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FROM
22 OCTOBER 2025
TO
26 APRIL 2026

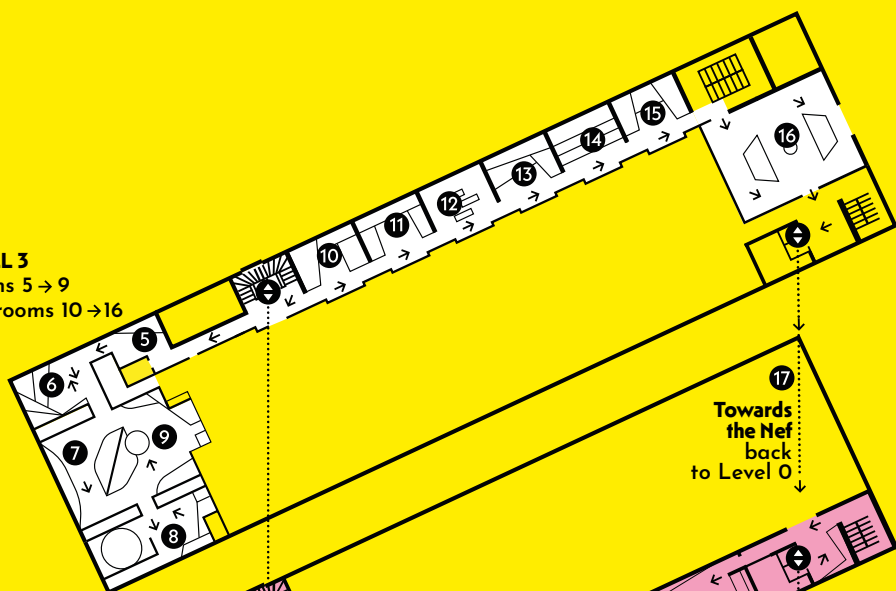
1925 — 2025
ONE HUNDRED
YEARS
OF
ART
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MUSÉE DES ARTS
DÉCORATIFS

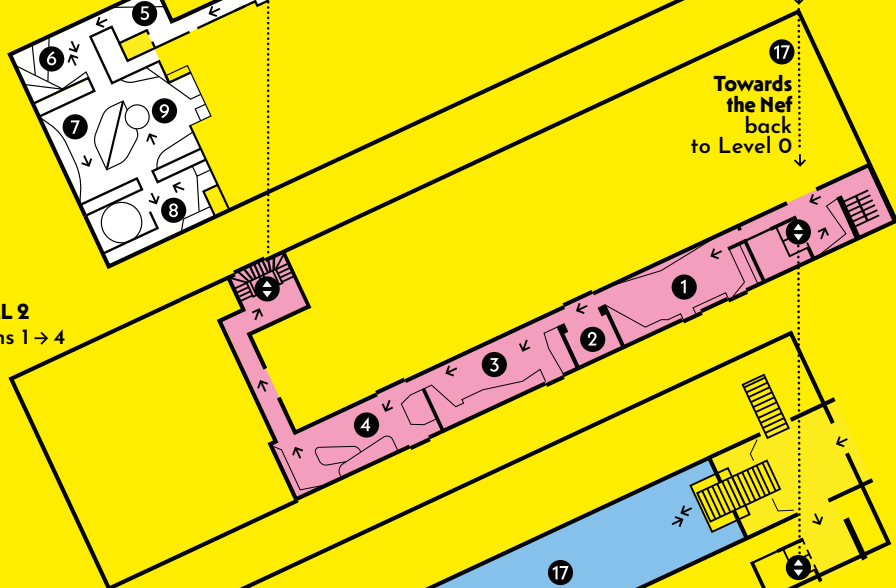
LEVEL 3

Rooms 5 → 9
and rooms 10 → 16



LEVEL 2

Rooms 1 → 4



ENTRANCE
Level 0

ENTRANCE

- | | | |
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| 1 The International Exhibition of Modern Decorative and Industrial Arts of Paris in 1925 | 1 Jacques Doucet's studio | 12 The Art of Staging |
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For the comfort and accessibility of all, folding seats, wheelchairs, magnetic induction loops, baby carriers, and changing tables are available on level -1 near the cloakrooms.

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

1925 — 2025

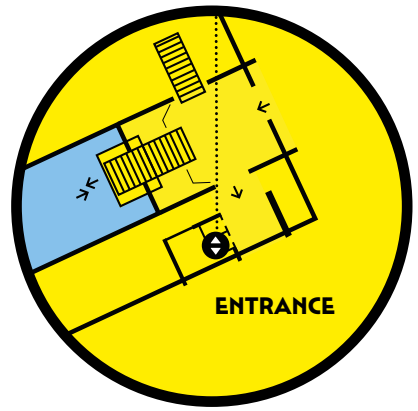
ONE HUNDRED YEARS OF ART DECO

Welcome to the Musée des Arts Décoratifs and the exhibition "1925-2025. One Hundred Years of Art Deco". Enjoy your visit!

In 1925, the International Exhibition of Modern Decorative and Industrial Arts in Paris was both a showcase for and the height of a movement born in the 1910s, later dubbed Art Deco. Multifaceted, Art Deco transformed itself to reflect artistic singularities and national schools. Thus, the 1925 Exhibition, intended as a celebration of French expertise, also presented the creations of other invited nations. Geometric or exuberant, architectural or ornamental, opulent or minimalist, reinterpreting ancient styles or inventing new forms, Art Deco took many guises, reflecting the desire for change that had driven the world of decorative arts since the 1910s. In the decades that followed, it established itself as the representative of a modern lifestyle, indispensable in the wake of the economic and social upheavals of the First World War. Even today, it remains a rich source of inspiration, as can be seen in the rebirth of the legendary Orient Express.

In the 1920s, the Union Centrale des Arts Décoratifs, predecessor to the Musée des Arts Décoratifs, purchased and was given major pieces, which today form the foundation of its collection. Following the 1966 exhibition *Les années 1925*, which introduced the term "Art Deco" and the fiftieth anniversary exhibition, the Musée des Arts Décoratifs is today emphasizing the diversity of voices that make up this polymorphous movement.

You will find the first room of the exhibition on the 2nd floor of the museum, accessible via the elevators on your left.



2nd FLOOR

1.

International Exhibition of Modern Decorative and Industrial Arts of Paris in 1925

The International Exhibition of Modern Decorative and Industrial Arts opened on April 18, 1925. The pavilions, installed and fitted out by decorators, brands, and manufacturers among others, extended from Les Invalides to the Grand Palais, where the French exhibits could be found, organized into sections called “classes.”

In form and in idea, the exhibition was intended to be resolutely modern. The organizers, figures from the world of art of course, but also from politics and industry, selected the works and participants with great care. Originally conceived in the 1910s, and postponed a number of times, it was also a commercial and cultural tool for France.

At the time, some criticized the Exhibition for its lack of social program, as well as for the lack of room given to experimental proposals. But thanks to the modest admission price, the long opening hours, and the restaurants and other attractions, the exhibition was a great success, drawing some 15 million visitors.

2.

Cartier and the Revitalization of Forms

The jewelry and accessories that the Cartier showed at the 1925 International Exhibition—around 150 pieces—were the result of formal research that had begun 20 years earlier.

This pioneering company explored new approaches very early on: beginning in 1905, its designs became more refined, and the first exclusively geometric pieces appeared.

The arrival of Charles Jacqueau, who joined the design studio in 1909, and who worked closely with Louis Cartier, marked a turning point, with the introduction of bold color combinations influenced by the East. India inspired a completely new arrangement of multicolored engraved stones, presented for the first time in 1925, a style that later became known as Tutti Frutti.

From the 1930s, Cartier’s designs, now rigorously geometric, took on greater volume, while yellow gold, which was less expensive than platinum became the material of choice. It was the ideal complement to the chromatic combinations introduced

3.

A visual grammar

Even though its creators often had different goals and embodied varied aesthetics, Art Deco was founded on a common vocabulary: baskets and garlands of flowers, a unique bestiary, geometric figures such as the octagon, and the use of precious wood, including ebony and rosewood, as well as materials and techniques, for example shagreen and lacquer.

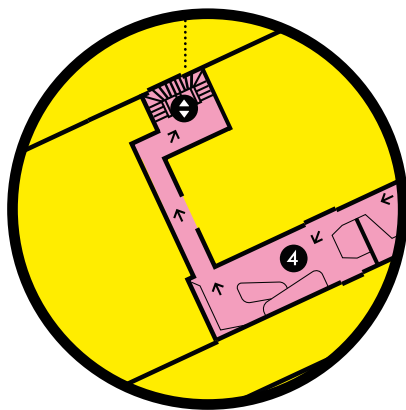
The most notable trend was the simplification and geometrization of forms, connected to the experiments of the avant-garde artistic movements, in particular Cubism, and Fauvism. Despite the impression we have from black-and-white photos, Art Deco colors were often vivid. Art Deco, however, drew inspiration from many sources, including archeological discoveries, exhibitions of non-European art, and interest in 18th-century French taste and the Louis-Philippe style.

4

The 1910s and the beginnings of a new style

The 1910s saw the decline of the Art Nouveau style and the emergence of what would come to be called Art Deco. The Ballets Russes, founded in 1909, along with the Deutscher Werkbund, invited to the 1910 Salon d'Automne, introduced the new aesthetic approaches. The creation of the Atelier Martine in 1911, and that of the Compagnies des Arts Français by Louis Süe and André Mare in 1919, and the presentation of the Maison Cubiste at the Salon of 1912, set the foundations for a renewal of the decorative arts. After the Turin exhibitions of 1902 and 1911, the announcement of the international exhibition for Paris, planned for 1913, and then 1915, and postponed to 1925, drove this decade that carried all the seeds for what would become typical of the "new style." André Véra theorized its main principles in 1912, in a seminal text promoting architectural order, ornamental clarity, and "bold color contrasts."

The exhibition continues on the 3rd floor. Cross the footbridge and take the stairs or elevator to the 3rd floor. Room 5 is located on your right.



3rd FLOOR

5.

Nelly de Rothschild's boudoir

In the early 1920s, Nelly and Robert de Rothschild engaged the interior designers Clément Mère and Clément Rousseau to design and furnish the baroness's private apartment in the centre of their Parisian mansion. This sumptuous setting was conceived as a total interior: the boudoir ceiling is a work by Italian painter Leonetto Cappiello, the furniture has a wealth of precious materials, and the walls were covered with wood panelling, most likely designed by Mère in a modernised Louis XVI style, creating a coherent whole. While fully embracing the trends of geometricization and aestheticization of forms that were popular at the time, these precious pieces reflect certain artist's taste for ornamentation and meticulous attention to detail. Mère and Rousseau were interested in all areas of the decorative arts; they were masters of their craft, using lacquered and embossed leather, carved, engraved and patinated ivory, shagreen, horn, and various dyed and embroidered silks and muslins.

6.

Jacques Doucet's studio

A leading fashion designer of the late 19th and early 20th centuries, Jacques Doucet—a major figure in Parisian society, a patron of museums and art historical libraries, and an insatiable collector—was one of the greatest champions of Art Deco. After assembling a large collection of 18th-century decorative arts, and then surrounding himself with Impressionist works, Doucet began collecting modern works in the 1920s, advised by André Breton. Notably, he was the first owner of Picasso's *Demaiselles d'Avignon*. In 1927, he retired to his mansion in Neuilly-sur-Seine, on the western edge of Paris, where he had a studio fitted out to display his collection. The furniture he chose was typical of the new style, buying pieces by Eileen Gray, Pierre Legrain, and Marcel Coard, creating a completely modern, balanced interior. Gifted to the Musée des Arts Décoratifs in 1958 by Doucet's nephew, this collection of furniture maintains the memory of one of the most renowned Art Deco interiors, a portrait of the man who created it.

7.

The Société des Artistes Décorateurs

Created in 1901, the goal of the Société des Artistes Décorateurs (SAD) was to promote French decorative arts. Like the Union Centrale des Arts Décoratifs (precursor to the Musée des Arts Décoratifs), it encouraged continual artistic renewal fueled by the past. From 1911, both organizations championed an international exhibition project.

In 1924, the SAD finally received the government's permission to use three buildings surrounding the Cour des Métiers (Trades courtyard) on the Esplanade des Invalides. There it installed A French Embassy, a reception apartment connected to a private apartment via an art gallery.

All interior designers, whether members of the SAD or not, were invited to submit ideas for decorating these rooms, and then vote on which should be chosen. Thanks to this unusual competition, the SAD was able to showcase a wide array of aesthetic propositions, in an eclectic approach that was at once embraced and at times criticized.

8.

Contemporary, Modern or Modernist?

The wide variety of participants in the 1925 Exhibition reflects the myriad of trends that permeated Art Deco. Designs with different sensibilities rubbed shoulders, sometimes within the same pavilion, as in *A French Embassy* by the Société des Artistes Décorateurs. At the time, the press contrasted them as a series of pairs: contemporary/modern, traditionalist/rationalist, colorist-decorator/engineer-builder.

Modernist manifestoes, such as Le Corbusier's *Pavillon de l'Esprit Nouveau* or the Soviet Union's Constructivist pavilion, remained in the minority.

The creation of the Union des Artistes Modernes in 1929, bringing together the major figures of Art Deco as well as those surrounding Le Corbusier and Charlotte Perriand, clarified the differences. A distinction was made between the advocates of a decorative luxury and those championing rationalized mass production.

9.

Jacques-Émile Ruhlmann

Often compared to Jean-Henri Riesener, cabinetmaker to Louis XVI, the work of Jacques-Émile Ruhlmann, a genius of rare woods and ivory, embodies a certain idea of French Art Deco, on occasion ostentatious, which has tended to overshadow its profound modernity.

Following an unusual career path, Ruhlmann transformed the family business of painting, mirror making, and glazing into a decoration company. The epitome of the interior designer, he enjoyed long collaborations with artists and manufacturers, whom he brought together in the pavilion he commissioned from Pierre Patout for the 1925 Exhibition, the triumphant *Hôtel du Collectionneur*, achieving a marriage between art, craft, and industry. Ruhlmann was interested in the research of his time, and in the late 1920s, in the experiments happening with wood and metal, which were brought to a halt by his sudden death in 1933.

10.

Eileen Gray

An icon of Art Deco, Eileen Gray stands apart from other designers of the era in the singularity of her work and her aesthetic universe. After studying fine arts, first in the United Kingdom, then in Paris, Gray decided to become a decorator: in her use of decorative elements to structure space, she worked like a visual artist, demonstrated in her fondness for folding screens.

She learned lacquer techniques with the master Seizo Sugawara and rug weaving in North Africa, and in 1910 she opened studios dedicated to these practices. The year 1922 saw the launch of *Galerie Jean Désert*, where she produced handcrafted prototypes and small series. Thanks to the network of craftspeople with whom she collaborated she was able to test a range of materials. The gallery remained experimental in nature and relatively small. In the 1920s, she turned toward modernism, creating function furniture from metal tubing and joining the Union des Artistes Modernes. Her work was not included in the International Exhibition of Modern Decorative and Industrial Arts in 1925, and from the end of the decade, she devoted herself to architectural research.

11.

Jean-Michel Frank

"For our friend, luxury was in simplicity." Jean Cocteau.

Self-taught interior designer Jean-Michel Frank made a name for himself in the 1920s with his designs for the Parisian intelligentsia, most notably the apartment of Charles and Marie-Laure de Noailles. In July 1930, he was appointed artistic director of the cabinetmaking company Chanaux & Cie, and then, five years later, he opened his own store on Rue du Faubourg Saint-Honoré. The designer favored unified surfaces in his furniture and in his interiors, rarely mixing materials, as seen in his celebrated inverted U-shaped tables. All forms of ornamentation were thus eliminated in favor of playing with textures, the arrangement of materials, reflections, and graphic effects, without enforcing any hierarchy of materials. His creations, with their simple, refined volumes covered with straw, shagreen, parchment, mica, sycamore marquetry, or made of solid wood, all convey the same idea of "poor luxury" characteristic of Frank's interiors.

12.

The Art of Staging

Many Art Deco designers were involved in the performing arts, and so were able to synthesize the period's popular art forms. Nightlife in Paris reflected the free spirit that marked this era, which in France would become known as the "Années folles," the "Crazy Years," often called the Roaring Twenties in English, or in the United States, the Jazz Age, reflecting the popularization of the musical form. Artists' balls and popular journals followed one another, and in Paris, their posters covered the city. Artists found a way to take advantage of the success of the new medium, cinema, to find audiences for their ideas. Marcel L'Herbier's *L'Inhumaine* (1924), was one of the most brilliant collaborations, bringing together Robert Mallet-Stevens and Fernand Léger for the set design, Pierre Chareau for the furniture, and Paul Poiret and Sonia Delaunay for the costumes. Cinema's popularity meant that it was a vehicle for Art Deco in the United States. Cedric Gibbons, artistic director for MGM, visited the 1925 Exhibition, and adopted the new style he found there, as can be seen in *Our Dancing Daughters* (1928). At Paramount, Paul Iribe became artist director and undertook fruitful collaborations with director Cecil B. DeMille.

13.

The every day

Precious wood, ivory, parchment, shagreen: Art Deco is characterized by luxury in its furniture, objects, and decorations. This refinement can be seen as contributing to a distorted view of the postwar era, with the supposed sheen of what are often referred to as the Roaring Twenties overshadowing the actual living conditions, which remained difficult in the war's aftermath.

Adapting the designs of decorators and interior designers to everyday life and mass production was no easy task. Department stores and their workshops played an important role in disseminating Art Deco by offering all kinds of objects. Prices, however, remained high, underscoring the limits that existed to popularizing Art Deco, as well as the thinking then current on mass production. In 1929, the designers most interested in these ideas came together under the banner of the Union des Artistes Modernes.

It was ultimately thanks to the adoption of Art Deco vocabulary by poster artists that this style conquered the public space and became widely known.

14.

Art Deco by Jacques Grange carte blanche for an interior designer-collector

The Musée des Arts Décoratifs is very happy to give carte blanche to Jacques Grange, a former student of our workshops for under-15s, to present the Art Deco that he loves so much.

His distinctive style, a refined eclecticism where furniture and objects communicate and live together harmoniously, is as much the result of his consummate eye as his immense knowledge of the history of decorative arts. In this personal inventory, Art Deco occupies a very special place, since he first saw the salon that Jean-Michel Frank created for the Noailles.

Thus, Jacques Grange is a connection between the contemporaries of Art Deco and its devotees. At the sale of Jacques Doucet's collection in 1972, he was interested in the Edmonde Charles-Roux, and the Paul Iribe, bidding against Pierre Hebey, Andy Warhol, Karl Lagerfeld, Yves Saint Laurent, and Pierre Bergé; it was foundational moment in the rediscovery of this style, which the Second World War had overshadowed. Since then, Jacques Grange has helped his clients in the acquisition of Art Deco masterpieces, playing a pivotal role in keeping it alive.

15.

Seen from Elsewhere

Each country drew on its own aesthetic traditions to create individual interpretations of Art Deco, underscored by the variety of works on display at the 1925 International Exhibition of Modern Decorative and Industrial Arts. The event proved to be a laboratory for experimentation, defining the future of global creativity.

In the United States, Art Deco was elevated to an almost official level. Found in domestic interiors thanks to industrial production, and on film sets, it also pervaded urban spaces: buildings with iconic silhouettes were adorned with golden gates and modernist bas-reliefs. Countries such as Brazil and Japan asserted their aesthetic leanings through motifs and materials, while Sweden was concerned with accessibility, as can be seen in the use of pewter by Svenskt Tenn. Art Deco was an instrument of modernity that was far from uniform; it spread as quickly as it diversified. An international style, it was colored by national characteristics.

**Turn right when leaving room 15
to reach the next room.**

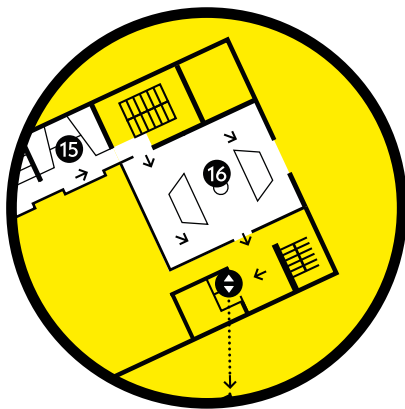
16.

The taste for travel

In the 1920s and '30s, ways of moving by land, sea, and air changed, and in turn, tourism flourished. The new lifestyle of the elites had to find its match in terms of travel. The decors, objects, and furnishings were worthy of the most luxurious hotels, and these became the expressions of Art Deco on an international scale.

At the same time, the experience of speed and movement was central to a number of artistic movements. Observing their world, designers incorporated this new repertoire in jewelry, wallpaper, furnishing fabrics, and tableware. Through literal transcriptions, they celebrated speed records being set and inaugural voyages. Others separated the motif from all iconographic context, using propellers or cars as inspiration to create modern forms.

The exhibition continues in the Nef. Exit Room 16, then take the elevators to the Ground Floor. You will find Room 17 on your left as you exit the elevators.



GROUND FLOOR / NEF

17.

The Orient Express

The Compagnie Internationale des Wagons-Lits

In second half of the 19th century, the railroad revolution opened up land and carried an ever-increasing amount of goods and passengers. Founded in 1876, the Compagnie Internationale des Wagons-Lits (International sleeping-car company) went further, offering border-crossing journeys that were technical and diplomatic feats, melding comfort, speed, and punctuality. For the first time, travelers could move around on board, be served meals while sitting at a table, and above all, sleep properly.

In 1883, the Orient Express was launched with a triumphant first journey. It reached Constantinople (now Istanbul) from Paris in 81 hours, via Munich, Vienna, and Bucharest. From the moment its debut, at the height of the Orientalist movement, the Orient Express assumed a mythical aura. Constantinople, capital of the Ottoman Empire, was prosperous and cosmopolitan, historic and legendary: the gateway to the fantasy of the East was now within reach of Europeans.

The renaissance of the Orient Express

In 2016, the discovery of historic carriages from the Compagnie Internationale des Wagons-Lits on the border between Poland and Belarus, led the Orient Express brand to revisit its project to relaunch the celebrated train. The planned modern carriages have been substituted with these refound cars, ensuring as much authenticity as possible. To oversee the revival of the Orient Express, the brand engaged architect Maxime d'Angeac, a passionate connoisseur of Art Deco, who was entrusted with the intricate task of inventing the train of tomorrow. Rather than slavishly reprising the Art Deco style, he extended it without pastiche, respecting a principle of fertile inspiration within a total decor that takes the specificities of a space in motion into consideration. Scheduled for 2027, the new Orient Express, a luxury hotel in motion will not be about the journey's speed, but the contemplation of the trip.

Creating the Orient Express

The technical constraints on board a train are many: insulation, controlling noise and vibration, and the integration of modern comforts (Wi-Fi, air conditioning, etc.). The renaissance of the Orient Express is a major industrial design project, in which every technical aspect must be anticipated and integrated so that they are concealed from the passengers. This technical feat is a massive undertaking, mobilizing thousands of workers.

The new Orient Express will be an ambassador of French luxury, combining the most advanced industrial design with the most sophisticated artisanal savoir faire. Maxime d'Angeac is thus also bringing the role of "interior designer," the "ensemblier" of Art Deco, back to the fore, surrounding himself with artists and craftspeople from some thirty trades, all experts in their field, in order to produce a total work of art, 350 meters long.



DISCOVER THE EXHIBITION IN A DIFFERENT WAY: ACTIVITIES

Individuals

GUIDED TOUR

ADULTS (FROM AGE 15)

Thursdays 6:30 - 8:00 PM

Fridays 11:30 AM - 1:00 PM

Saturdays 11:30 AM - 1:00 PM, 2:00 - 3:30 PM, 4:00 - 5:30 PM

VISITES-ATELIERS

Wednesdays, 2:30 - 4:30 PM

Tuesday to Friday during school holidays,
10:30 AM - 12:30 PM and/or 2:30 - 4:30 PM

Sundays, 10:30 AM - 12:30 PM

Art Deco Show

AGE/ 4-6, 7-10, AND FAMILY

Art Deco Typography

AGE/ 11-14

Style Palette: So Art deco

ADULTES (15 ANS ET PLUS)

EVENTS

Thursday 11 December 2025, 6:30 PM: screening in the conference room.

Thursday 29 January 2026, 9:30 AM - 5 PM: study day.

Groups

Guided tour and the visit-workshop combination are available for adults as well as youths, according to profile (student groups, recreation centers, higher education, associations, companies), at the day and time of their choice.

Languages: French, English, Spanish, Italian, Danish and Greek.

To book a guided tour:

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

You are looking for a time slot for your group tour (with no guided tour):

book a self-guided group ticket at <https://billetterie.madparis.fr>

Scan this code to find all the information about the exhibition
and to book activities:



CONTINUE YOUR VISIT TO THE MUSÉE DES ARTS DÉCORATIFS COLLECTIONS

Furniture, ceramic, gold- and silversmithery, design, fashion and textiles, jewellery, glass, toys, advertising, drawings, photographs, wallpaper samples... With nearly one and a half million works, the Musée des Arts Décoratifs holds one of the world's largest and finest collections of decorative art. Its Art Deco collection includes a number of masterpieces from the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris and exceptional ensembles such as the apartments of fashion designer Jeanne Lanvin and a dining room designed by Louis Süe and André Mare. These Art Deco period rooms can be found on Level 4 of the museum. Your ticket gives you access to the entire museum, so make the most of it!



Level 4 - Room 49
Dining room
Compagnie des Arts Français, decorator
Louis Süe (1875-1968), architect André Mare (1887-1932), painter
Paris, circa 1920-1921
Gift of Madame Philippe Cruse, 1975. © Les Arts Décoratifs / photograph: Philippe Chancel

Level 4 - Room 48
Jeanne Lanvin's bathroom. Armand Albert Rateau (1882-1938)
Paris, circa 1924-1925
© Les Arts Décoratifs / photograph: Philippe Chancel

Les Arts Décoratifs is a non-profit association that brings together the Musée des Arts Décoratifs, the Musée Nissim de Camondo and the Camondo School, the Ateliers du Carrousel and the library.

SUPPORT LES ARTS DÉCORATIFS!

Become a Friend of Les Arts Décoratifs or join one of the Circles of Patrons who support and actively participate in the life of the institution. For further information please contact us at + 33 (0)1 44 55 59 78 or at mecenat@madparis.fr

SOLO / DUO CARD

The Solo or Duo pass is valid for one year and gives you unlimited priority access to the temporary exhibitions and permanent collections of the Musée des Arts Décoratifs for one or two people.

For more information, visit madparis.fr.

MUSÉE DES ARTS DÉCORATIFS

107 rue de Rivoli - 75001 Paris

Open Tuesday to Sunday from 11 AM to 6:30 PM

Late night Thursday 6 - 9 PM

Tickets on madparis.fr

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107 rue de Rivoli - 75001 Paris

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Open daily from noon to 2 PM and from 7 PM to 11 PM

EXHIBITION CATALOGUE

Available at the bookstore-boutique.

Published by Les Arts Décoratifs, 280 pages, 220 illustrations, 24 x 30 cm, €45.

General curator: Bénédicte Gady

Curator: Anne Monier Vanryb

Associated curators: Jean-Luc Olivié

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Mathurin Jonchères et Lisa Jousset-Avi

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assisted by Chloé de Quillacq

Exhibition graphic design: Caroline Pauchant

assisted by Mathilde Altenhoven

Booklet graphic design: Laurent Fetis

Cover: Raymond Templier, Jean Trotain,

cigarette case (detail), 1928

© Musée des Arts décoratifs, Paris.

Photograph: Christophe Delliére

Discover the collections and exhibitions of the Musée des Arts Décoratifs with our digital guide, available on the free app



#ExpoArtDeco

Bloomberg
Connects

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With the support of Cartier and Banque Transatlantique

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As well as the Ruhlmann Association, Anne Dias Griffin and Aragon Forward, Kenneth C. Griffin, and Pierre-André Maus

TF1

BeauxArts

AD

Le Point