2025
Exhibition Program

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

Ruhlmann, decorator
Dossier Exhibition
March 12 → June 1, 2025

Rococo & co. From Nicolas Pineau to Cindy Sherman
March 12 → May 18, 2025

Bamboo. From Pattern to Work. Asia Week 2025
Dossier Exhibition
June 4 → September 14, 2025

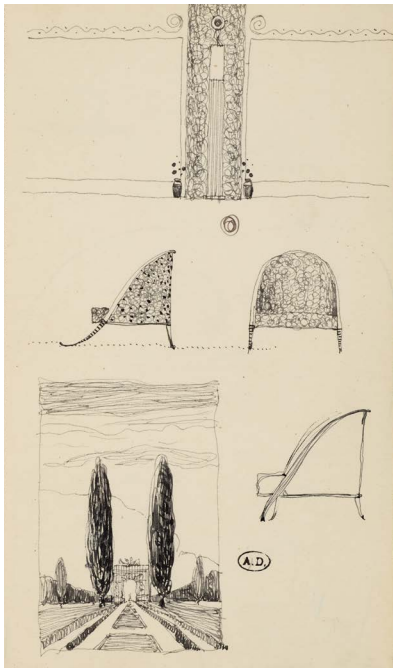
Paul Poiret. Fashion is a Feast
June 25, 2025 → January 11, 2026

1925-2025. One Hundred Years of Art Deco
October 22, 2025 → February 22, 2026

Guénaëlle de Carbonnières. In the hollow of images
Dossier Exhibition
October 29, 2025 - February 1, 2026

MUSÉE DES ARTS DÉCORATIFS





Jacques-Émile Ruhlmann for Société anonyme des Anciens Établissements Desfossé & Karth —
Sample of wallpaper with repetitive *Parterre fleuri* motif
1917
Paper, cylinder printing
© Les Arts Décoratifs / Cyrille Bernard

Jacques-Émile Ruhlmann —
Double page from sketchbook n°4
1913
Paper, pen and black ink
© Les Arts Décoratifs

Ruhlmann décorateur *

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Exhibition dossier
March 12 → June 1 2025
Drawing, Wallpaper and Photography Department, level 5 – Tuileries

Curators: Bénédicte Gady, Acting museum director,
Marion Neveu, assistant curator for wallpaper collections

History remembers Jacques-Émile Ruhlmann as the true champion of the 1925 International Exhibition of Modern Decorative and Industrial Arts. From March 12 to June 1, 2025, the Musée des Arts Décoratifs will inaugurate its celebration of the centenary of 1925 with a tribute to this exceptional decorator. 26 sketchbooks, 41 wallpapers, textile samples and photographs from the museum's collections bear witness to his immense talent.
While he occasionally participated with his furniture in the decoration of the pavilion of the Société des Artistes Décorateurs, *A French Embassy,* it was with the Collector's Pavilion that he created an original work. In a building commissioned to his friend, the architect Pierre Patout, quickly nicknamed the Ruhlmann Pavilion, he designed an ideal home, supervising its construction and coordinating nearly fifty artists.
As a furniture and interior designer, Ruhlmann shared his contemporaries' taste for harmonious and coherent interior design. However, as the heir to a flourishing family business in painting, wallpaper, and mirrors, which allowed him to finance his aesthetic dreams, he attached particular importance to the ornamentation of walls and floors. The ensemble presented sheds new light on this personal passion.
Ruhlmann the decorator is revealed through the pages of the twenty-six sketchbooks that his widow bequeathed to the institution in 1959, but also through the wallpapers that have been removed from the walls of the Cité Universitaire and from the collections of two manufacturers, Desfossé & Karth and the Société Française des Papiers Peints (ESSEF), whose productions are preserved by the museum. Ruhlmann designed models for both companies, some of which are presented here for the first time.

* Ruhlmann, decorator

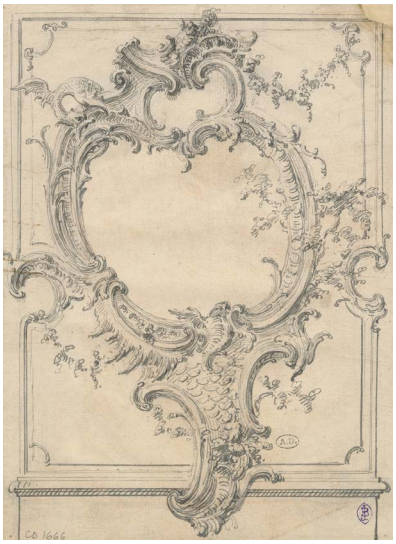
Rococo & co.
De Nicolas Pineau à Cindy Sherman *

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March 12 → May 18, 2025
Level 2 gallery – Tuileries

Curators: Bénédicte Gady, Acting museum director,
François Gilles, Ph.D and sculptor,
Turner Edwards, Ph.D

From March 12 to May 18, 2025, the Musée des Arts Décoratifs presents a unique exhibition dedicated to the Rococo style. *Rococo & co. From Nicolas Pineau to Cindy Sherman* explores the evolution of this style, from its emergence in the early 18th century to its resurgence in contemporary design and fashion, including Art Nouveau and psychedelic art. Nearly 200 drawings, furniture, woodwork, objets d'art, lighting, ceramics, and fashion pieces engage in a playful dialogue of curves and counter-curves. Nicolas Pineau and Juste Aurèle Meissonnier join Louis Majorelle, Jean Royère, Alessandro Mendini, as well as fashion designers Tan Giudicelli and Vivienne Westwood, and artists Cindy Sherman and Mathieu Lehanneur. The exhibition is curated by Bénédicte Gady, acting museum director, Turner Edwards, doctoral candidate, and François Gilles, doctoral candidate and sculptor.
This exhibition celebrates the restoration of a unique collection of nearly 500 drawings from the workshop of the sculptor Nicolas Pineau (1684-1754), one of the main proponents of the Rocaille style that Europe adopted as the Rococo. A practitioner of measured asymmetry and a subtle interplay of solids and voids, Nicolas Pineau excelled in many fields: woodwork, sculptural facades, architecture, prints, furniture, and silverware. The presentation of this great Rococo figure is extended to a workshop that plunges the visitor into the heart of the creation of Rococo panelling. Asymmetries, sinuous lines, chinoiserie dreams and animal imagery illustrate the infinite variations of the Rococo style. Finally, from the 19th to the 21st century, this aesthetic has found numerous echoes, from neo-styles to the most unexpected and playful reinterpretations.





Nicolas Pineau —
Panel with rocaille and Chinese motifs
Graphite, pen and black ink
on laid paper
Circa 1735
© Les Arts Décoratifs

Cindy Sherman —
Madame de Pompadour
1990
Porcelain, screen-printed
photograph and hand-painted fish
on a green background
© Les Arts Décoratifs /
Christophe Dellière

* Rococo & co. From Nicolas Pineau to Cindy Sherman





Kitagawa Utamaro —
Woman seated at the edge of a veranda
Japan, Edo period (1603-1868),
circa 1798
Polychrome xylography on paper
(*nishiki-e*)
© Les Arts Décoratifs

Coffee pot —
China, Ming dynasty (1368-1644),
16th century
Cloisonné enamel on copper alloy
© Les Arts Décoratifs /
Christophe Dellière

Bambou. Du motif à l'objet. Printemps Asiatique 2025 *

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Dossier Exhibition
June 4, 2025 → September 14, 2025
Drawing, Wallpaper and Photography Department, level 5 – Tuileries

Curator: Béatrice Quette, curator in charge of Asian
and non Western collections.
Assisted by Louise Lartillot, assistant curator

From June 4 to September 14, 2025, the Musée des Arts Décoratifs will present the exhibition *Bamboo: From Pattern to Work*, through its Japanese and Chinese collections for the 8th edition of Asia Week. After focusing on a form in the exhibition *Du Bol* (About the Bowl) and on materials and know-how in Luxury *Objects in China,* the museum invites you to discover a recurring motif in Asian art: bamboo.
The theme is divided into four parts: the variation of the motif in a multitude of possibilities, from the forest to a focus on the leaves, the knots of its branches, and the harvesting of the shoots. Bamboo was also used to make fishing traps, which influenced the creation of basketry related to floral art and tea ceremonies.
An inexpensive, strong, and flexible material, bamboo is widely used in architecture and gardens. Prints, paintings, and objects illustrate the ubiquity of bamboo as a plant or used to make windows, blinds, fences, and barriers. With its structure built around emptiness, bamboo is associated with Zen Buddhism and tea practices.
Associated with pine and plum blossoms, bamboo in both China and Japan represents certain qualities of the educated and literate man. Associated with snow or wisteria and birds, it symbolizes the seasons of winter and spring. All its qualities and symbolism also make this grass a favorite form transposed into porcelain, metal, ivory and cloisonné enamel.
The richness of the Japanese and Chinese collections at the Musée des Arts Décoratifs allows the public to discover the great variety of objects on display, most of them for the first time: stencils (*katagami*), basketry, prints, paintings, original drawings, wallpapers, ceramics, lacquers, bronzes, ivories and textiles.

* Bamboo. From Pattern to Work. Asia Week 2025

Paul Poiret.
La mode est une fête *

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

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

The Musée des Arts Décoratifs presents the first monograph dedicated to Paul Poiret (1879-1944), an emblematic figure of Parisian haute couture at the beginning of the 20th century. Famous for freeing women from corsets by introducing flowing silhouettes and vibrant colors into his creations, Poiret revolutionized the history of fashion. The exhibition *Paul Poiret, la mode est une fête* offers an immersion into his creative world, exploring his audacity and artistic power through fashion, decorative arts, perfumery, parties and even gastronomy, in the vibrant cultural context of the first decades of the 20th century. Highlighting the enduring influence of his work on contemporary designers, the exhibition offers visitors a compelling experience through a selection of artworks, documents, and testimonials.
After becoming a couturier in 1903, Paul Poiret formulated a bespoke lifestyle for a wealthy and sophisticated clientele with a thirst for novelty. Following the example of his mentor, the couturier Jacques Doucet, he amassed a personal collection of works by artists of his time, some of whom were his friends: from Matisse to Picasso, including Brancusi, not to mention Van Dongen or Dunoyer de Segonzac. Paul Poiret revolutionized fashion by simplifying silhouettes and introducing structural changes such as low waists under the bust, adorned with grosgrain ribbons. His bright and bold color palette, inspired by Fauvism and Orientalism, reflected his innovative spirit.
Drawing on the vast collections of the Musée des Arts Décoratifs (fashion, textiles, furniture, drawings, photographs, illustrations and posters), as well as on prestigious loans, the exhibition explores the various themes that marked the life and work of Paul Poiret, from his fascination with the Ballets Russes to his artistic collaboration with Raoul Dufy, including the 1925 International Exhibition of Modern Decorative and Industrial Arts and its stylistic influence.





Paul Iribe —
Les robes de Paul Poiret racontées par Paul Iribe
1908
Album, plate n°. 3
© Les Arts Décoratifs

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

* Paul Poiret. Fashion is a Feast







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

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

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

1925-2025. Cent ans d'Art déco *

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

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

In 1925, the International Exhibition of Modern Decorative and Industrial Arts in Paris marked the peak of Art Deco. Decorators, manufacturers, magazines, department stores, artists, and even foreign nations competed fiercely to occupy Parisian buildings or erect temporary structures to display their latest creations. From October 22, 2025, to February 22, 2026, the Musée des Arts Décoratifs will celebrate the centenary of this great style and its success with an exhibition of contemporary scenography.
An aesthetic and artistic trend born before the First World War, Art Deco flourished in the 1920s, coinciding with the emergence of a new way of life. Speed, movement and freedom were now the watchwords of society, breaking with the previous decades. At its height, Art Deco was neither theorized nor formalized. The name itself did not appear until the 1960s and 1970s, when it was applied to a wide variety of creations. Protean and elusive, Art Deco is ultimately a set of forms, motifs, materials, and techniques used by designers in the 1920s and 1930s, a movement capable of embodying the Roaring Twenties.
Modern in their forms, the furniture and objects used the most precious techniques of craftsmanship and were reserved for the wealthiest, without concern for their application to the greater number. The exhibition aims to celebrate this movement in all its facets and contradictions.
In a succession of viewpoints, it will cover the multiple incarnations of Art Deco, from its beginnings in the 1910s to its contemporary reinterpretations, including its rediscovery in 1971. The many masterpieces of the museum's Art Deco collection, the largest in the world, will be on display, such as Groult's shagreen chiffonnier, the elegant pieces by Jacques-Émile Ruhlmann and the library desk from the French Embassy by Pierre Chareau, reinstalled for this anniversary. The frenetic pace and thirst for freedom of the Roaring Twenties will be the leitmotif of this exhibition, where contemporary creation inspired by this movement will find its rightful place.
In the second half of 2026, the Musée des Arts Décoratifs will unveil its new rooms dedicated to Art Deco within the permanent collections.

* 1925-2025. One Hundred Years of Art Deco

Guénaëlle de Carbonnières. Dans le creux des images *

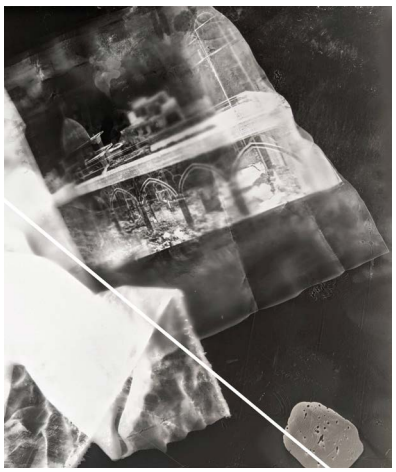
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Dossier Exhibition
October 29, 2025 – February 1, 2026
Drawing, Wallpaper and Photography Department, level 5 – Tuileries

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

From October 29, 2025, to February 1, 2026, the Musée des Arts Décoratifs will present the photographic work of the artist Guénaëlle de Carbonnières in the cabinet des Dessins, Papiers peints et Photographies. Her work revolves around collective memory, particularly using archaeological and architectural images. For the first time, she immersed herself in the photographic collections of the Musée des Arts Décoratifs to collect and reveal their secrets, like an archaeological dig. Fascinated by the book-object of the photographer Franck de Villecholle (1816-1906), who pasted his prints documenting the destruction of the Commune into an old album entitled “Conte de fées” (Fairy Tale), she explored its multiple graphic expressions: collages, tears, glue effects, traces of use, superimpositions and accidents. Her new work echoes these images, between archives and aesthetic images, between historical documents and picture books. Guénaëlle de Carbonnières (born 1986, Paris) was initially trained in philosophy and has an agrégation in fine arts. Her work has been presented at Unseen (Amsterdam), Paris Photo, and Art Paris, as well as at MAPRAA, L’Attrape-Couleurs, and the Fondation Renaud (Lyon), La Résidence (Dompierre-sur-Besbre), and CAP – Centre d’art (Saint-Fons), in resonance with the Lyon Biennale. She is represented by the Françoise Besson Gallery in Lyon and the Binome Gallery in Paris.





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

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

* Guénaëlle de Carbonnieres. In the hollow of images

Useful information

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— Les Arts Décoratifs
The not-for-profit organization Les Arts Décoratifs brings together the Musée des Arts Décoratifs, the Musée Nissim de Camondo, the Camondo School, the Ateliers du Carrousel, and the Library.
Jacques Bungert, Acting president
Sylvie Corréard, Chief executive officer
Bénédicte Gady, Acting museum director

— Musée des Arts Décoratifs
107 rue de Rivoli, 75001 Paris
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Métro: Palais-Royal, Pyramides, Tuileries
Opening hours
→ Tuesday to Friday, 11 am – 6 pm
→ Open late in temporary exhibition on Thursdays until 9 pm
Admission
→ General admission: € 15
→ Concession: € 10
→ Free for under 26

— Musée Nissim de Camondo
63 rue de Monceau, 75008 Paris
+33 (0) 1 53 89 06 40
Opening hours
Closed from August 4, 2024 to early 2026

— Library
111 rue de Rivoli, 75001 Paris
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Open Monday to Friday 10 am – 6 pm

— Publications and images
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— Visitor engagement
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— Ateliers du Carrousel
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— Bookshop & Gift Store
105 rue de Rivoli, 75001 Paris
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Open 11 am – 18:30 pm
Open late on Thursdays until 9 pm
Closed Monday

— Loulou Restaurant
107 rue de Rivoli, 75001 Paris
or access via the Carrousel gardens
Open daily 12 pm – 2:30 pm
and 7 pm – 11 pm
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— Le Camondo Restaurant
61 bis rue de Monceau, 75008 Paris
Open Tuesday to Saturday from noon to midnight and Sunday during the day
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