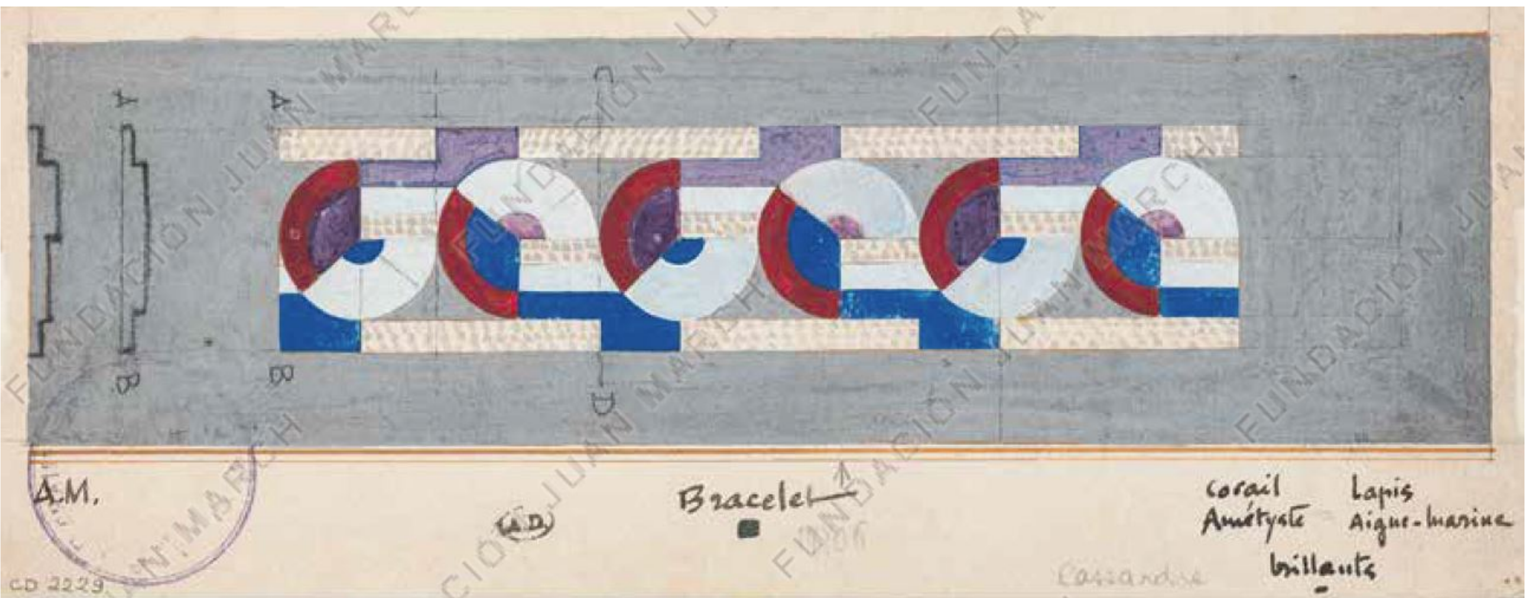
340. Cassandre, design for a jewelry clasp cum pendant, 1925. Pencil, gouache and India ink on card, 22.9 x 15.7 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris

341. Cassandre, design for a coral, lapis lazuli, amethyst, aquamarine and diamond bracelet, 1925. Pencil, ink and gouache on card, 10.3 x 26.2 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris



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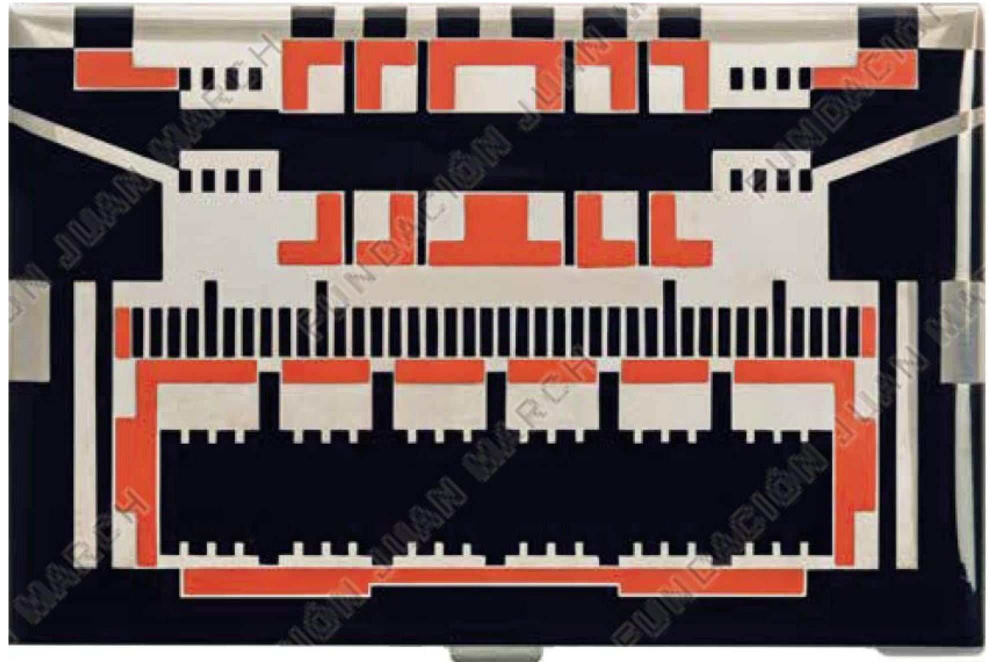

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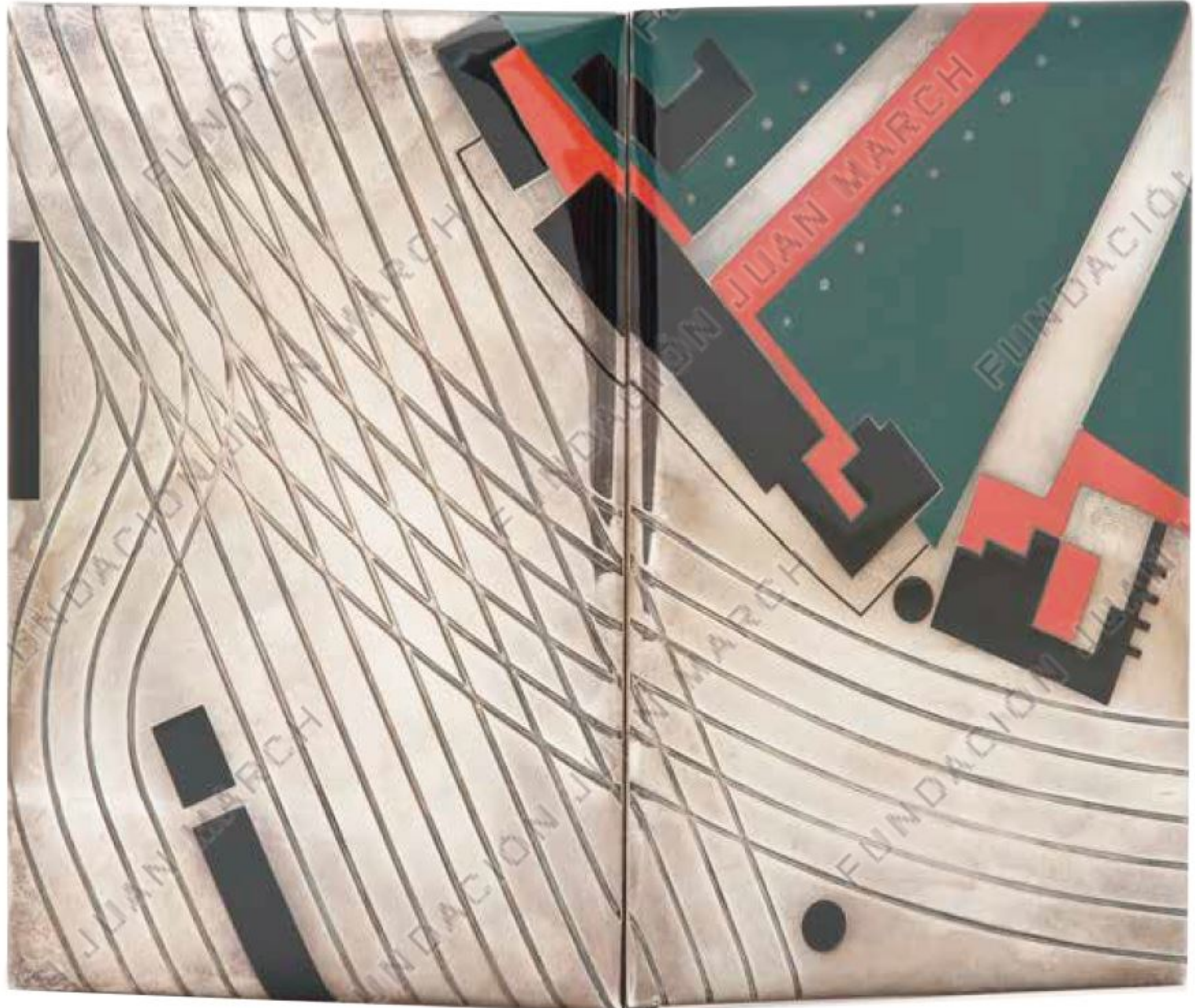

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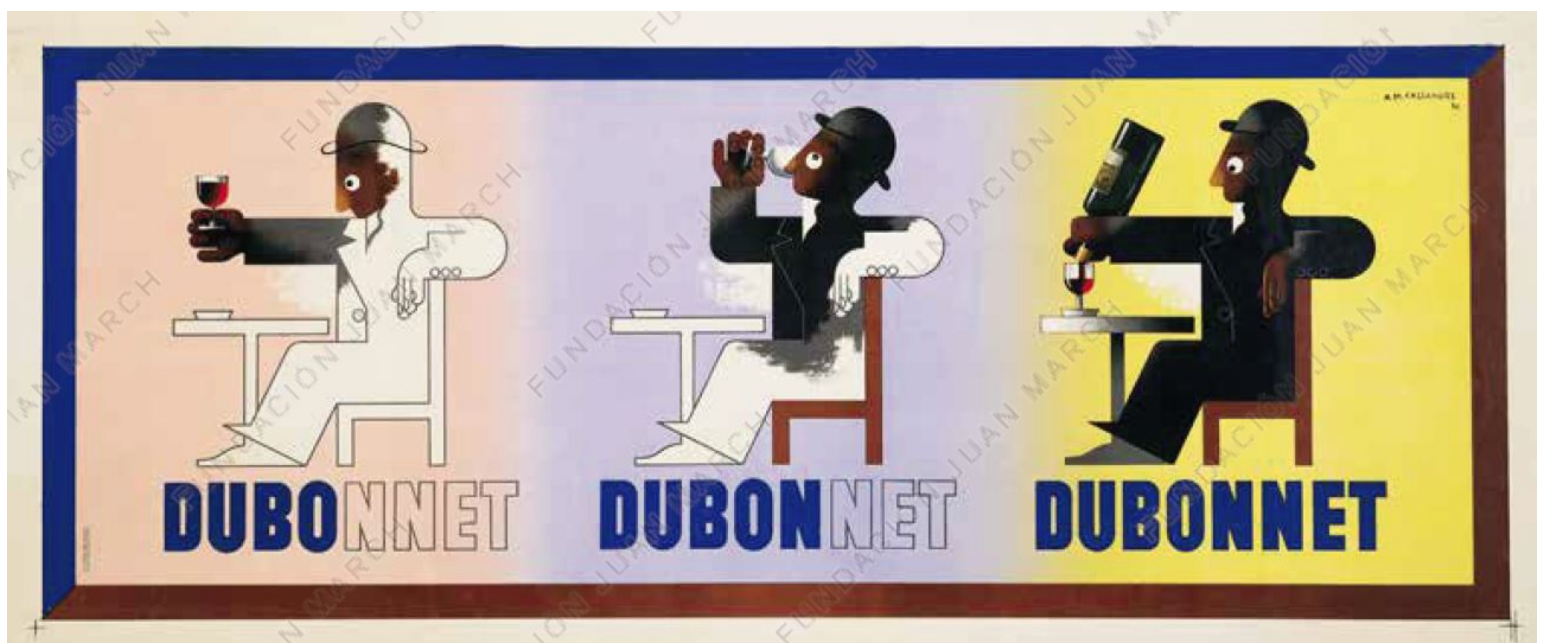

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1
Paul Iribe, *Les Robes de Paul Poiret racontées par Paul Iribe* (Paris: Societé Général d'Impression), 1908. Portfolio of 10 hand-colored *pochoir* prints, edition of 250 copies on Holland paper, 32.5 x 30.5 cm. Museu del Disseny de Barcelona [inv. 10602000005336]

2
Georges Lepape, *Les Choses de Paul Poiret vues par Georges Lepape* (Paris: Maquet), 1911. Portfolio of 12 hand-colored *pochoir* prints, edition of 1000 copies on fine paper, the first 300 with 3 prints on Imperial Japon paper, 34 x 30.5 cm. Museu del Disseny de Barcelona [inv. 10602000005025]

3–4
Georges Lepape, two *pochoir* prints from the portfolio *Les Choses de Paul Poiret vues par Georges Lepape*, 1911. Hand-colored *pochoir* on paper, 28.5 x 28.8 cm each. Victoria and Albert Museum, London [inv. Circ.266–1976; Circ.262–1976]

5–8
La Gazette du bon ton: arts, modes & frivolités (Paris: Librairie Centrale des Beaux-Arts), 1912–[1925]. Vol. I (Nov. 1912–April 1913); vol. II (May 1913–Oct. 1913); vol. III (January–April 1914); vol. IV (May 1914–June 1915). Letterpress and *pochoir* on chain-laid paper, 25.2 x 21.2 cm each. Museu del Disseny de Barcelona [inv. 10602000005345; 10602000005346; 10602000005347; 10602000004998]

9
Erté [Romain de Tirtoff], afternoon dress for the House of Poiret, c. 1914. Pencil, ink and watercolor on paper, 34.2 x 26.2 cm. Victoria and Albert Museum, London. Given by Mrs. Gilbert Russell [inv. E.579–1969]

10
Erté [Romain de Tirtoff], winter blouse for the House of Poiret, c. 1914. Pencil, India ink, watercolor and gold paint on paper, 32.5 x 24.8 cm. Victoria and Albert Museum, London. Given by Mrs. Gilbert Russell [inv. E.574–1969]

11
Atelier Martine, dress fabrics for Paul Poiret, 1919. Block-printed satin, 42 x 84 cm; 42 x 86 cm; 43 x 85 cm. Victoria and Albert Museum, London. Given by Dr. W.A. Propert [inv. T.539–1919; T.540–1919; T.541–1919]

12
Eduardo García Benito, *Mrs. and Mr. Poiret* [*Madame et Monsieur Poiret*], 1921. Oil on canvas, 100.5 x 200.4 cm. Colección Fontaneda Berthet

13–14
Louis Süe, refurbishment of the House of Poiret on Avenue d'Antin, Paris 8ème: views of the show room with small stage at back and of the *salle fraîche* [cool reception hall], 1909. Pencil and watercolor on paper laid down on secondary card support, 49.7 x 57 cm; 26.5 x 34.2 cm. SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle/ADAGP-année, Paris [inv. SUELO-B-09-2/30-014-02; SUELO-B-09-2/30-014-01]

15
Louis Süe and André Mare, study for the Compagnie des Arts Français: floral motif with falling drapery, 1919–28. Pencil and gouache on paper, 49 x 90.5 cm. SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle/ADAGP-année, Paris [inv. SUELO-C-19/30-031-01]

16
André Mare, untitled, 1918. Watercolor on paper, 40 x 30 cm. Private collection

17
Louis Süe and André Mare, coffee cup and plate, c. 1925. Glazed porcelain, cup: 7 x 7.8 x 5.8 cm (diam.); plate: 1.2 x 13 cm (diam.). Collection Cheska Vallois, Paris

18
Louis Süe and André Mare, tea cup and plate, c. 1925. Glazed porcelain, cup: 5.1 x 12 x 10.6 cm (diam.); plate: 2 x 15.5 cm (diam.). Collection Cheska Vallois, Paris

19
Raymond Duchamp-Villon, model of the Maison Cubiste [Cubist House], 1912. Plaster and painted cardboard, 48 x 69 x 18 cm. Private collection, on deposit at the Musée des Beaux-Arts de Rouen

20
Marie Laurencin, *Anne-Françoise Mare*, 1927. Oil on canvas, 55 x 46 cm. Private collection

21
Jacques Villon, tea service for four, c. 1912. Glazed porcelain, teapot with lid: 16 x 13 cm (diam. with handle) / 24 cm (diam. with spout and handle); sugar bowl with lid: 12 x 13 cm (diam. without handle) / 18 cm (diam. with handle); milk jug: 12 x 13 cm (diam. with handle); cup: 6 x 9 cm (diam. with handle); plate: 2 x 13 cm (diam.). Private collection

22
Raoul Dufy, sample for textile design with flowers and butterflies for the Maison Bianchini-Férier, c. 1910. Hand-colored *pochoir* on paper, 75 x 66 cm. Courtesy Galerie Michel Giraud, Paris [inv. 36]

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Raoul Dufy, sample for textile design with flowers on a black background for the Maison Bianchini-Férier, c. 1910. Hand-colored *pochoir* on paper, 48 x 31 cm. Courtesy Galerie Michel Giraud, Paris [inv. 37]

24
Paul Follot, carpet, 1919–20. Hand-knotted wool, 200 x 150 cm. Victoria and Albert Museum, London [inv. T.77–1982]

25
Paul Follot, dressing table and chair, 1913–20. Wood, marble, glass and fabric, dressing table: 131 x 115 x 48 cm; chair: 89 x 49 x 44 cm. Royal Pavilion and Museums, Brighton & Hove [inv. 300136–37]

26
Raoul Dufy, *Pegasus* furnishing fabric for the Maison Bianchini-Férier, 1919. Jacquard-woven mercerized cotton, 25 x 38.5 cm. Victoria and Albert Museum, London [inv. Circ.167–1932]

27
Raoul Dufy, *La Danse* [The dance] furnishing fabric, c. 1920. Woodblock printed cretonne, 182 x 123 cm. Victoria and Albert Museum, London [inv. Circ.113–1939]

28
Léon Jallot, three-panel folding screen, c. 1920. Laquered wood and gold leaf, 167.5 x 50.5 cm each panel. The Berardo Collection [inv. 106–126]

29
Pablo Picasso, poster for *Parade. Ballets Russes. Théatre des Champs-Élysées*, 1917. Color lithograph on paper, 152 x 116 cm. Museo Nacional del Teatro, Almagro [inv. GR00493]

30
Léon Bakst, costume design for the Young Rajah in Mikhail Fokine's ballet *Le Dieu bleu* for Serge Diaghilev's Ballets Russes, 1912. Pencil, watercolor and gouache on paper, 28.5 x 21 cm. V&A Theatre and Performance, London [inv. S.338–1981]

31
George Barbier, House of Worth fashion illustration, 1914. Watercolor, ink, pencil, gold paint and Chinese white on paper, 32 x 22 cm. Victoria and Albert Museum, London. Given by the House of Worth [inv. E.22194–1957]

32
George Barbier, *pochoir* print from the 12-print portfolio *Dessins sur les danses de Vaslav Nijinsky* (Paris: La Belle édition), 1913. Hand-painted *pochoir* on paper, 25.4 x 20.3 cm. Victoria and Albert Museum, London [inv. E770–1954]

33
Erté [Romain de Tirtoff], costume design for the revue *La Soire*, Folies Bergère, Paris, 1927. Gouache on paper, 39 x 74 cm. Victoria and Albert Museum, London [inv. E.19–1968]

34
Édouard Bénédictus, *Variations PL2*, c. 1922. Pencil, gouache and silver paint on paper, 48 x 38 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 1231]

35
Édouard Bénédictus, *Variations PL6*, c. 1922. Pencil, gouache and silver paint on paper, 48 x 39.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 1235]

36
Édouard Bénédictus, *Variations PL1–Exotic Fruits and Flowers* [*Fleurs et fruits exotiques*], 1922. Pencil, gouache and gold and silver paint on paper, 80 x 60 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 1230]

37–38
René Lalique, *Sauterelles* vase (grasshoppers motif), 1913. Mold-blown green and red glass with matte finish, 28 x 24 cm each. Private collection, Barcelona [inv. 108; 107]

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Le Corbusier [Charles Édouard Jeanneret], *Floral Study* [*Étude florale*], 1904. Pencil and gouache on paper, 12.7 x 18 cm. Signed and dated lower right: "L-C". Fondation Le Corbusier, Paris [inv. FLC 2462]

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Le Corbusier [Charles Édouard Jeanneret], *Ornaments from Pine Trees* [*Ornements à partir de sapins*], 1911. Gouache, ink and gold paint on paper, 27.4 x 13.6 cm. Dated lower left. Fondation Le Corbusier, Paris [inv. FLC 1764]

41
Le Corbusier [Charles Édouard Jeanneret], *Pine Tree in Winter* [*Sapin en hiver*], 1911. Pencil, gouache, ink and gold paint on paper, 27.4 x 21.3 cm. Dated lower left. Fondation Le Corbusier, Paris [inv. FLC 1763]

42
Robert Mallet-Stevens, design for a villa, 1923. Black print on gouache on paper, 39.2 x 46.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 38608 A8]

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Le Corbusier [Charles Édouard Jeanneret], *Persistent Memories of the Bosphorus* [*Persistantes souvenances du Bosphore*], 1913. Charcoal, watercolor, gouache and ink on paper, 55.7 x 57.5 cm. Dated lower right. Fondation Le Corbusier, Paris [inv. FLC 4099]

44
Man Ray, *Black and White* [*Noire et blanche*], 1923–26. Gelatin silver print (1982, posthumous copy), 21.9 x 29.4 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid [inv. AS07527]

45
Pablo Picasso, *Head of a Woman* [*Tête de femme*], 1907. Oil on canvas, 55 x 46 cm. Private collection

46
Juan Gris, *The Intransigent* [*L'Intransigeant*], 1915. Oil on canvas, 65 x 46 cm. Private collection

47
Georges Braque, *The Glass* [*Le Verre*], 1918. Oil on canvas, 22 x 14 cm. Private collection

48
Juan Gris, *Still Life, Guitar and Fruit Bowl* [*Nature morte, guitar et compotier*], 1925. Pencil on paper, 31.7 x 24.2 cm. Private collection

49
Sonia Delaunay, illustrations for Blaise Cendrars, *La Prose du Transsibérien et de la petite Jehanne de France* (Paris: Éditions des Hommes Nouveaux), 1913. Watercolor applied through *pochoir* and relief print on paper, 200 x 36.5 cm. Dedicated to Paul Dermée, French poet and publicist with close links to the avant-garde (Picasso, Braque and Gris, among others, illustrated his books) and deputy editor of *L'Esprit Nouveau*. Private collection

50
Robert Delaunay, cover for Vicente Huidobro, *Tour Eiffel* (Madrid: Imprenta J. Pueyo), 1918. Gouache on paper, 35.5 x 26 cm. Archivo Lafuente

51
Jacques Lipchitz, *Study of a Head* [*Etude pour une tête*], 1915. Ink, pencil, charcoal and chalk on paper, 48.9 x 32.1 cm. Dated upper left. Private collection

52
Francis Bernard, poster for the *Bal des Petits Lits Blancs* [little white beds charity ball], 1927. Color lithograph on paper, 157.4 x 115.8 cm. Merrill C. Berman Collection

53
Jacques Lipchitz, *Seated Man with Clarinet II* [*Homme assis à la clarinette II*], 1919–20. Bronze, 75 x 25 cm (diam.). Private collection

54
Joseph Csáky, *Figure (Standing Woman)* [*Figure (Femme debout)*], 1921. Polychrome stone, 65 x 20.1 x 6 cm. Private collection

55
Jan and Joël Martel, *The Lute Player* [*Joueuse de luth*], c. 1934. Biscuit porcelain (2008 edition), 56 x 18 x 16 cm. Cité de la céramique. Sèvres et Limoges [inv. 2009–0–128/MNC26628]

56
Jean Lambert-Rucki, *The Visit* [*La Visite*], 1919. Oil on panel, 65 x 92 cm. Signed and dated lower left. Centre Pompidou. Musée national d'art moderne/Centre de création industrielle, Paris, on deposit at the MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. AM1980–65]

57
Albert Gleizes, *The Musicians* [*Les Musiciens*], 1920. Oil on canvas, 119 x 92.5 cm. Private collection

58
Georges Valmier, *Vase of Flowers* [*Vase de fleurs*], 1925. Gouache on paper laid down on secondary support, 20 x 14 cm. Signed and dated lower right. Colección Navarro Valero. Courtesy Galería Leandro Navarro, Madrid

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Fernand Léger, *The Disc* [*Le Disque*], 1918. Oil on canvas, 65 x 54 cm. Signed and dated lower left. Museo Thyssen-Bornemisza, Madrid [inv. 643 (1976.73)]

SECTION 3

60
Jean Badovici (ed.), *Intérieurs français* (Paris: Éditions Albert Morancé), 1925. Portfolio of 40 hand-colored *pochoir* prints by Pierre Chareau, Dufet et Bureau, Eileen Gray, André Groult, Francis Jourdain, Robert Mallet-Stevens, Martine, Jacques-Émile Ruhlmann and Süe et Mare; woodcuts by Raoul Dufy, 28 x 23.5 cm each. Biblioteca Nacional de España, Madrid [inv. BA/7772]

61
Jean Saudé, *Traité d'enluminure d'art au pochoir* (Paris: Éditions de l'ibis), 1925. Edition of 500 copies. Notes by Antoine Bourdelle, Lucien Descaves and SEM; watercolors by Beauzée-Reynaud (four progressive states of her *Les Roses* reproduced here), Bénédictus, Bourdelle, Brunetta, L. Chapuis, Dorival, Faivre, Halouze, Lepape, Madelaine, Morisset, Rodin, Sem and Vignal, 33 x 25.6 cm. Biblioteca Nacional de España, Madrid [inv. BA/4850]

62
Jacques-Émile Ruhlmann, *Notebook no. 1* [*Carnet de croquis nº 1*], 1913. Cover and pages 1.19, 1.32, 1.38, 1.40, 1.43, 1.54. Ink and pencil on paper, 17.2 x 11.3 cm each. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 3037–1–à–54]

63
Jacques-Émile Ruhlmann, car and furniture study (*Notebook no. 9*) [*étude de voiture et de mobilier* (*Carnet de croquis nº 9*)], 1915. Ink on paper, 21.6 x 18 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 3041–43]

64
Joseph Bernard, *Young Girl with a Jug* [*Jeune Fille à la Cruche*], 1910. Bronze, 64 x 22 x 32 cm. Reduced version of the model presented in the Hôtel du Collectionneur at the 1925 Paris Exhibition. Signed: "J. Bernard nº 17". Calouste Gulbenkian Museum/ Calouste Gulbenkian Foundation, Lisbon [inv. 320]

65
Jacques-Émile Ruhlmann, Sèvres porcelain vase with hand-painted floral pattern by Anne-Marie Fontaine, c. 1927. Porcelain and bronze, 21 x 24.8 cm (diam.). Collection Cheska Vallois, Paris

66
Jacques-Émile Ruhlmann, *Triplan* secretary, c. 1920. Macassar ebony and ivory details, with interiors in coral wood and embossed, gilt-tooled leather, 112 x 123 x 39 cm. Collection Cheska Vallois, Paris

67
Jacques-Émile Ruhlmann, writing table, c. 1925. Macassar ebony veneer and solid mahogany, with gilt-tooled calf-leather top, 75.5 x 122 x 70 cm. Victoria and Albert Museum, London. Given by Donald Parker [inv. Circ.363:1 to 5–1970]

68
Jacques-Émile Ruhlmann, *Egyptian* flap secretary, 1926–33. Amboyna burl, Macassar ebony veneer, crocodile skin, ivory and shagreen diamond-pattern marquetry, 137 x 65.5 x 39 cm. Workshop hot-iron signature stamp: "Ruhlmann, 1932 (B)". Musée d'Art Moderne de la Ville de Paris [inv. AMOA 432]

69
Jacques-Émile Ruhlmann, *Araignée* [Spider] table, 1929. Macassar ebony with ivory inlay, 80.7 x 60 x 60 cm. Victoria and Albert Museum, London [inv. Circ.328–1967]

70
Paul Plumet [Armand-Albert Rateau workshop], design of foot lamp for Jeanne Lanvin, c. 1920. Wash and ink on tracing paper, 190 x 50.6 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 995.129.1.5]

71
Armand-Albert Rateau, floor lamp with large cup, 1931. Bronze with antique green patina, 189.3 x 35 cm (diam.). Collection Cheska Vallois, Paris

72
Armand-Albert Rateau, ten-leaf folding screen for Jeanne Lanvin's dining room, 1921–22. Gilt and lacquered wood, 330 x 50 x 2.5 cm each panel. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 39952 A]

73
Jean-Maurice Rothschild, bar at Mr. Coste's house, 1930. Pencil, charcoal, gouache and varnish on paper, 33 x 28.8 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 50095]

74
Jean-Maurice Rothschild, entrance hall, 1927. Pencil, charcoal, gouache and varnish on paper, 46.3 x 29.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 50085]

75
Marcel Coard, desk, 1928. Mahogany veneer and parchment, 92.4 x 84.9 x 60.5 cm. Musée des Beaux-arts de la Ville de Reims [inv. 2011.7.1]

76
Maurice Dufrêne, models for an armchair, stand, mirror, sofa, table, fireplace and headboard, c. 1925. Armchair: gouache on

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poplar or basswood, 8 x 5 x 6 cm; stand: gouache on walnut, 8 x 4.5 x 3.5 cm; mirror: basswood and glass, 11 x 10 cm; sofa: gouache on basswood, 8.6 x 13 cm; table: painted walnut or poplar, 6 x 8 cm; fireplace: gouache on walnut, 9 x 10 x 2.5 cm; headboard: gouache on thuya wood and plywood, 12.2 x 20.5 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 47203 A–H]

77
Maurice Dufrêne for La Maîtrise, dressing table for Mr. and Mrs. Pierre Levasseur's bedroom, 1921. Oak, rosewood veneer, ebony, mother-of-pearl and bronze, 129 x 134 x 54.5 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 45726]

78
Jean Dunand, six-leaf folding screen with fish motifs, c. 1926. Black and red lacquer, gold and silver leaf on wood, 170 x 240 cm. Musée d'Art Moderne de la Ville de Paris [inv. AMOA 458]

79
Jean Dunand, side table, c. 1935. Lacquered wood inlaid with eggshell, 39.5 x 29.5 x 29.5 cm. The Berardo Collection [inv. 106–223]

80
Jean Dunand, lady's desk with fish motifs, c. 1940. Lacquered wood inlaid with eggshell, 118 x 151 x 57 cm. Collection du Mobilier national, Paris [inv. GME 9380]

81
Jean Dunand, round box, 1920. Lacquered silver-plated metal, 5.5 x 12 cm (diam.). Musée des Beaux-arts de la Ville de Reims [inv. 2008.7.1(1–2)]

82
Eileen Gray, black lacquer bowl with gilt inlays, c. 1920. Lacquered wood and brass rods, 8.3 x 25 cm (diam.). Collection Cheska Vallois, Paris

83
Eileen Gray, rectangular box, c. 1920. Lacquered and burned pinewood, 8.8 x 25.5 x 17 cm. Collection Cheska Vallois, Paris

84
Jean Luce and Jean Puiforçat, cup, saucer and spoon, c. 1930. Porcelain and silver, cup: 6.6 x 11 cm (diam.); saucer: 3 cm x 16.5 cm (diam.); spoon length: 17 cm. Courtesy Galerie Michel Giraud, Paris [inv. 31]

85
Gérard Sandoz, cup, 1925. Silver-plated metal, 16 x 26.5 (diam. cup) x 14.2 cm (diam. base). Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 2008.56.24]

86
Claudius Linossier, cone-shaped vase, 1930–35. Copperware with brown-red patina, 12 x 13.5 cm (diam.). Courtesy Galerie Michel Giraud, Paris [inv. 32]

87
Jean Luce, conical vase with chevron decor, c. 1930. Black crystal, 19 x 13.5 cm (diam.). Courtesy Galerie Michel Giraud, Paris [inv. 30]

88
René Buthaud, vase with geometric decoration, c. 1928–30. Stoneware with crackled glaze, painted in enamels and luster, 24 x 25.5 cm (diam.). Victoria and Albert Museum, London [inv. C.292–1987]

89
Gustave Miklos, rug design, 1921. Pencil and gouache on paper, 47.8 x 21.9 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 43641]

90
Gustave Miklos, rectangular rug with stylized blue rose in the center and geometric motifs on corners, 1925. Wool, 156 x 85 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 38161]

91
Pierre Legrain, binding for Tristan Bernard, *Tableau de la boxe* (Paris: Editions de la Nouvelle Revue Française), 1922. Interior etchings by André Dunoyer de Segonzac. Imitation leather with embossed title, 24.5 x 19 cm. Biblioteca de la Fundación Bartolomé March, Palma

92
Édouard Halouze, illustration for slipcase, cover and interior etchings of the *Almanach du Masque d'Or* (Paris: Devambez), 1922. Copy 258 of 525. *Pochoir* on card, silk and paper, 18 x 13 cm. Art Library, Calouste Gulbenkian Foundation, Lisbon [inv. PCA.2.RES]

93
Myriam [Marie de Jouvencel], binding for Pierre Loti, *La Troisième Jeunesse de Madame Prune*, 2 vols. (Paris: Devambez), 1926. One of 458 copies on Japon paper. Illustrations (17 etchings) by Tsugouharu Foujita. Embossed leather with gilt design, 28.5 x 23.8 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. LM 438A/B]

94
Georges Cretté, binding for Comtesse de Noailles, *Les Climats* (Paris: Société du Livre Contemporain), 1924. Illustrations engraved on wood by François-Louis Schmied. Embossed leather with lacquer decoration by Jean Dunand, 31.7 x 25 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. LM 365]

95
Georges Cretté, binding for Pierre Louÿs, *Les Chansons de Bilitis* (Paris: Pierre Corrard), 1922. Copy 121 of 133. Interior illustrations by George Barbier, wood-engraved by François-Louis Schmied. Leather with lacquer decoration by Jean Dunand, 33.5 x 27.5 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. LM 421]

96
Pierre Legrain, binding for Jean Giraudoux, *Suzanne et le Pacifique* (Lyon: Cercle lyonnais du livre), 1928. Copy III, one of 20 printed on vellum paper, from an edition of 152 copies. Illustrations by Jean-Gabriel Daragnès. Embossed leather with mother-of-pearl inlays, 33.7 x 27 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. LM 095]

97
Paul Bonet and André Deslignières, binding for Maurice Genevoix, *Rémi des Rauches* (Paris: Marcel Seheur), 1926. Copy 10, one of 25 printed on Japon paper, from an edition of 446 copies. Illustrations engraved on wood by André Deslignières. Gilt-tooled embossed leather, 24.5 x 27.2 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. LM 382]

98
Jean Dunand, case and portfolio for 57 watercolors on the fables of Jean de La Fontaine, c. 1930. Exclusive copy designed by Jean Dunand for Calouste Gulbenkian. Laquer case, 43 x 57.5 x 10.5 cm; embossed leather portfolio with lacquer decoration, 38.8 x 51 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. R45A/B]

99
Pierre Legrain, binding for Nikolai Gogol, *Journal d'un fou* (Paris: Les Editions de la Pléiad), 1927. Illustrations by Alexandre Alexeieff. Gilt-tooled embossed Morocco leather, 24.9 x 18.6 cm. Biblioteca de la Fundación Bartolomé March, Palma

100
Pierre Legrain, binding for Tristan Derème, *Le Zodiaque ou Les Étoiles sur Paris* (Paris: Émile-Paul Frères), 1927. Copy 17, one of 25 printed on Japon paper, from an edition of 225 copies. Etchings by Hermine David. Gilt-tooled embossed leather, 28.7 x 20 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. LM 387]

101
Pierre Legrain, binding for Claude Tillier, *Mon oncle Benjamin* (Paris: Helleu et Sergent), 1926. Illustrations by Fernand Siméon. Gilt-tooled embossed Morocco leather, 25 x 18 cm. Biblioteca de la Fundación Bartolomé March, Palma

102
Rose Adler, binding for Princesse Bibesco [Marthe Lucie], *Catherine Paris* (Paris: Société d'édition "Le Livre"), 1928. Embossed calf and Morocco leather with lapis lazuli inlay, 31.5 x 23.5 cm. Biblioteca de la Fundación Bartolomé March, Palma

103
Marcel Baude and Eugène Bourdet, mosaic design for Gentil et Bourdet, 1920. Gouache on paper, 61 x 50 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 2000.17.25]

104
Marcel Baude and Eugène Bourdet, mosaic design for Gentil et Bourdet, 1920. Gouache on paper, 69 x 67 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 2000.17.26]

105
Charles Schneider, vase, c. 1922–25. Two-layer clear blown glass with air-bubbled pale pink marbled layer, on black glass base, 34.5 x 28.6 x 27 cm. Engraved on base: "Schneider". Private collection, Barcelona [inv. 266]

106
René Lalique, glass, 1921. Glass and paint, 16.5 x 14.5 cm (diam.). Museo Nacional de Artes Decorativas, Madrid [inv. CE00937]

107
René Lalique, vase with fish and plant motifs, c. 1925. Satin finished opalescent glass with translucent clear crystal, 24 x 12 cm (diam.). Museo Nacional de Artes Decorativas, Madrid [inv. CE12906]

108
René Lalique, *Baies* [Berries] vase, 1924. Mold-blown glass with matte and enamel finish, 26.5 x 25 cm. Molded relief on base: "R. Lalique France" and "R.Lalique". Private collection, Barcelona [inv. 130]

109
René Lalique, *Wingen* decanter, 1926. Mold-pressed glass, 20.2 x 13 cm (diam.). Private collection, Barcelona [inv. 185]

110
René Lalique, cup decorated with eight birds, branches and flowers, c. 1945. Satin finished opaque white glass, 13.5 x 12 cm (diam.). Museo Nacional de Artes Decorativas, Madrid [inv. CE12969]

111
René Lalique, *Moineau hardi, Moineau coléreux, Moineau moqueur, Moineau coquet* [Bold sparrow, angry sparrow, mocking sparrow and charming sparrow] figurals, c. 1930. Matte-finished mold-pressed opalescent glass and silver, 9 x 12 cm; 7.5 x 11 cm; 9 x 10 cm; 8.5 x 13 cm. Museo Nacional de Artes Decorativas, Madrid [inv. CE12902–5]

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112
René Lalique, centerpiece, c. 1920. Glass, silver and ivory, 14.5 x 35.5 x 18 cm. The Berardo Collection [inv. 106–108]

113
René Lalique, *Hirondelles* [Swallows] figural, 1922. Mold-pressed glass on patinated bronze base, 36 x 28 x 0.9 cm. Private collection, Barcelona [inv. 126]

114
René Lalique, *Cluny* vase, 1925. Mold-pressed glass and bronze, 26 x 30.6 cm (diam.). Calouste Gulbenkian Museum/ Calouste Gulbenkian Foundation, Lisbon [inv. 1268]

115
Marius-Ernest Sabino, vase, c. 1925–33. Matte-finished mold-pressed opalescent glass and silver, 19.5 x 11 cm (diam.). Private collection, Barcelona [inv. 255]

116
Gabriel Argy-Rousseau, *Thèbes* [Thebes] vase, 1924. Marbled pink and lilac pâte de verre, 16 x 10 x 8 cm (diam.). Private collection, Barcelona [inv. 103]

117
René Lalique, *Archers* vase, 1921. Mold-blown glass with matte finish, 26 x 22 cm. Molded on base: “R.Lalique”. Private collection, Barcelona [inv. 118]

118
René Lalique, *Oran* or *Gros dahlias* [Large dahlias] vase, 1927. Satin finished and polished pressed glass, 26 x 27.2 cm (diam.). Engraved on base: “R.Lalique / France”. Private collection, Barcelona [inv. 187]

119
René Lalique, *Jaffa* bowl no. 4, 1922. Mold-pressed glass, 6.7 x 16 cm. Private collection, Barcelona [inv. 125]

120
François Décorchemont, centerpiece, 1930 (1947 edition). Molded and polished marbled pâte de verre, 9 x 33.5 x 21.8 cm (diam.). Private collection, Barcelona [inv. 100]

121
René Lalique, *Chrysis* bookend, 1931. Initially designed in 1931 as a car mascot. Frosted mold-pressed glass, 14 x 19 x 14.8 cm. Engraved under base: “Lalique / France”. Private collection, Barcelona [inv. 201]

122
René Lalique, *Bammako* vase with cabochon design, 1934. Opalescent mold-pressed patinated glass, 18 x 16.3 cm (diam.). Engraved on base: “R. Lalique France”. Private collection, Barcelona [inv. 210]

123
René Lalique, *Le Mans* vase with rooster motif, 1931. Frosted and polished amber glass with highlights, 10 x 10.5 cm (diam.). Engraved on the base: “R.Lalique / France”. Private collection, Barcelona [inv. 204]

124
Daum Frères (glass) and Louis Majorelle (metal), vase, c. 1925. Cased blown glass with jade inlays, 26 x 25 cm (diam.). Engraved on the base: “L. Majorelle” and “Daum Nancy France” with cross of Lorraine. Private collection, Barcelona [inv. 67]

125
Marius-Ernest Sabino, pair of wall sconces, c. 1920–30. Glass and metal, 28 x 20 x 9.5 cm each. The Berardo Collection [inv. 106–37, 38]

126
Marius-Ernest Sabino, light fixture, c. 1920. Glass and silver-plated metal, 24 x 15.5 x 8.5 cm. Signed on glass: “SABINO”. The Berardo Collection [inv. 106–82]

127
René Lalique, *Caryatid* lamp, 1920. Mold-blown glass and wooden base, 35 x 20 cm (diam.). Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–022]

128
René Lalique, wall sconce for Calouste Gulbenkian’s house in Paris, 1927. Glass, 30.3 x 15 x 13.5 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. 2919A]

129
Jean Perzel, pair of wall sconces, c. 1930. Gold-plated metal and glass, 15 x 41 x 18 cm each. The Berardo Collection [inv. 106–194, 195]

130
Raoul-Eugène Lamourdedieu, lamp and stand, c. 1930. Silver-plated bronze, marble and glass, 42.8 x 35 x 13 cm. Victoria and Albert Museum, London [inv. Circ.197:1 to 2–1972]

131
Max Le Verrier, figure lamp, c. 1925. Bronze and glass, 85 x 50 x 32 cm. Royal Pavilion and Museums, Brighton & Hove [inv. DA300672]

132
Daum Frères, floor lamp, c. 1920. Wrought iron and glass, 175 x 54 cm (diam.). The Berardo Collection [inv. 106–270]

133
Paul Kiss [attributed to], pair of wrought iron screens, c. 1920. Iron, 206 x 130 cm each. The Berardo Collection [inv. 106–256, 257]

SECTION 4

134
René Lalique, fragment of the Porte d’Honneur at the Paris Exhibition, c. 1925. Glass, 79.7 x 40.2 x 8 cm. Musée des arts et métiers-Cnam, Paris [inv. 18208–0001]

135
Encyclopédie des arts décoratifs et industriels modernes au XXème siècle, 11 vols. (Paris: Imprimerie Nationale), c. 1920–25. Letterpress on paper, 28.2 x 23.2 cm each. Museo Nacional de Artes Decorativas, Madrid [inv. B–422–I–XI]

136
Exposition internationale des arts décoratifs et industriels modernes (Paris: Imprimerie Nationale), 1923 (General provisions). Letterpress on paper, 29.5 x 23.5 cm. Museo Nacional de Artes Decorativas, Madrid [inv. F–224]

137
Exposición Internacional de Artes Decorativas e Industriales Modernas: París 1925 (Madrid: Ministerio de Instrucción Pública y Bellas Artes), 1924 (Translation of general provisions). Letterpress on paper, 15.7 x 11.5 cm. Museo Nacional de Artes Decorativas, Madrid [inv. FA–3430]

138
Catalogue, section URSS: Exposition de 1925 (Paris: Kapp), 1925. Letterpress on paper, 17 x 13.2 cm. Museo Nacional de Artes Decorativas, Madrid [inv. B–1394]

139
Catalogue de la section espagnole: Exposition internationale des arts decoratifs et industriels modernes à Paris 1925 (Madrid: Mateu Artes e Industrias Gráficas), 1925. Letterpress and lithograph on paper, 22 x 15.3 cm. Museo Nacional de Artes Decorativas, Madrid [inv. FA–3426]

140
Autriche à Paris 1925 (Vienna: La Commission Exécutive), 1925. Photogravure and letterpress on paper, 18.5 x 17.2 cm. Museo Nacional de Artes Decorativas, Madrid [inv. F–390]

141
Catalogue illustré de la section japonaise: Arts décoratifs et *industriels modernes, Paris 1925* (Paris: Commissariat Général de la Section Japonaise), 1925. Letterpress and lithograph on paper, 20.5 x 14.5 cm. Museo Nacional de Artes Decorativas, Madrid [inv. FA–1547]

142
Catalogue, section polonaise. Exposition internationale des arts décoratifs et *industriels modernes, Paris 1925* (Warsaw: L. Boguslawski), 1925. Letterpress and lithograph on paper, 23.5 x 16.5 cm. Museo Nacional de Artes Decorativas, Madrid [inv. F–394]

143
Robert Bonfils, poster for the Paris International Exhibition of Modern Decorative and Industrial Arts (Paris: De Vaugirard), 1925. Color woodblock print, 59.5 x 39.5 cm. Victoria and Albert Museum, London. Presented by Frank Pick, Esq. [inv. E.1200–1925]

144
Charles Loupot, poster for the Paris International Exhibition of Modern Decorative and Industrial Arts (Paris: Éditions de l’Image de France), 1925. Color lithograph on paper, 60 x 39.5 cm. Département Publicité, Musée des Arts décoratifs, Paris [inv. 11331.2]

145
Robert Mallet-Stevens, study for the Syndicat d’Initiative stand at the Paris Exhibition, 1925. Pencil and ink on card, 29.7 x 19.4 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 3873]

146
Robert Mallet-Stevens, Tourism Pavilion entrance hall at the Paris Exhibition, 1925. Vintage photograph laid on card, 29 x 23 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 38608 B3]

147
Robert Mallet-Stevens, model of the Tourism Pavilion at the Paris Exhibition, 1925 (2013 copy by Philippe Velu). Wood and plastic, 146 x 124.5 x 60 cm. Cité de l’architecture et du patrimoine. Musée des monuments français, Paris

148
Jan and Joël Martel, Cubist tree model for the garden designed by Robert Mallet-Stevens at the Paris Exhibition, 1925. Wood painted white, 82 x 37 x 37 cm. Collection F. Langer Martel

149
Pierre Chareau, office-library of the Ambassade Française suite of rooms at the Paris Exhibition, 1925. Pencil and gouache on paper, 38.5 x 37.7 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 2940]

150
Cover and two prints from Jean Saudé, *Une Ambassade française. Organisée par la Societé des artistes* décorateurs. *Exposition des arts décoratifs et industriels modernes à Paris, 1925* (Paris: Éditions d’art Charles Moreau), 1925. Portfolio of 44 prints (32 heliotypes and 16 *pochoirs*), 32 x 25 cm each. The Berardo Collection [inv. 106–501]

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151
Henri Sauvage, Primavera Pavillion at the 1925 Paris Exhibition: elevation of the main facade, [1925]. Pencil and gouache on tracing paper, 45.2 x 29.5 cm. SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris [inv. SAUHE-C-1925-01/18-121-016]

152–155
Henri Sauvage, Primavera Pavillion at the Paris Exhibition: four elevations of the main facade, 1925. Pencil, watercolor and gouache on tracing paper, 23.5 x 27.5 cm each. SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris [inv. SAUHE-C-1925-01/18-121-011 to -014]

156
Albert Laprade, study for a pond with illuminated marble at the Paris Exhibition, 1925. Gouache on tracing paper laid on card, 31.2 x 23.8 cm. Académie d'architecture/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle/ADAGP, Paris [inv. LAPRA-E-25-3/AL-DES-368-01-01]

157
Albert Laprade, study for a pond with illuminated glass water lilies and gold-plated metal at the Paris Exhibition, 1925. India ink and gouache on paper laid down on card, 16.5 x 25.9 cm. Académie d'architecture/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle/ADAGP, Paris [inv. LAPRA-E-25-3/AL-DES-368-04-01]

158
Pierre Patout (design) and Jean-Baptiste Gauvenet (decoration), Patout tobacco jar, 1926 (replica of the giant vases in the garden of the Sèvres Pavillion, 1925 Paris Exhibition). Stoneware, 27 x 16 cm. Cité de la céramique. Sèvres et Limoges [inv. 2012.1.5201]

159
Henri Rapin (design) and Adrien Leduc (decoration), vase no. 10, 1932. Hard-paste porcelain, 41 x 22.8 cm. Cité de la céramique. Sèvres et Limoges, on deposit at the Musée des Beaux-arts de Reims [inv. D.933.1.20]

160
Alfred Janniot, *Nymph of Fontainebleau* [*Nymphe, dite de Fontainebleau*], c. 1926. Bronze (2010 edition 2/8), 178 x 60 cm. Courtesy Galerie Michel Giraud, Paris [inv. 25]

161
Canto da Maya [Ernesto], *Young Girl* [*Jeune femme*], c. 1920–30. Brazilian jacaranda, 49.5 x 12.5 cm (diam.). Signed: "CANTO DA MAYA/2". The Berardo Collection [inv. 106-608]

162
Paul Follot, dressing table and seat, c. 1926. Duco lacquer, pony skin (bench seat) and glass, dressing table: 70 x 144 x 57 cm; seat: 61 x 66 x 43 cm. Part of a bedroom set created by Pomone (directed by Follot) and exhibited at the 1926 Salon d'Automne. Courtesy Galerie Michel Giraud, Paris [inv. 35]

163
François Pompon, *Polar Bear* [*Ours blanc*], c. 1920. Patinated bronze, 24 x 44 x 10 cm. Stamped: "POMPON". The Berardo Collection [inv. 106-107]

164
Edgar Brandt, *Diane* wrought iron grilles with figure of the goddess Diana, c. 1924. Patinated iron and gilt bronze, 206.7 x 150.8 x 4.1 cm. Purchased at the 1925 Paris Exhibition. Musée d'art et d'histoire, Ville de Genève, Geneva [inv. M 1015]

165
Edgar Brandt, wrought iron elevator door for Calouste Gulbenkian's house, Paris, c. 1925. Patinated iron and gilt bronze, 240 x 85 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. 2917A]

166
Siegel boutique entrance door on display at the 1925 Paris Exhibition, reused in 1928 for the outfitter's Hanriot shop on Rue du Faubourg-Montmartre in Paris. Wrought iron, 234.2 x 75.8 x 6.8 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 1994.60.5]

167–168
Siegel (Ateliers), brunette and blond mannequin heads, c. 1930. Polychrome plaster, brunette: 56 x 20 x 19 cm; blond: 55 x 26 x 18 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 2005.3.3; 2005.3.2]

SECTION 5

169
Jean Dunand, *Madame Agnès*, c. 1925–26. Gelatin silver print with gouache and gold and silver leaf applications, 24.5 x 16.5 cm. Original black lacquer frame. Study presented to the milliner and hat designer Madame Agnès [Agnès Rittener] for her approval prior to making a lacquer panel portrait. Signed, dated and dedicated by Dunand on back: "A MON AMI RITTENER/JEAN DUNAND/1ER JANVIER 1927." Courtesy Galerie Michel Giraud, Paris [inv. 34]

170
Man Ray [Emmanuel Radnitzky], *Nancy Cunard*, c. 1925. Solarized gelatin silver print (modern copy), 17.7 x 12.8 cm. Centre Pompidou. Musée national d'art moderne/Centre de création industrielle, Paris [inv. TEX 1995-281(84)]

171
Jean Dunand, two necklaces, c. 1925. Oreum and lacquer, 0.3 x 12.5 cm (diam.); 0.3 x 11.6 cm (diam.). Signed. Collection Cheska Vallois, Paris

172
Jean Dunand, four bangles, c. 1925. Oreum and lacquer, 0.3 x 7.8 cm (diam.) each. One signed. Collection Cheska Vallois, Paris

173
Jean Dunand, bracelet, c. 1925. Silver and black and red lacquer, 6.3 x 3 x 5.5 cm (diam.). Collection Cheska Vallois, Paris

174–176
George Barbier, three fashion plates from *Falbalas et Fanfreluches. Almanach des modes présentes, passées et futures* (Paris: Meynial), 1922–26: *Incantation*, 1922; *L'Envie*, 1924; and *Le Jugement de Paris*, 1923. Hand-colored *pochoir* on paper, 22.5 x 17.5 cm each. Victoria and Albert Museum, London [inv. E.653-1954; E.642-1954; E.626-1954]

177
Jeanne Paquin, *Chimère* evening dress, 1925. Navy and gold silk embroidered with Chinese dragon motifs, diamante studs, seed pearls and gold-glass bugle beads, 122 (l) x 99 cm (bust). Victoria and Albert Museum, London [inv. T.50-1948]

178
Jeanne Lanvin, *Robe de Style* picture dress, 1923. Organza trimmed with a posy of silk flowers, 95 cm (l skirt) x 36 cm (l bodice) x 76.5 cm (waist). This dress belonged to the Spanish actress Catalina Bárcena. Victoria and Albert Museum, London. Purchased with the aid of the Elspeth Evans Fund [inv. T.54-2013]

179
Jean Patou, cocktail dress, c. 1920. Silk, cloth-of-silver, glass and metallic thread, 98 (l) x 86 cm (bust). Museo del Traje (CIPE), Madrid [inv. CE102962]

180
Unknown designer, cocktail dress, c. 1928. Cotton and glass, 97 (l) x 92 cm (bust). Museo del Traje (CIPE), Madrid [inv. CE098427]

181
Gabrielle Chanel, haute couture dress in gold lace, c. 1925. Lace, 91 (l) x 82 cm (bust). Collection Chanel, Paris [inv. HC.INC.1924-1926.1]

182
Gabrielle Chanel, haute couture honey color and black ensemble, c. 1927. Devore velvet with chevron pattern, 112 (l) x 102 cm (bust). Collection Chanel, Paris [inv. HC.INC. 1926-1928.1]

183
Man Ray [Emmanuel Radnitzky], *Coco Chanel*, c. 1935. Gelatin silver print (1982, posthumous copy), 28.7 x 21.9 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid [inv. AS07514]

184
Madeleine Vionnet [attributed to], evening dress, c. 1920–29. Silk, taffeta, silk tulle and synthetic resin beads, 125 (l) x 96 cm (bust). Museo del Traje (CIPE), Madrid [inv. CE106249]

185
Unknown designer, dress, c. 1920–29. Orange panama silk and synthetic resin beads, 107 (l) x 98 cm (bust). Museo del Traje (CIPE), Madrid [inv. CE106215]

186
La Samaritaine, coat, c. 1917. Silk and glass paste, 100.5 (l) x 93 cm (bust). Museo del Traje (CIPE), Madrid [inv. CE102799]

187
Paul Poiret, coat, c. 1920–26. Black velvet, silk gauze and glass beads, 115 (l) x 100 cm (bottom). Museo del Traje (CIPE), Madrid [inv. CE103650]

188
Jeanne Lanvin, full-length evening dress, 1935. Purple satin, machine-sewn, 146 (l) x 112 cm (bust). Victoria and Albert Museum, London. Given by Mrs. I. L. Martin [inv. T.340-1965]

189
Frank Dobson, *Charnaux Venus*, 1933–34. Plaster, fabric and plywood, 170 x 50 x 40 cm. Tate: Transferred from the Victoria & Albert Museum, London, 1983 [inv. T03719]

190
Paul Colin, poster for the Parisian cabaret *Tabarin*, 1928. Color lithograph on paper, 60.3 x 40.2 cm. Victoria and Albert Museum, London [inv. Circ.507-1972]

191
Gabrielle Chanel, costume for La Perlouse in Bronislava Nijinska's ballet *Le Train bleu* for Serge Diaghilev's Ballets Russes, 1924. Knitted wool, 155 x 50 x 50 cm (mounted). V&A Theatre and Performance, London [inv. S.836-1980]

192
Cover and plate 3 of Robert Mallet-Stevens, *Le Décor moderne au cinéma* (Paris: Charles Massin), 1928. Photogravure on paper, 32.5 x 24.8 cm. Colección Román Gubern

193–196
Sonia Delaunay, four prints from a portfolio facsimile of watercolor drawings of fashion plates entitled *Sonia Delaunay: ses peintures, ses objets, ses tissus simultanés, ses modes* (Paris: Librairie des Arts Décoratifs), c. 1925. *Pochoir* on paper, 21.7 x 40.6 cm; 30 x 38 cm; 21.7 x 40.7 cm; 38 x 18 cm.

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Victoria and Albert Museum, London [inv. E.9–1980; E.7–1980; E.11–1980; E.12–1980]

197
Kilpin Ltd., pink cloche-style hat with appliqué at front, c. 1920. Hand-plaited straw, applied felt and velvet, lined, 20 (crown) x 13 cm (brim). Victoria and Albert Museum, London [inv. T.442–1977]

198
Unknown designer, cloche-style hat, c. 1920–24. Straw, silk and cotton, 20 (crown) x 29 (diam.) x 89 cm (contour). Museo del Traje (CIPE), Madrid [inv. CE015357]

199
Julieta Celeste (Lisbon), cloche-style hat, c. 1920. Straw, silk and rayon, 11 (crown) x 23 (diam.) x 50 cm (contour). Museo del Traje (CIPE), Madrid [inv. CE097848]

200
Suzanne Talbot, aviator skull cap, 1930. Cotton twill with blue side strips and Yacht Club de France logo “YF”, 50 x 14 x 50 cm (diam.). Département Mode et Textile, Musée des Arts décoratifs, Paris [inv. UF 61–12–62]

201
Georges-Henri Lemaire, vanity case, 1925–30. Silver vermeil, enamel and marcasites, 6.5 x 10.5 x 1.3 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. E–004]

202
Unknown designer, clutch bag, c. 1920–30. Wool and rayon, 13 x 19 cm. Museo del Traje (CIPE), Madrid [inv. CE105263]

203
Unknown designer, shoes, c. 1920–29. Leather, silk, glass and metal, 7 (heel) x 24 (l) x 7 (w) cm. Museo del Traje (CIPE), Madrid [inv. CE105231]

204
Unknown designer, shoes, c. 1920–29. Leather and cotton, 9 (heel) x 25 (l) x 8 (w) cm. Museo del Traje (CIPE), Madrid [inv. CE105232]

205
René Lalique, perfume bottle for D’Orsay’s *Mystère*, 1912. Mold-blown glass and mold-pressed stopper, 9.5 x 4.2 x 4.2 cm. Private collection, Barcelona [inv. 221]

206
René Lalique, perfume bottle for D’Orsay’s *Panier de Roses*, 1913. Mold-blown glass and mold-pressed stopper, 10 x 4.5 cm (diam.). Marked: “R.Lalique / France” on base. Private collection, Barcelona [inv. 109]

207
René Lalique, *Hirondelles* perfume bottle, 1920. Mold-blown frosted glass and mold-pressed stopper, 9 x 8 x 2.3 cm. Marked: “R. Lalique / France” in molded relief and “230” engraved on base. Private collection, Barcelona [inv. 111]

208
Raymond Guerlain, perfume bottle and packaging for Guerlain’s *Mitsuoko*, 1919. Baccarat molded glass, bottle: 7.4 x 6 x 3.7 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–289]

209
René Lalique, perfume bottle for Arys’s *L’Amour dans le Coeur*, 1920. Mold-blown glass and frosted mold-pressed stopper, 9.9 x 7.2 x 3 cm. Marked: “Arys” and “Paris / R. Lalique” in molded relief on base and “91” engraved on base and stopper. Private collection, Barcelona [inv. 222]

210
René Lalique, perfume bottle for Houbigant’s *Le Temps des Lilas*, 1922. Mold-blown glass and mold-pressed stopper, 8.5 x 5.2 x 3.2 cm. Marked: “France / Lalique” embossed on base and “Le Temps des Lilas/Houbigant” on decoration. Private collection, Barcelona [inv. 226]

211
René Lalique, perfume bottle for D’Orsay’s *Le Lys*, 1922. Mold-blown frosted glass and mold-pressed stopper, 18.5 x 12.5 x 4 cm. Marked: “R. Lalique” in molded relief on base and “Le Lys D’Orsay” embossed on stopper. Private collection, Barcelona [inv. 224]

212
René Lalique, perfume bottle for Forvil’s *Cinq Fleurs*, 1924. Mold-blown glass and mold-pressed stopper, 9 x 1.5 cm (diam.). Marked: “R. Lalique / Paris France” molded in relief on base. Private collection, Barcelona [inv. 233]

213
René Lalique, perfume bottle for Worth’s *Vers le Jour*, 1926. Mold-blown glass and mold-pressed stopper, 11.2 x 7.8 x 3 cm. Marked: “R. Lalique /France” in molded relief on base and “Worth” on decoration. Private collection, Barcelona [inv. 240]

214
René Lalique, perfume bottle for Worth’s *Dans la Nuit*, 1924. Mold-blown glass with frosted embossed pattern and mold-pressed stopper, 8 x 5 cm (diam.). Marked: “R L” in molded relief on base and “Dans la Nuit” on stopper. Private collection, Barcelona [inv. 229]

215
René Lalique, perfume bottle for Worth’s *Dans la Nuit*, c. 1927–29. Mold-blown blue glass and mold-pressed stopper, 4.5 x 2.8 x 2.5 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–096]

216
René Lalique, perfume bottle for D’Orsay’s *Lilas*, 1925. Mold-blown glass and mold-pressed stopper, with embossed paper label, 7.5 x 5.9 x 2.1 cm. Marked: “R. Lalique” molded in relief on base. Private collection, Barcelona [inv. 238]

217
René Lalique, perfume bottle for D’Heraud’s *Feuillages*, 1925. Mold-blown glass with frosted embossed pattern and mold-pressed stopper, with embossed paper label, 9.3 x 7 x 2.7 cm. Marked: “R. Lalique” in molded relief on base. Private collection, Barcelona [inv. 228]

218
Unknown designer, perfume bottle for Bourjois’s *Chypre*, c. 1927. Molded glass with floral patterns and brown patina, cotton thread, printed paper label, cork stopper covered with shagreen, 16.7 x 12 x 4 cm. Collection Chanel, Paris [inv. B. 1.1276]

219
Unknown designer, perfume bottle and travel case for *Chanel No. 5*, 1924. Case: nickel chrome and imitation suede interior, 13.2 x 9 x 3.5 cm; bottle: glass, cotton thread, printed paper label, 10.7 x 7.5 x 3.1 cm. Collection Chanel, Paris [inv. C.1.680a; C.1.576]

220
Unknown designer, two-bottle gift set for Bourjois’s *Soir de Paris* and *Evening in Paris*, c. 1935. Bottle: cobalt blue glass, printed silver paper label and silver metal stoppers, eau de toilette: 13 x 5.7 x 2.2 cm (diam.); perfume: 9.8 x 4 x 1.6 cm (diam.); box: silver cardboard and metallized paper, 13.5 x 10 cm (diam.). Collection Chanel, Paris [inv. B.5.707]

221
René Lalique, perfume bottle for Molinard’s *Le Baiser du Faune*, 1928. Mold-blown clear and frosted glass, round mold-pressed stopper and metal thread, 14.5 x 11.3 x 2.2 cm. Marked: “R. Lalique” embossed on decoration and “Molinard / Paris / France” in molded relief on base. Private collection, Barcelona [inv. 242]

222
Unknown designer, perfume bottle for Le Clairac’s *Kismaju*, 1930. Mold-blown glass and mold-pressed stopper, 13 x 6 x 3 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–339]

223
René Lalique, perfume bottle for Worth’s *Sans Adieu*, c. 1929. Bottle: mold-blown glass with stepped cone-shaped stopper; box: lacquered wood, 15.5 x 5.5 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–111]

224
Unknown designer, perfume bottle and box for Chanel’s *Une Idée*, 1930. Bottle: glass, cotton thread and printed paper label, 11.5 x 4.3 cm; box: printed cardboard, 12.5 x 4.8 cm. Collection Chanel, Paris [inv. C.1.775]

225
René Lalique, *Dahlia* powder box and scent bottle set, 1931. Mold-blown clear and frosted glass with enamel and silver highlights and mold-pressed stopper, powder box: 6 x 8.5 cm (diam.); bottles: 13 x 10.5 x 5 cm and 18.7 x 13.7 x 6.5 cm. Marked: “R. Lalique” on base. Private collection, Barcelona [inv. 205]

226
Pierre Camin, perfume bottle and box for Coty’s *A’Suma*, 1934. Bottle: mold-blown glass, 8 x 7 cm (diam.); box: wood and cardboard, 8 x 7 x 6 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–104]

227
Raymond Guerlain, perfume bottle for Guerlain’s *Vol de Nuit*, 1933. Baccarat molded glass and metal nameplate, 6.5 x 5 x 2 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V–277]

228–235
Covers of *Très parisien: la mode, le chic, l’élégance* (Paris: Nilsson), 1920–36. No. 1 (1920); no. 5 (1921); no. 5 (1922); no. 11 (1922); no. 9 (1923); no. 4 (1926); no. 1 (1929); no. 10 (1932). Letterpress and *pochoir* on paper and card, 27.5 x 18.3 cm each. Museu del Disseny de Barcelona [inv. 10602000005337; 10602000005338; 10602000005339; 10602000005340; 10602000005341; 10602000005342; 10602000005348; 10602000005343]

236
Cover and double-page spread of *Art, Goût, Beauté: feuillets de l’élégance feminine* (Paris: Albert Godde, Bedin), year 3, no. 31, March 1923. Hand-colored *pochoir* and letterpress on card, watermark paper and leather (cover), 31.1 x 24 cm. The cover features a Paul Poiret design, the pages Jeanne Lanvin and Jean Patou designs. Museu del Disseny de Barcelona [inv. 10602000005344]

237
Raymond Templier, design for a diadem, 1937. Pencil, watercolor and gouache on tracing paper, 25.8 x 26 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 41403]

238
Raymond Templier, design for a bracelet and brooch, 1935. Pencil, watercolor and gouache on tracing paper, 21.7 x 27.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 41399]

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239
Jean Fouquet, design for a pendant, 1924. Pencil and gouache on paper, 25.2 x 11.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 2115]

240
Raymond Templier, design for a bracelet for “Me C.”, 1928. Pencil, watercolor and gouache on tracing paper, 27.2 x 21 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 41364]

241
Jean Fouquet, design for a bracelet, 1931. Pencil, watercolor and gouache on card, 25.7 x 17 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 995.127.2.32]

242
Jean Fouquet, design for a bag clasp, c. 1925. Pencil, gouache and pen on card, 26.3 x 20.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 995.127.6.3] [not on display]

243
Man Ray [Emmanuel Radnitzky], unidentified woman (Coco Chanel?), c. 1925. Gelatin silver print, 11.2 x 8.3 cm. Centre Pompidou. Musée national d’art moderne/Centre de création industrielle, Paris [inv. AM 1994-394 (4798)]

244
Cartier Paris, belt buckle, 1922. Platinum, gold, turquoise matrix, rose-cut diamonds, onyx cabochons, onyx rings and black enamel, 5 x 11 cm. Cartier Collection [inv. JA 02 A22]

245
Cartier, necklace, c. 1912. Pear-cut emerald mounted on platinum, diamonds, calibré-cut sapphires and cabochon-cut emeralds; black cotton cord; rectangular carved-rock crystal slide set with diamonds, sapphires and emeralds, 65 x 2 x 2 cm. Colección Marta Alcolea

246
Jean Fouquet, jabot pin, c. 1915–20. Gold, platinum, enamel, jade and diamonds, 2.5 x 9.8 x 0.5 cm. French punches. Numbered 7327. Colección Marta Alcolea

247
Cartier, *Tutti Frutti* bracelet watch (Cartier Paris), 1928. Platinum, yellow and pink gold, baguette-, triangular-, square-, marquise-, and single-cut diamonds, leaf-shaped carved emeralds, sapphires and rubies, ruby cabochons, black enamel and double black cord strap, 1.7 x 0.7 (case) x 17.5 cm (l). Cartier Collection [inv. WWL 34 A28]

248
Cartier Paris, bangle, 1935. Gold and blue, red, white and black enamel, 8 x 0.8 x 20 cm (diam.). Cartier Collection [inv. BT 126 A35]

249
Cartier Paris, bracelet, 1924. Gold, platinum, round old-, single- and rose-cut diamonds, carved coral, mother-of-pearl and black enamel, 18 cm x 1.7 x 16 cm (diam.). On display at the 1925 Paris Exhibition. Cartier Collection [inv. BT 90 A24]

250
Cartier, pendant watch, c. 1925. Yellow gold, platinum, enamel, coral, ivory and diamonds; black silk cord with platinum and diamond clasp; gold, platinum, coral and diamond slide, 42.3 (with cord) x 2.3 cm (diam. watch). Colección Marta Alcolea

251
Cartier Paris, vanity case, 1925. Gold, platinum, red and black enamel, sapphire and emerald cabochons, three buff-top sapphire cabochons (push-piece), mother-of-pearl and rose-cut diamonds, 9.1 x 5.5 x 1.9 cm. The case contains a mirror and two covered powder compartments. Cartier Collection [inv. VC 54 A25]

252
Lacloche frères, vanity case, c. 1925. Gold, black-stained jadeite and black-backed chalcedony, lid set with diamonds, lapis lazuli, turquoise, malachite, rhodonite, mother-of-pearl and pearl, 4.8 x 8.3 x 1.8 cm. The case contains two compartments for powder and rouge, a central detachable lip-stick holder, and a mirror inside the lid. Victoria and Albert Museum, London. Bequeathed by Miss J.H.G. Gollan [inv. M.24–1976]

253
Cartier Paris, vanity case, 1927. Pink and yellow gold, platinum, royal blue enamel, jade plaques (ends), single-cut diamonds, four buff-top calibré-cut sapphires (push-piece), 8.2 x 5.2 x 1.6 cm. The case contains a mirror, a lipstick holder, a place for a comb, and a covered powder compartment with puff. Cartier Collection [inv. VC 18 A27]

254
Jean Fouquet (Atelier), design for a bangle, 1925–32. Pencil, gouache and pen on paper, 24.6 x 17 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 995.127.2.27]

255
Gérard Sandoz, cigarette case, 1929. Enamelled silver, lacquer and eggshell, 8.3 x 10.4 x 7 cm. Victoria and Albert Museum, London [inv. Circ.329–1972]

256
Cartier Paris, trumpet cigarette holder, 1928. Platinum, gold, jet (bowl and mouthpiece), coral (shaft), rose-cut diamonds, three buff-top calibré-cut emeralds, 1.3 x 9 cm. Cartier Collection [inv. CH 05 A28]

257
Cartier Paris, panther-skin lighter, 1928. Gold and black enamel, 3.8 x 3.6 x 1.6 cm. Cartier Collection [inv. LR 57 A28]

258
Man Ray [Emmanuel Radnitzky], *Marjorie Seabrook wearing a necklace designed by Man Ray*, c. 1930. Gelatin silver print, 8 x 5.8 cm. Centre Pompidou. Musée national d’art moderne/Centre de création industrielle, Paris [inv. AM 1994–394 (3286)]

259–260
Jean Després, two brooches, c. 1935. Hammered silver and closing pin with spike, 4.8 x 5.7 x 1.5 cm; hammered silver, 3.3 x 5.5 x 1 cm. Signed “J. Després”. Colección Marta Alcolea

261
Madeleine Vionnet, haute couture belt buckle for the 1936 summer collection, 1936. Plastic and metal, 7.2 x 9.3 cm. Département Mode et Textile, Musée des Arts décoratifs, Paris [inv. UF91–19–2]

262
Cartier Paris, bangle, 1930. Platinum and old-cut diamonds, 3.9 x 5.1 x 6.9 cm. Unique piece. Cartier Collection [inv. BT 128 A30]

263–267
Eduardo García Benito, covers for *Vogue* magazine: *Vacances* (July 1930); *Paris Fashion Number* (October 1926); *Sports d’hiver. Bijoux* (December 1928); *Paris Openings* (September 1929); n.t. (c. 1920–34). Color lithograph on paper, 32.5 x 24.5 cm each. Fondos artísticos. Diputación de Valladolid [inv. 57; 81; 89; 70; 76]

268–269
Eduardo García Benito, covers for *Vogue* magazine, c. 1920–35. Color lithograph on paper, 32.5 x 24.5 cm each. Fondos artísticos. Diputación de Valladolid [inv. 65; 59]

270–271
La Femme chez elle (Paris: François Tedesco), 1902–1938. No. 471 (January 1930) and no. 15 (December 1931). Photogravure and letterpress on paper, 30 x 22 cm each. Private collection

SECTION 6

272
André Granet and Roger-Henri Expert, illuminated *Théâtre d’eau* fountain for the 1931 Parisian Colonial Exhibition, 1929–32. Gouache and pastel on paper, 50.5 x 69.9 cm. CNAM/SIAF/Cité de l’architecture et du patrimoine/Archives d’architecture du XXe siècle, Paris [inv. GM-15-05-02-02]

273
Victor Jean Desmeures, poster for the *Exposition Coloniale Internationale* (Paris: Lang Robert), 1931. Color lithograph on paper, 120 x 80 cm. Département Publicité, Musée des Arts décoratifs, Paris [inv. 17993]

274
Jacques-Émile Ruhlmann, *Elephant* armchair for the Palais de la Porte Dorée at the 1931 Parisian Colonial Exhibition, 1931. Morocco leather, ivory piping and Macassar ebony feet, 110 x 90 x 90 cm. Musée de l’histoire de l’immigration, Palais de la Porte dorée [inv. 75.2003.0]

275
Jean Dunand, pair of dinanderie vases for the Palais de la Porte Dorée at the 1931 Parisian Colonial Exhibition, c. 1930. Hand-beaten gold-lacquered brass on wrought iron base, 164 cm each. Musée d’Art Moderne de la Ville de Paris [inv. AMOA 1]

276
Félix Aubert (design), Jean Beaumont and Henri-Joseph Lasserre (decoration), *Tiger Chase* [*Chasse au tigre*] Aubert vase no. 40, 1927–28. Porcelain, 99 x 47.5 cm (diam.). Cité de la céramique. Sèvres et Limoges [inv. 2013.1.1]

277
Raymond Subes, floor lamp for the Palais de la Porte Dorée at the 1931 Parisian Colonial Exhibition, 1931. Metal, 280 x 80 cm (diam.). Musée de l’histoire de l’immigration, Palais de la Porte dorée, Paris [inv. 75.2003.0.X]

278
Unknown designer, poster for the documentary *La Croisière Noire* (Paris: Delko), c. 1926. Color lithograph on canvas, 61.5 x 85 cm. Musée du quai Branly, Paris [inv. Fol G.M.H. 10]

279
Georges-Marie Haardt and Louis Audouin-Dubreuil, *La Croisière noire: expédition Citroën Centre-Afrique* (Paris: Plon), 1927. Cover: Touareg cloth binding; interior: letterpress and rotogravure on paper, 29.8 x 25.5 x 6.3 cm. Illustrations by Alexandre Yavcovlev. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 2000.1.3.1]

280
Man Ray [Emmanuel Radnitzky], *Simone Kahn*, c. 1926. Gelatin silver print (1978, posthumous copy), 24.4 x 18.1 cm. Seal on back: “Tirage réalisé à partir du négatif original par Pierre Gassmann en 1978”. Galería Manuel Barbié. Colección Manuel Barbié-Nogaret, Barcelona [inv. 10574]

Fundación Juan March

281
Pierre Legrain, African chair, c. 1924. Palm wood, lacquer, plywood and sheepskin parchment, 78 x 45 x 45 cm. Model presented at the Salon des Artistes Décorateurs in Paris in 1924. This copy, ordered by Jacques Doucet, formed part of a set of four chairs for the bathroom of Madame Doucet's house on 33 Rue Saint-James in Neuilly-sur-Seine. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 38139 C]

282
Raymond Delamarre, *Mowgli: The Jungle Book*, 1927. Lacquered bas-relief on stucco, 178 x 202 x 4 cm. Private collection

283
Paul Jouve, *Black Panther on a Tree* [*Panthère noire couchée sur un arbre*], c. 1914. Color lithograph varnished and painted in oil on paper laid down on secondary wooden support, 77 x 82.5 cm. Musée des Beaux-arts de la Ville de Reims [inv. 2001.2.6]

284
Paul Jouve, *Black Panther and Serpent (Python)* [*Panthère noire et serpent (python)*], c. 1920. Pencil and thick ink on paper laid down on wood, 50.8 x 100.8 cm. Calouste Gulbenkian Museum/Calouste Gulbenkian Foundation, Lisbon [inv. 625]

285
Jean Dunand, *Rams Locking Horns* [*Béliers affrontés*], 1930. Lacquer and aluminum, 153 x 245 cm. One of seven panels on show at the 1930 Salon des Arts Décoratifs and at the library of the Musée des Colonies from 1931 to 1960. Musée du quai Branly, Paris [inv. 75.3889.5]

286–287
Paul Colin, *Josephine Baker* and *Cubist Figure* prints published in the portfolio *Le Tumulte noir* (Paris: Éditions d'Art Succès), 1927. Color *pochoir* on paper, 47.3 x 31.8 cm. Victoria and Albert Museum, London [inv. NAL. L1228-1983/38041800859076]

288–290
Aleksandra Kol'tsova-Bychkova, *Josephine Baker*, 1932. Watercolor on paper, 31.2 x 56.6 cm; 19 x 14.5 cm; 14.5 x 11 cm. Private collection

SECTION 7

291
Cassandre [Adolphe Mouron], poster for *L'Atlantique*, 1931. Color lithograph on paper, 99 x 62 cm. Commissioned by the Compagnie de Navigation Sud-Atlantique. Merrill C. Berman Collection

292
Cassandre [Adolphe Mouron], poster for the *Normandie*, 1935. Color lithograph on paper, 102.9 x 62.2 cm. Commissioned by the Compagnie Générale Transatlantique. Private collection

293–295
Roger-Henri Expert and Richard Bouwens van der Boijen, *Normandie*: interior views of the first-class grand salon and the winter garden with its bird cage [1933–34]. Gouache and watercolor on paper, 74.3 x 52.6 cm; 68.5 x 69 cm; 38 x 56.4 cm. Académie d'architecture/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris [inv. RHE-DES-014-01-01; RHE-DES-014-03-01; RHE-DES-014-01-02]

296
Karl-Jean Longuet, head study for a monumental statue for the *Normadie*, 1934. Plaster, 33.8 x 17.5 x 26.5 cm. Musée des Beaux-arts de la Ville de Reims [inv. 2012.5.4]

297
Raymond Delamarre, model of one of the panels of the mural series *The Arts and Monuments of Normandy* [*Les arts et les monuments de la Normadie*] for the first-class dining room of the *Normandie*, 1934. Patinated stucco, 62 x 37.5 x 5 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 1998.4.1]

298
Jean Dunand, *The Grape Harvest* [*Les vendanges*], scale model (1:10) of a mural panel for the *Normandie*, 1935. Lacquered metal sheet and stucco, 61.5 x 56.8 x 1.6 cm. Musée d'art et d'histoire, Ville de Genève, Geneva [inv. L 0031]

299
Jean Dunand, *Conquest of the Horse* [*La conquête du cheval*] scale model (1:10) of a mural panel for the *Normandie*, 1935. Lacquered metal sheet and stucco, 61.3 x 56.5 x 1.5 cm. Musée d'art et d'histoire, Ville de Genève, Geneva [inv. L 0030] [not on display]

300
Jean Élysée Puiforçat, seven-piece flatware service for the first-class quarters of the *Normadie*: oyster fork, tea spoon, desert fork and spoon, fork, spoon and knife. Silver-plated metal and stainless steel, knife: 24 cm; spoon: 20.3 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 47168 (oyster fork); 47167 (tea spoon); 47166 (desert fork and spoon); 47165 (fork, spoon and knife)]

301–302
Jean-Maurice Rothschild, sofa designs, 1935. Gouache and pencil on paper, 52 x 73 cm each. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 50098 A; 50098 B]

303
Jean-Maurice Rothschild (design) and Émile Gaudissard (tapestry), *chauffeuse* low chair for the first-class grand salon of the *Normandie*, 1934. Painted and gilted wood with Aubusson tapestry, 82 x 68 x 63.5 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 41449 A]

304
Cassandre [Adolphe Mouron], poster for *L'Intransigéant. Le plus fort*, 1925. Color lithograph on paper, 89.9 x 160 cm. Merrill C. Berman Collection

305
René Lalique, *Rooster* [*Coq Houdan*] car mascot, c. 1929. Mold-pressed frosted glass, 19.7 x 6.5 cm. Signed near base: "R. LALIQUE". The Berardo Collection [inv. 106-384]

306
René Lalique, *Spirit of the Wind* [*Victoire*] car mascot, 1928. Mold-pressed frosted glass, 15 x 25.6 x 6.5 cm. Museo Art Nouveau y Art Déco, Fundación Manuel Ramos Andrade, Salamanca [inv. V-013]

307
Jan and Joël Martel, bas-relief profile of a woman for the Nice Hôtel des Postes, 1925. Lakarmé (a composition of Galalith mixed with plaster) with bronze patina, 60 x 44.7 x 9 cm. Located in the Main Post Office in Nice, for which it was designed, the undulating lines in the woman's hair are expressive of telegraphy and telephony. Collection F. Langer Martel, Paris

308
Cassandre [Adolphe Mouron], poster for the *Nord Express*, 1927. Color lithograph on paper, 105.4 x 75 cm. Commissioned by the Compagnie Internationale des Wagons-Lits (France) and the Compagnie Chemins de Fer du Nord. Merrill C. Berman Collection

309
Cassandre [Adolphe Mouron], poster for the *Wagon-bar*, 1932. Color lithograph on paper, 102.9 x 62.2 cm. Commissioned by the Compagnie Internationale des Wagons-Lits (France) and the Grands Réseaux de Chemins de Fer Français. Merrill C. Berman Collection

310
Cassandre [Adolphe Mouron], poster for the *L.M.S. Bestway*, 1928. Color lithograph on paper, 101.3 x 126.4 cm. Commissioned by the British Railway. Merrill C. Berman Collection

311
André Granet, aviation exhibition in the Grand Palais, Paris: low angle view of the decorated ceiling, 1928. Ink, gouache and watercolor on paper, 72.4 x 104.7 cm. CNAM/SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris [inv. GM-15-03-02-01]

312
Albert Solon, poster for the airline company *Lignes Farman*, 1930. Color lithograph on paper, 99 x 62 cm. Département Publicité, Musée des Arts décoratifs, Paris [inv. 14260]

313
Cassandre [Adolphe Mouron], poster for *La Route Bleue*, 1929. Color lithograph on paper, 99.7 x 62 cm. Commissioned by the Compagnie Internationale des Wagons-Lits (France) and the Compagnie Chemins de Fer du Nord. Merrill C. Berman Collection

314
Amilcar CGS sports car, 1926. 370 x 130 x 120 cm. Private collection

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315
Francis Jourdain, interior decoration project, c. 1925–30. Pencil and gouache on paper, 25 x 32 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 42580]

316
Francis Jourdain, entrance hall project, c. 1925–30. Color pencils and gouache on paper, 28.1 x 51.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 42581]

317
Jacques-Émile Ruhlmann, armchair, 1925–30. Stained pearwood, silver-plated brass and satin, 75 x 68 x 82 cm. Victoria and Albert Museum, London [inv. Circ.329:1&2-1967]

318
Jean Perzel, floor lamp, c. 1930. Glass, chrome-plated metal and enamel, 173 x 68 cm (diam.). The Berardo Collection [inv. 106-181]

319
Hélène Henry, *Les Pipes* [Pipes] textile design, c. 1925. Jacquard-woven mercerized cotton, viscose and rayon, 125 x 55 cm. Courtesy Galerie Michel Giraud, Paris [inv. 28]

320
Hélène Henry, *Les Cocottes* [Hens] textile design, c. 1928. Jacquard-woven mercerized cotton, viscose and rayon, 107 x 75 cm. Courtesy Galerie Michel Giraud, Paris [inv. 29]

321
Pierre Chareau, furnishing fabric, 1927–28. Block printed linen, 132 x 101 cm. Victoria and Albert Museum, London. Given by Mrs. G.W. Armitage (Margaret Buller) [inv. Misc.2-34-1934]

322
Édouard Bénédictus, geometric composition wallpaper design, 1928.

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Pencil, crayons and gouache on paper, 81.5 x 69.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 987.205]

323
Pierre Chareau and Rose Adler, inverted U-shaped table, 1925. Jacaranda wood and parchment, 67 x 140 x 48 cm. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 38613]

324
Jean Boris Lacroix, modernist table lamp, c. 1930. Nickel-plated brass and stained glass, 32.5 x 10 x 10 cm. Courtesy Galerie Michel Giraud, Paris [inv. 33]

325
Pierre Chareau, smoking table, c. 1928. Iron, 71.8 x 27 cm. Courtesy Galerie Michel Giraud, Paris [inv. 26]

326
Robert Block, dressing table, c. 1930. Black lacquer, glass and clear plastic, 171.5 x 131.5 x 47 cm. Victoria and Albert Museum, London [inv. W.36:1 to 5–1987]

327
Joachim Richard, refurbishment of the brasserie La Grande Maxéville, Paris 9ème: interior view, 1922–33. Pencil, color pencils and charcoal on paper, 54.3 x 64 cm. CNAM/SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris [inv. MC–11–01–13–03]

328
Georges-Henri Pingusson, Théâtre des Menus-Plaisirs on Rue Fontaine, Paris 9ème: view of the foyer bar, 1929–30. Pastel on paper, 23.4 x 38.2 cm. ENSBA/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle, Paris [inv. GM–05–01–1998–3]

329
Charles Adda, design for a cinema on Boulevard Poissonnière, Paris 2ème: exterior view, c. 1928–38. Gouache on paper, 54.8 x 32 cm. SIAF/Cité de l'Architecture et du Patrimoine/Archives d'architecture du XXe siècle, Paris [inv. GM–03–02–00–1]

330
Marcel Bovis, bedroom design, 1931. Pencil, gouache and charcoal on paper, 32.4 x 22.5 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 2001.155.19]

331
Marcel Bovis, office design, 1931. Pencil and gouache on paper, 24.2 x 30 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 2001.155.17]

332
Robert Mallet-Stevens, cover and interior illustrations of *Une Cité Moderne* (Paris: Éditions Charles Massin), 1922. Portfolio with 32 watercolor prints, 33 x 24 cm. Coll. Archives d'Architecture Moderne, Brussels [inv. RP(44) 72.038 MAL]

333
Jean Carlu, poster for the *Exposition Union des Artistes Modernes*, 1931. Color lithograph on paper, 56.2 x 39.4 cm. Merrill C. Berman Collection

334
René Herbst, chaise mi-longue, 1931. Nickel-plated tubular steel frame and elastic rubber cord, 97 x 54 x 130 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 1997.10.1]

335
René Herbst, double-faced dry bar, 1930. Jacaranda veneer, beech, chrome-plated metal and glass, 101 x 96.5 x 40 cm. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 2003.11.1]

336
Louis Sognot, armchair, 1930. Chrome-plated metal and leatherette, 76 x 66 x 98 cm. Model identical to the one in Tamara de Lempicka's studio, Paris. MA-30/Musée des Années Trente, Ville de Boulogne-Billancourt [inv. 2005.34.1]

337
Charlotte Perriand, *LC7* armchair, c. 1929. Chrome-plated steel, lacquer and leather, 73 x 60 x 58 cm. Manufactured by Thonet-frères. Centre national des arts plastiques, Puteaux, on deposit at the Musée des Beaux-arts de Reims [inv. D.2010.2.1/FNAC 03–330]

338–339
Jean Fouquet, designs for two silver cigarette cases, c. 1925. Pencil, ink and gouache on paper, 17.2 x 19.1 cm; 18.8 x 25.3 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. 995.127.5.6; 995.127.5.5]

340
Cassandre [Adolphe Mouron], design for a jewelry clasp cum pendant, 1925. Pencil, gouache and India ink on card, 22.9 x 15.7 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 2230]

341
Cassandre [Adolphe Mouron], design for a coral, lapis lazuli, amethyst, aquamarine and diamond bracelet, 1925. Pencil, ink and gouache on card, 10.3 x 26.2 cm. Département des Arts graphiques, Musée des Arts décoratifs, Paris [inv. CD 2229]

342
Raymond Templier, *Machine à écrire* [Typewriter] cigarette case, 1930. Silver, lacquer, enamel and onyx, 12.8 x 8.5 cm. Manufactured by Jean Trotain, Paris. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 41071]

343
Raymond Templier, *Chemins de fer* [Railway] cigarette case, 1930. Silver and lacquer, 12.8 x 8.5 cm. Manufactured by Jean Trotain, Paris. Les Arts décoratifs, Musée des Arts décoratifs, Paris [inv. 41072]

344
Jean Carlu, poster for *Disques Odéon* (Paris: Les Imp.ies Franç.ses Réunies), 1929. Color lithograph on paper, 251.5 x 132.1 cm. Signed lower left: "JEAN CARLU / 29". Merrill C. Berman Collection

345
Cassandre [Adolphe Mouron], *Bifur*, 2 vols. (Paris: Fonderie Deberny Peignot), 1929. Promotional booklet for Bifur typeface 14 (vol. 1) and 28 (vol. 2). Photogravure on paper, 26.4 x 17.4 cm. Archivo Lafuente

346
Cassandre [Adolphe Mouron], poster for *Dubonnet*, 1932. Color lithograph on paper, 48.3 x 114.3 cm. Merrill C. Berman Collection

347
Cartier London, *Tells-U-How* cocktail shaker, 1932. Silver-plated metal, 27.5 x 10 cm. The top of the shaker is engraved with the names of fifteen different cocktails (Alexander, Bacardi, Between the Sheets, Bronx, Clover Club, Dry Martini, Dubonnet, Gin Rickey, Manhattan, Old Fashioned, Orange Blossom, Palm Beach, Side Car, Tom Collins, Whisky Sour). The shaker is double walled; the inner wall is engraved with ingredients and quantities, while the outer wall can be rotated to align the arrow with the name of the desired cocktail. Cartier Collection [inv. SI 16 A32]

348
Jean Élysée Puiforçat, tea and coffee service, 1936–37. Silver, rosewood handle and finial, parcel-gilt, teapot: 14.5 x 21.5 x 15.2 cm; hot water jug: 18 x 19.7 x 12.8 cm; milk jug: 10 x 7 x 8.2 cm; sugar bowl: 7 x 11 x 11 cm. Victoria and Albert Museum, London [inv. Circ.521–24–1974]

349
Cartier Paris "S Department," picnic set (six forks, six knifes and six tumblers), 1928. Silver, ivory and leather, 24.5 x 10 x 7.5 cm. To be packed away, knives and forks slide into the others' handles, while the cups collapse into their gilt covers. In the late 1920s, Jeanne Toussaint founded the S Department—S for "silver" or S for soir, "evening". The S Department was in charge of designing practical objects that were often only lightly adorned. The S Department was very successful during the economic depression of the 1930s. Cartier Collection [inv. SI 18 A28]

350
Jean Élysée Puiforçat, table clock, c. 1930. Nickel-plated metal, 22.5 x 21 x 6 cm. Designed by Puiforçat for the watchmaker and jeweler Hour-Lavigne. Stamped: "PUIFORCAT 98/29". The Berardo Collection [inv. 106–590]

351
Jean Élysée Puiforçat, centerpiece, c. 1930. Silver and ebony, 15.2 x 12.7 cm (diam.). Stamped: "JEAN PUIFORCAT" with EP hallmark. The Berardo Collection [inv. 106–249]

352
Jean Élysée Puiforçat, three oval sauce boats, c. 1930. Silver and ebony, 28 x 12.7 cm; 21 x 10 cm; 21 x 10 cm. Stamped: "JEAN PUIFORCAT" with EP hallmark. The Berardo Collection [inv. 106–245, 246, 247]

353
Jean Dunand, vase, 1937. Hammered and lacquered copper, 50 x 40 cm. Collection du Mobilier national, Paris [inv. GML 5492]

354–355
Jean Prouvé, wall-mounted desk and office chair for the Sanatorium Martel in Janville, 1935. Molded, welded and painted metal and laminated wood, desk: 175 x 70 x 170 cm; chair: 81 x 39 x 45 cm. The Berardo Collection

356
Djo-Bourgeois [Georges Bourgeois], modernist desk, 1937. Wood and chrome handles, 79.7 x 250 x 76.5 cm. Collection du Mobilier national, Paris, on deposit at the Musée des Beaux-arts de la Ville de Reims [inv. GME 8939]

357
Charlotte Perriand, *Guéridon* pedestal table, c. 1927. Nickel-plated brass and glass, 70.7 x 69.5 cm. Musée des Beaux-arts de la Ville de Reims [inv. 2005.1.1]

358
Le Corbusier [Charles Édouard Jeanneret], Pierre Jeanneret and Charlotte Perriand, *LC4* chaise longue, 1928. Chrome-plated steel, fabric and leather, 67 x 58.4 x 158.4 cm. Manufactured by Thonet-frères. Colección Estudio de arquitectura de interiores La Californie, Madrid

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This bibliography, which encompasses all references quoted by the authors of the texts that make up this publication, is intended primarily as a point of departure for readers wishing to pursue their interest in Art Deco further. It is not intended as an exhaustive bibliography on Art Deco in general, nor indeed on its place in the history of the decorative arts: those areas are more than competently covered by the bibliographical sections of the majority of the monographs and catalogues about Art Deco mentioned in this list.

This bibliography is organized into three sections: books, journal articles and exhibition catalogues. Under this latter heading, interested readers will note that the (very few) exhibitions devoted to Art Deco from the 1960s on have been staged in generalist museums or those dedicated to the decorative arts overall.

From the very inception of *Modern Taste: Art Deco in Paris, 1910–1935*, the project has been motivated by the idea of ensuring for Art Deco the place that it most certainly deserves in the "authorized" history of modern art, from which it has hitherto been almost systematically excluded by art historians and curatorial practice. The specific approach to Art Deco represented herein is validated by the numerous references to works and artists from the fields of modern art and the history of ideas and culture in general—the likes of Apollinaire, Le Corbusier, Loos, Bataille, Benjamin, Bourdieu, Giedion, Lacan, Simmel and Sombart—whom readers will find in these pages rubbing shoulders quite happily with historical sources and the secondary bibliography concerned specifically with Art Deco.

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1966

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1969

❦ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca (1st ed.)

1973

❦ ARTE'73. EXPOSICIÓN ANTOLÓGICA DE ARTISTAS ESPAÑOLES. Multilingual ed. (Spanish, English, French, Italian and German)

1974

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1975

❦ OSKAR KOKOSCHKA. Óleos y acuarelas. Dibujos, grabados, mosaicos. Obra literaria. Text by Heinz Spielmann

❦ EXPOSICIÓN ANTOLÓGICA DE LA CALCOGRAFÍA NACIONAL. Texts by Enrique Lafuente Ferrari and Antonio Gallego

❦ I EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1976

❦ JEAN DUBUFFET. Text by Jean Dubuffet

❦ ALBERTO GIACOMETTI. Colección de la Fundación Maeght. Texts by Jean Genêt, Jean-Paul Sartre, Jacques Dupin and Alberto Giacometti

❦ II EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1977

❦ ARTE USA. Text by Harold Rosenberg

❦ ARTE DE NUEVA GUINEA Y PAPÚA. Colección A. Folch y E. Serra. Texts by B. A. L. Cranstone and Christian Kaufmann

❦ PICASSO. Texts by Rafael Alberti, Gerardo Diego, Vicente Aleixandre, Eugenio d'Ors, Juan Antonio Gaya Nuño, Ricardo Gullón, José Camón Aznar, Guillermo de Torre and Enrique Lafuente Ferrari

❦ MARC CHAGALL. 18 pinturas y 40 grabados. Texts by André Malraux and Louis Aragon (in French) Ⓟ

❦ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. [This catalogue accompanied the exhibition of the same name that traveled to 67 Spanish venues between 1975 and 1996; at many venues, independent catalogues were published.]

❦ III EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1978

❦ ARS MEDICA. Text by Carl Zigrosser

❦ FRANCIS BACON. Text by Antonio Bonet Correa

❦ BAUHAUS. Texts by Hans M. Wingler, Will Grohmann, Jürgen Joedicke, Nikolaus Pevsner, Hans Eckstein, Oskar Schlemmer, László Moholy-Nagy, Otto Stelzer and Heinz Winfried Sabais. Published by the Institut für Auslandsbeziehungen, Stuttgart, 1976

❦ KANDINSKY: 1923–1944. Texts by Werner Haftmann, Gaëtan Picon and Wassily Kandinsky

❦ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH

❦ IV EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1979

❦ WILLEM DE KOONING. Obras recientes. Text by Diane Waldman

❦ MAESTROS DEL SIGLO XX. NATURALEZA MUERTA. Text by Reinhold Hohl

❦ GEORGES BRAQUE. Óleos, gouaches, relieves, dibujos y grabados. Texts by Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, André Chastel, Pierre Reverdy and Georges Braque

❦ GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Text by Alfonso E. Pérez-Sánchez (1st ed.)

❦ V EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1980

❦ JULIO GONZÁLEZ. Esculturas y dibujos. Text by Germain Viatte

❦ ROBERT MOTHERWELL. Text by Barbaralee Diamonstein and Robert Motherwell

❦ HENRI MATISSE. Óleos, dibujos, gouaches, découpées, esculturas y libros. Text by Henri Matisse

❦ VI EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1981

❦ MINIMAL ART. Text by Phyllis Tuchman

❦ PAUL KLEE. Óleos, acuarelas, dibujos y grabados. Text by Paul Klee

❦ MIRRORS AND WINDOWS. AMERICAN PHOTOGRAPHY SINCE 1960. Text by John Szarkowski. English ed. (Offprint: Spanish translation of text by John Szarkowski). Published by The Museum of Modern Art, New York, 1980

❦ MEDIO SIGLO DE ESCULTURA: 1900–1945. Text by Jean-Louis Prat

❦ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel

FERNANDO PESSOA. EL ETERNO VIAJERO. Texts by Teresa Rita Lopes, María Fernanda de Abreu and Fernando Pessoa

1982

❦ PIET MONDRIAN. Óleos, acuarelas y dibujos. Texts by Herbert Henkels and Piet Mondrian

❦ ROBERT Y SONIA DELAUNAY. Texts by Juan Manuel Bonet, Jacques Damase, Ramón Gómez de la Serna, Isaac del Vando Villar, Vicente Huidobro and Guillermo de Torre

❦ PINTURA ABSTRACTA ESPAÑOLA: 1960–1970. Text by Rafael Santos Torroella

❦ KURT SCHWITTERS. Texts by Werner Schmalenbach, Ernst Schwitters and Kurt Schwitters

❦ VII EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1983

❦ ROY LICHTENSTEIN: 1970–1980. Text by Jack Cowart. English ed. Published by Hudson Hill Press, New York, 1981

❦ FERNAND LÉGER. Text by Antonio Bonet Correa and Fernand Léger

❦ PIERRE BONNARD. Text by Ángel González García

❦ ALMADA NEGREIROS. Texts by Margarida Acciaiuoli, Antonio Espina, Ramón Gómez de la Serna, José Augusto França, Jorge de Sena, Lima de Freitas and Almada Negreiros. Published by the Ministério da Cultura de Portugal, Lisbon, 1983

❦ ARTE ABSTRACTO ESPAÑOL EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego

❦ GRABADO ABSTRACTO ESPAÑOL. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego. [This catalogue accompanied the exhibition of the same name that traveled to 44 Spanish venues between 1983 and 1999]

❦ HENRI CARTIER-BRESSON. RETROSPECTIVA. Text by Ives Bonnefoy. French ed.

1984

❦ EL ARTE DEL SIGLO XX EN UN MUSEO HOLANDÉS: EINDHOVEN. Texts by Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge and Margriet Suren

❦ JOSEPH CORNELL. Text by Fernando Huici

❦ FERNANDO ZÓBEL. Text by Francisco Calvo Serraller. Madrid and Ⓒ

❦ JULIA MARGARET CAMERON: 1815–1879. Texts by Mike Weaver and Julia Margaret Cameron. English ed. (Offprint: Spanish translation of text by Mike Weaver). Published by John Hansard Gallery & The Herbert Press Ltd., Southampton, 1984

❦ JULIUS BISSIER. Text by Werner Schmalenbach

KEY: ❦ Sold-out publications | Ⓟ Exhibition at the Museu Fundación Juan March, Palma | Ⓒ Exhibition at the Museo de Arte Abstracto Español, Cuenca

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1985

❦ ROBERT RAUSCHENBERG. Text by Lawrence Alloway

❦ VANGUARDIA RUSA: 1910–1930. Museo y Colección Ludwig. Text by Evelyn Weiss

❦ DER DEUTSCHE HOLZSCHNITT IM 20. Text by Gunther Thiem. German ed. (Offprint: Spanish translation of texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1984

❦ ESTRUCTURAS REPETITIVAS. Text by Simón Marchán Fiz

1986

❦ MAX ERNST. Texts by Werner Spies and Max Ernst

❦ ARTE, PAISAJE Y ARQUITECTURA. El arte referido a la arquitectura en la República Federal de Alemania. Texts by Dieter Honisch and Manfred Sack. German ed. (Offprint: Spanish translation of introductory texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1983

❦ ARTE ESPAÑOL EN NUEVA YORK: 1950–1970. Colección Amos Cahan. Text by Juan Manuel Bonet

❦ OBRAS MAESTRAS DEL MUSEO DE WUPPERTAL. De Marées a Picasso. Texts by Sabine Fehlemann and Hans Günter Wachtmann

1987

❦ BEN NICHOLSON. Texts by Jeremy Lewison and Ben Nicholson

❦ IRVING PENN. Text by John Szarkowski. English ed. Published by The Museum of Modern Art, New York, 1984 (repr. 1986)

❦ MARK ROTHKO. Texts by Michael Compton and Mark Rothko

1988

❦ EL PASO DESPUÉS DE EL PASO EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Juan Manuel Bonet

❦ ZERO, A EUROPEAN MOVEMENT. The Lenz Schönberg Collection. Texts by Dieter Honisch and Hannah Weitemeier. Bilingual ed. (Spanish/English)

❦ COLECCIÓN LEO CASTELLI. Texts by Calvin Tomkins, Judith Goldman, Gabriele Henkel, Leo Castelli, Jim Palette, Barbara Rose and John Cage

❦ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (1st ed.)

1989

❦ RENÉ MAGRITTE. Texts by Camille Goemans, Martine Jacquet, Catherine de Croës, François Daulte, Paul Lebeer and René Magritte

❦ EDWARD HOPPER. Text by Gail Levin

❦ ARTE ESPAÑOL CONTEMPORÁNEO. FONDOS DE LA FUNDACIÓN JUAN MARCH. Text by Miguel Fernández-Cid

1990

❦ ODILON REDON. Colección Ian Woodner. Texts by Lawrence Gowing, Odilon Redon and Nuria Rivero

❦ CUBISMO EN PRAGA. Obras de la Galería Nacional. Texts by Jiří Kotalík, Ivan Neumann and Jiří Šetlik

❦ ANDY WARHOL. COCHES. Texts by Werner Spies, Cristoph Becker and Andy Warhol

❦ COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet. Multilingual ed. (Spanish, Catalan and English)

1991

❦ PICASSO. RETRATOS DE JACQUELINE. Texts by Hélène Parmelin, María Teresa Ocaña, Nuria Rivero, Werner Spies and Rosa Vives

❦ VIEIRA DA SILVA. Texts by Fernando Pernes, Julián Gállego, Mª João Fernandes, René Char (in French), António Ramos Rosa (in Portuguese) and Joham de Castro

❦ MONET EN GIVERNY. Colección del Museo Marmottan de París. Texts by Arnaud d'Hauterives, Gustave Geffroy and Claude Monet

❦ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (2nd ed.)

1992

❦ RICHARD DIEBENKORN. Text by John Elderfield

❦ ALEXEJ VON JAWLENSKY. Text by Angelica Jawlensky

❦ DAVID HOCKNEY. Text by Marco Livingstone

❦ COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (German ed.)

1993

❦ MALEVICH. Colección del Museo Estatal Ruso, San Petersburgo. Texts by Evgenija N. Petrova, Elena V. Basner and Kasimir Malevich

❦ PICASSO. EL SOMBRERO DE TRES PICOS. Dibujos para los decorados y el vestuario del ballet de Manuel de Falla. Texts by Vicente García-Márquez, Brigitte Léal and Laurence Berthon

❦ MUSEO BRÜCKE BERLÍN. ARTE EXPRESIONISTA ALEMÁN. Text by Magdalena M. Moeller

1994

❦ GOYA GRABADOR. Texts by Alfonso E. Pérez-Sánchez and Julián Gállego

❦ ISAMU NOGUCHI. Texts by Shoji Sadao, Bruce Altshuler and Isamu Noguchi

❦ TESOROS DEL ARTE JAPONÉS. Período Edo: 1615–1868. Colección del Museo Fuji, Tokio. Texts by Tatsuo Takakura, Shin-ichi Miura, Akira Gokita, Seiji Nagata, Yoshihiko Yabe, Hirokazu Arakawa and Yoshihiko Sasama

❦ FERNANDO ZÓBEL. RÍO JÚCAR. Texts by Fernando Zóbel and Rafael Pérez-Madero Ⓒ

1995

❦ KLIMT, KOKOSCHKA, SCHIELE. UN SUEÑO VIENÉS: 1898–1918. Texts by Gerbert Frodl and Stephan Koja

❦ ROUAULT. Texts by Stephan Koja, Jacques Maritain and Marcel Arland

❦ MOTHERWELL. Obra gráfica: 1975–1991. Colección Kenneth Tyler. Text by Robert Motherwell Ⓒ

1996

❦ TOM WESSELMANN. Texts by Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold and Meinrad Maria Grewenig. Published by Hatje Cantz, Ostfildern, 1996

❦ TOULOUSE-LAUTREC. De Albi y de otras colecciones. Texts by Danièle Devynck and Valeriano Bozal

❦ MILLARES. Pinturas y dibujos sobre papel: 1963–1971. Text by Manuel Millares Ⓟ Ⓒ

❦ MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Spanish/Catalan and English/German, 1st ed.)

❦ PICASSO. SUITE VOLLARD. Text by Julián Gállego. Spanish ed., bilingual ed. (Spanish/German) and trilingual ed. (Spanish/German/English). [This catalogue accompanied the exhibition of the same name that, since 1996, has traveled to seven Spanish and foreign venues.]

1997

❦ MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

❦ EMIL NOLDE. NATURALEZA Y RELIGIÓN.
Text by Manfred Reuther

❦ FRANK STELLA. Obra gráfica: 1982–1996. Colección Tyler Graphics. Texts by Sidney Guberman, Dorine Mignot and Frank Stella Ⓟ Ⓒ

❦ EL OBJETO DEL ARTE. Text by Javier Maderuelo Ⓟ Ⓒ

❦ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 1st ed.)

1998

❦ AMADEO DE SOUZA-CARDOSO. Texts by Javier Maderuelo, Antonio Cardoso and Joana Cunha Leal

❦ PAUL DELVAUX. Text by Gisèle Ollinger-Zinque

❦ RICHARD LINDNER. Text by Werner Spies

1999

❦ MARC CHAGALL. TRADICIONES JUDÍAS. Texts by Sylvie Forestier, Benjamin Harshav, Meret Meyer and Marc Chagall

❦ KURT SCHWITTERS Y EL ESPÍRITU DE LA UTOPÍA. Colección Ernst Schwitters. Texts by Javier Maderuelo, Markus Heinzelmann, Lola and Bengt Schwitters

❦ LOVIS CORINTH. Texts by Thomas Deecke, Sabine Fehlemann, Jürgen H. Meyer and Antje Birthälmer

❦ MIQUEL BARCELÓ. Ceràmiques: 1995–1998. Text by Enrique Juncosa. Bilingual ed. (Spanish/Catalan) Ⓟ

❦ FERNANDO ZÓBEL. Obra gráfica completa. Text by Rafael Pérez-Madero. Published by Departamento de Cultura, Diputación Provincial de Cuenca, Cuenca, 1999 Ⓟ Ⓒ

2000

❦ VASARELY. Texts by Werner Spies and Michèle-Catherine Vasarely

❦ EXPRESIONISMO ABSTRACTO. OBRA SOBRE PAPEL. Colección de The Metropolitan Museum of Art, Nueva York. Text by Lisa M. Messinger

SCHMIDT-ROTTLUFF. Colección Brücke-Museum Berlin. Text by Magdalena M. Moeller

❦ NOLDE. VISIONES. Acuarelas. Colección de la Fundación Nolde-Seebüll. Text by Manfred Reuther Ⓟ Ⓒ

❦ LUCIO MUÑOZ. ÍNTIMO. Text by Rodrigo Muñoz Avia Ⓒ

❦ EUSEBIO SEMPERE. PAISAJES. Text by Pablo Ramírez Ⓟ Ⓒ

2001

❦ DE CASPAR DAVID FRIEDRICH A PICASSO. Obras maestras sobre papel del Museo Von der Heydt, de Wuppertal. Text by Sabine Fehlemann

❦ ADOLPH GOTTLIEB. Text by Sanford Hirsch

❦ MATISSE. ESPÍRITU Y SENTIDO. Obra sobre papel. Texts by Guillermo Solana, Marie-Thérèse Pulvenis de Séligny and Henri Matisse

❦ RÓDCHENKO. GEOMETRÍAS. Texts by Alexandr Lavrentiev and Alexandr Ródchenko Ⓟ Ⓒ

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2002

❦ GEORGIA O'KEEFFE. NATURALEZAS ÍNTIMAS. Texts by Lisa M. Messinger and Georgia O'Keeffe

❦ TURNER Y EL MAR. Acuarelas de la Tate. Texts by José Jiménez, Ian Warrell, Nicola Cole, Nicola Moorby and Sarah Taft

❦ MOMPÓ. Obra sobre papel. Texts by Dolores Durán Úcar Ⓒ

❦ RIVERA. REFLEJOS. Texts by Jaime Brihuega, Marisa Rivera, Elena Rivera, Rafael Alberti and Luis Rosales Ⓒ

❦ SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura Ⓟ Ⓒ

2003

❦ ESPÍRITU DE MODERNIDAD. DE GOYA A GIACOMETTI. Obra sobre papel de la Colección Kornfeld. Text by Werner Spies

❦ KANDINSKY. ORIGEN DE LA ABSTRACCIÓN. Texts by Valeriano Bozal, Marion Ackermann and Wassily Kandinsky

❦ CHILLIDA. ELOGIO DE LA MANo. Text by Javier Maderuelo Ⓟ Ⓒ

❦ GERARDO RUEDA. CONSTRUCCIONES. Text by Barbara Rose Ⓒ

❦ ESTEBAN VICENTE. Collages. Texts by José María Parreño and Elaine de Kooning Ⓒ

❦ LUCIO MUÑOZ. ÍNTIMO. Texts by Rodrigo Muñoz Avia and Lucio Muñoz Ⓟ

MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Catalan/Spanish and English/German, 2nd ed. rev. and exp.)

2004

❦ MAESTROS DE LA INVENCIÓN DE LA COLECCIÓN E. DE ROTHSCHILD DEL MUSEO DEL LOUVRE. Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

❦ FIGURAS DE LA FRANCIA MODERNA. De Ingres a Toulouse-Lautrec del Petit Palais de París. Texts by Delfín Rodríguez, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo and José de los Llanos. Bilingual ed. (Spanish/French)

❦ LIUBOV POPOVA. Text by Anna María Guasch Ⓟ Ⓒ

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❦ NEW TECHNOLOGIES, NEW ICONOGRAPHY, NEW PHOTOGRAPHY. Photography of the 80's and 90's in the Collection of the Museo Nacional Centro de Arte Reina Sofía. Texts by Catherine Coleman, Pablo Llorca and María Toledo. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

❦ KANDINSKY. Acuarelas. Städtische Galerie im Lenbachhaus, Munich. Texts by Helmut Friedel and Wassily Kandinsky. Bilingual ed. (Spanish/German) Ⓟ Ⓒ

2005

❦ CONTEMPORANEA. Kunstmuseum Wolfsburg. Texts by Gijs van Tuyl, Rudi Fuchs, Holger Broeker, Alberto Ruiz de Samaniego and Susanne Köhler. Bilingual ed. (Spanish/English)

❦ ANTONIO SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura. Bilingual ed. (Spanish/English)

❦ CELEBRATION OF ART: A Half Century of the Fundación Juan March. Texts by Juan Manuel Bonet, Juan Pablo Fusi, Antonio Muñoz Molina, Juan Navarro Baldeweg and Javier Fuentes. Spanish and English eds.

❦ BECKMANN. Von der Heydt-Museum, Wuppertal. Text by Sabine Fehlemann. Bilingual ed. (Spanish/German) Ⓟ Ⓒ

❦ EGON SCHIELE: IN BODY AND SOUL. Text by Miguel Sáenz. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

❦ LICHTENSTEIN: IN PROCESS. Texts by Juan Antonio Ramírez and Clare Bell. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

❦ FACES AND MASKS: Photographs from the Ordóñez-Falcón Collection. Text by Francisco Caja. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

❦ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 2nd ed.)

2006

❦ OTTO DIX. Text by Ulrike Lorenz. Bilingual ed. (Spanish/English)

❦ CREATIVE DESTRUCTION: Gustav Klimt, the Beethoven Frieze and the Controversy about the Freedom of Art. Texts by Stephan Koja, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerkandl. Spanish, English and German eds. Published by Prestel, Munich/Fundación Juan March, Madrid, 2006

❦ Supplementary publication: Hermann Bahr. CONTRA KLIMT (1903). Additional texts by Christian Huemer, Verena Perlhefter, Rosa Sala Rose and Dietrun Otten. Spanish semi-facsimile ed., translation by Alejandro Martín Navarro

❦ LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español. Texts by Santos Juliá, María Bolaños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL: IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg. Text by Holger Broeker. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11th ed., 1st ed. 1979). [This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages]

2007

ROY LICHTENSTEIN: BEGINNING TO END. Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell. Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS, A THESIS. Original text by Roy Fox Lichtenstein (1949). Additional texts by Jack Cowart and Clare Bell. Bilingual ed. (English [facsimile]/Spanish), translation by Paloma Farré

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism. Texts by Werner Hofmann, Hein-Th. Schulze Altcappenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti. Spanish and English eds.

Supplementary publication: Sean Scully. BODIES OF LIGHT (1998). Bilingual ed. (Spanish/English)

❦ EQUIPO CRÓNICA. CRÓNICAS REALES. Texts by Michèle Dalmace, Fernando Marías and Tomás Llorens. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: www.march.es/arte/palma/anteriores/CatalogoMinimal/index.asp. Spanish, Catalan, English and German eds. Ⓟ

2008

MAXImin: Maximum Minimization in Contemporary Art. Texts by Renate Wiehager, John M. Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart. Spanish and English eds.

TOTAL ENLIGHTENMENT: Conceptual Art in Moscow 1960–1990. Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov. Bilingual ed. (Spanish/English). Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

❦ ANDREAS FEININGER: 1906–1999. Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

JOAN HERNÁNDEZ PIJUAN: THE DISTANCE OF DRAWING. Texts by Valentín Roma, Peter Dittmar and Narcís Comadira. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

Supplementary publication: IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN. Text by Elvira Maluquer. Bilingual ed. (Spanish/English)

2009

TARSILA DO AMARAL. Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet. Spanish and English eds.

❦ Supplementary publication: Blaise Cendrars. HOJAS DE RUTA (1924). Spanish semi-facsimile ed., translation and notes by José Antonio Millán Alba

Supplementary publication: Oswald de Andrade. PAU BRASIL (1925). Spanish semi-facsimile ed., translation by Andrés Sánchez Robayna

CARLOS CRUZ-DIEZ: COLOR HAPPENS. Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez. Spanish and English eds. Ⓟ Ⓒ

Supplementary publication: Carlos Cruz-Diez. REFLECTION ON COLOR (1989), rev. and exp. Spanish and English eds.

❦ CASPAR DAVID FRIEDRICH: THE ART OF DRAWING. Texts by Christina Grummt, Helmut Börsch-Supan and Werner Busch. Spanish and English eds.

MUSEU FUNDACIÓN JUAN MARCH, PALMA [Catalogue-Guide]. Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet and Javier Maderuelo. Catalan, Spanish, English and German eds. (3rd ed. rev. and exp.)

2010

WYNDHAM LEWIS (1882–1957). Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Manuel Fontán del Junco, Andrzej Gasiorek and Alan Munton. Spanish and English eds.

KEY: ❦ Sold-out publications | Ⓟ Exhibition at the Museu Fundación Juan March, Palma | Ⓒ Exhibition at the Museo de Arte Abstracto Español, Cuenca

Fundación Juan March

Supplementary publication: William Shakespeare and Thomas Middleton. TIMON OF ATHENS (1623). With illustrations by Wyndham Lewis and additional text by Paul Edwards, translation and notes by Ángel-Luis Pujante and Salvador Oliva. Bilingual ed. (Spanish/English)

Supplementary publication: Wyndham Lewis. BLAST. Revista del gran vórtice inglés (1914). Additional texts by Paul Edwards and Kevin Power. Spanish semi-facsimile ed., translation and notes by Yolanda Morató

❦ PABLO PALAZUELO, PARIS, 13 RUE SAINT-JACQUES (1948–1968). Texts by Alfonso de la Torre and Christine Jouishomme. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886). Texts by Linda S. Ferber, Barbara Deyer Gallati, Barbara Novak, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt and Sarah Barr Snook. Spanish and English eds.

Supplementary publication: Asher B. Durand. LETTERS ON LANDSCAPE PAINTING (1855). Spanish semi-facsimile ed. and English facsimile ed.

PICASSO. Suite Vollard. Text by Julián Gállego. Bilingual ed. (Spanish/English) (Rev. ed, 1st ed. 1996)

UN COUP DE LIVRES (UNA TIRADA DE LIBROS). Artists' Books and Other Publications from the Archive for Small Press & Communication. Text by Guy Schraenen. Bilingual ed. (Spanish/English) Ⓒ Ⓟ

2011

❦ COLD AMERICA: GEOMETRIC ABSTRACTION IN LATIN AMERICA (1934–1973). Texts by Osbel Suárez, César Paternosto, María Amalia García, Ferreira Gullar, Luis Pérez Oramas, Gabriel Pérez-Barreiro and Michael Nungesser. Spanish and English eds.

WILLI BAUMEISTER. PINTURAS Y DIBUJOS. Texts by Willi Baumeister, Felicitas Baumeister, Martin Schieder, Dieter Schwarz, Elena Pontiggia and Hadwig Goez. Spanish, German and Italian eds. Ⓟ

ALEKSANDR DEINEKA (1899–1969). AN AVANT-GARDE FOR THE PROLETARIAT. Texts by Manuel Fontán del Junco, Christina Kiaer, Boris Groys, Fredric Jameson, Ekaterina Degot, Irina Leytes and Alessandro de Magistris. Spanish and English eds.

Supplementary publication: Boris Uralski. EL ELECTRICISTA (1930). Cover and illustrations by Aleksandr Deineka. Spanish semi-facsimile ed., translation by Iana Zabiaka

2012

❦ GIANDOMENICO TIEPOLO (1727–1804): TEN FANTASY PORTRAITS. Texts by Andrés Úbeda de los Cobos. Spanish and English eds.

VLADIMIR LEBEDEV (1891–1967). Texts by Masha Koval, Nicoletta Misler, Carlos Pérez, Françoise Lévèque and Vladimir Lebedev. Bilingual ed. (Spanish/English) Ⓟ Ⓒ

PHOTOMONTAGE BETWEEN THE WARS (1918–1939). Texts by Adrian Sudhalter and Deborah L. Roldán. Spanish and English eds. Ⓒ Ⓟ

❦ THE AVANT-GARDE APPLIED (1890–1950). Texts by Manuel Fontán del Junco, Richard Hollis, Maurizio Scudiero and Bruno Tonini. Spanish and English eds.

TREASURE ISLAND: BRITISH ART FROM HOLBEIN TO HOCKNEY. Texts by Richard Humphreys, Tim Blanning and Kevin Jackson. Spanish and English eds.

2013

❦ ON DOMESTIC LIFE: SEVENTEETH-CENTURY FLEMISH AND DUTCH STILL LIFES. Texts by Teresa Posada Kubissa

EDUARDO ARROYO: RETRATOS Y RETRATOS. Texts by Eduardo Arroyo, Manuel Fontán del Junco, Oliva María Rubio, Fabienne di Rocco and Michel Sager. Ⓟ Ⓒ

❦ PAUL KLEE: BAUHAUS MASTER. Texts by Fabienne Eggelhöfer, Marianne Keller Tschirren and Wolfgang Thöner. Spanish and English eds.

DAY DREAMS, NIGHT THOUGHTS. FANTASY AND SURREALISM IN THE GRAPHIC ARTS AND PHOTOGRAPHY. Texts by Yasmin Doosry, Juan José Lahuerta, Rainer Schoch, Christine Kupper and Christiane Lauterbach. Spanish and English eds.

2014

❦ GIUSEPPE ARCIMBOLDO. TWO PAINTINGS OF FLORA. Texts by Miguel Falomir, Lynn Roberts and Paul Mitchell. Spanish and English eds.

❦ JOSEF ALBERS: MINIMAL MEANS, MAXIMUM EFFECT. Texts by Josef Albers, Nicholas Fox Weber, Jeannette Redensek, Laura Martínez de Guereñu, María Toledo and Manuel Fontán del Junco. Spanish and English eds.

JOSEF ALBERS: PROCESS AND PRINTMAKING (1916–1976). Text by Brenda Danilowitz. Spanish and English eds. Ⓟ Ⓒ

KURT SCHWITTERS. AVANT-GARDE AND ADVERTISING. Texts by Javier Maderuelo and Adrian Sudhalter. Spanish and English eds. Ⓟ Ⓒ

FUTURIST DEPERO (1913–1950). Texts by Fortunato Depero, Manuel Fontán del Junco, Maurizio Scudiero, Gianluca Poldi, Llanos Gómez Menéndez, Carolina Fernández Castrillo, Pablo Echaurren, Alessandro Ghignoli, Claudia Salaris, Giovanna Ginex, Belén Sánchez Albarrán, Raffaele Bedarida, Giovanni Lista, Fabio Belloni, Aida Capa and Marta Suárez-Infiesta. Spanish and English eds.

2015

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MODERN TASTE: ART DECO IN PARIS, 1910–1935. Texts by Tim Benton, José Miguel Marinas, Emmanuel Bréon, Francisco Javier Pérez Rojas, Ghislaine Wood, Tag Gronberg, Evelyne Possémé, Hélène Andrieux, Agnès Callu and Carole Aurouet. Spanish and English eds.

For more information: www.march.es

Fundación Juan March

This catalogue and its Spanish edition have been published on the occasion of the exhibition

MODERN TASTE:
ART DECO IN PARIS, 1910–1935

Fundación Juan March, Madrid
March 26 – June 28, 2015

CONCEPT AND ORGANIZATION

Fundación Juan March
Manuel Fontán del Junco, Exhibitions Director
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Installation Design
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Installation
Momex, Tapicería Hermanos Álvarez, Pintura Calpires

Insurance
AON-Gil y Carvajal, Arthur J. Gallagher & Co, Axa, Blackwall Green, Gras Savoye, March JLT, Sociedade Corretora de Seguros S.A.

Transportation
SIT Transportes Internacionales

Restoration
Lourdes Rico, Celia Martínez, María Victoria de las Heras

Framing
Decograf

CATALOGUE

Published by
© Fundación Juan March, Madrid, 2014
© Editorial de Arte y Ciencia, Madrid, 2014

Texts
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Editorial Coordination and Production
Jordi Sanguino and María Zozaya, Exhibitions Department, Fundación Juan March
Image and copyright management: Beatriz Sánchez Santidrián and Marta Suárez-Infiesta, Assistants, Exhibitions Department, Fundación Juan March

Editing and Revision
Erica Witschey and Exhibitions Department, Fundación Juan March

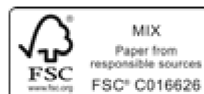
Translations
French/English: David and Jonathan Michaelson
Spanish/English: Hawys Pritchard

Catalogue Design
Adela Morán
Encarnación Fernández Lena

Prepress and Printing
Estudios Gráficos Europeos S.A., Madrid

Binding
Ramos S.A., Madrid

Fonts Chronicle and Neutraface
Paper Gardapat, 115 gr.



ISBN: 978-84-7075-629-0
Legal deposit: M-8457-2015

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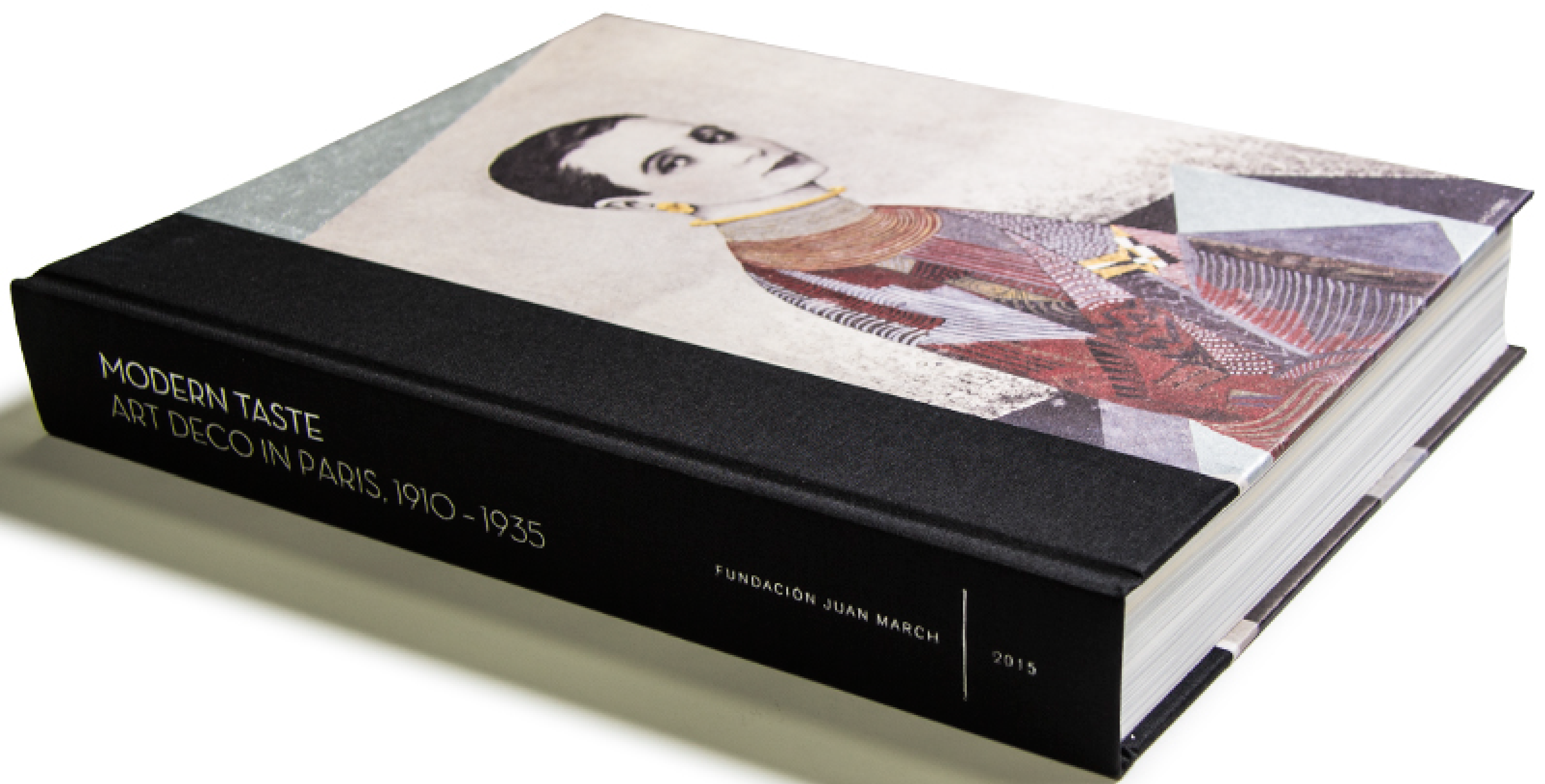
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