

Poster for the exhibition "Intimacy: from the bedroom to social media" © Les Arts Décoratifs
The female figure is a detail from the painting *Le bain* (1903) by Tony Robert-Fleury, Ville de Grenoble / Musée de Grenoble - J.L. Lacroix. Graphic design: Lacastra Design

Oct 15, 2024
— March 30, 2025

Private Lives

from the bedroom to social media

—
Press kit




**RÉPUBLIQUE
FRANÇAISE**
*Liberté
Égalité
Fraternité*

With the support of Friends of the Musée des Arts Décoratifs, L'Oréal Groupe, Maude and the Italian Cultural Institute in Paris.
The scenography was created with the participation of UniFor, Artemide and Saviola.
In collaboration with Magique, olfactory creation studio and Yves Delorme.

L'ORÉAL
GROUPE

UniFor

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Magazine

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PARIS
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MUSÉE DES ARTS
DÉCORATIFS

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Press release



1.

1. Superstudio —
Bazaar sofa
1968
© C. Toraldo di Francia |
Superstudio,
Archivio Filottrano

2. Edgar Degas —
*Woman seated
on the edge of a bath
sponging her neck*
1880-1895
© RMN-Grand Palais
(Musée d'Orsay) /
Hervé Lewandowski

From October 15, 2024 to March 30, 2025, the Musée des Arts Décoratifs takes you on a fascinating journey into the heart of our inner sanctum through a history of privacy, from the 18th century to the present day. 470 works, including paintings and photographs, as well as decorative art objects, reveal how the private sphere has evolved. From the bedroom as seen by Henri Cartier-Bresson or Nan Goldin and 19th-century wrought-iron beds to the “lit-clos” of the Bouroullec brothers’, from the commode chair to the urinal for women, from waterless hygiene products to the bathroom, from aristocratic beauty

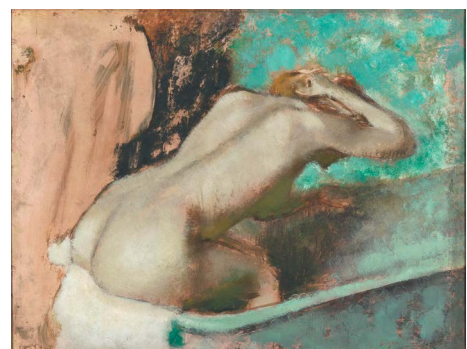
to mass consumption, from licentious books to sex toys, from the Walkman to social networks and influence, through the tools of surveillance and protection, the exhibition shows how privacy came to be, and the profound changes it has undergone since then.

The increasingly blurred and porous boundaries between private and public have sparked much debates.

The chief curator is Christine Macel, Director of the Musée des Arts Décoratifs, along with curator Fulvio Irace, design and architecture historian. The scenography is designed by Italian architect Italo Rota.

This exhibition is dedicated to the memory of Italo Rota.

Through twelve themes, the exhibition, presented in the nave of the museum and the side galleries, opens through a gigantic keyhole. In an intimate setting, five themes are explored in the garden-side gallery: women and privacy, the bedroom, places of convenience, hygiene and beauty, and perfume.



2.



3.

3. Edouard Vuillard —
Intimacy:
Figures in an Interior
1896
Glue-based paint
on canvas
© Paris Musées /
Petit Palais, musée
des Beaux-Arts de la Ville
de Paris

4. Zanele Muholi —
Bona, Charlottesville
Galerie Kvasnevski

Women and privacy

In the 19th century, with the emergence of a middle class, professional and family life grew separate, with women in charge of the household and the private sphere. Painters – most men, such as Edouard Vuillard, who opens the exhibition – often depicted them in their homes. It was only gradually, thanks to feminist revolutions, that the “feminine mystique” described in Betty Friedan’s book began to dissociate itself from the enclosed space.

A room of one’s own

The word “bedroom” first appeared in the 18th century. A large library of books on the bedroom is presented, from Marcel Proust to Michelle Perrot. From Ramon Casas to Martine Locatelli, new representations emerge, from the afternoon nap to the teenager’s bedroom. In Georges Pérec’s *The Man Who Sleeps*, the bed becomes a living space, while for the writer Colette and artist Ben it is a place to work or create. Today, we all want a “bed of our own”.



4.

Places of convenience

Objects from the 18th century such as the Bourdaloue, a portable chamber pot used by women to urinate in public, commode chairs and bidets are compared with recent urinals and toilets, such as Toto’s latest model. The modern invention of hygiene and privacy has transformed these so-called “places of convenience”, which became taboo in the 19th century, something that 20th-century artists such as Judy Chicago and Sarah Lucas play on in their work.

5. Jules Jean Cheret —
La Diaphane
 Sarah Bernhardt
 rice powder
 32 avenue de l'Opéra
 Paris
 1891
 © Les Arts Décoratifs

6. *Opium* —
 Fragrance
 1977
 Yves Saint Laurent

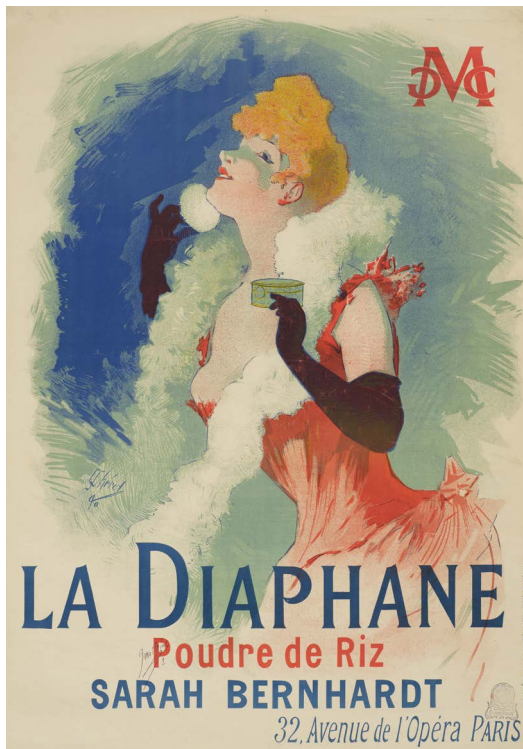
7. Anonymous —
Bidet
 18th century
 Oak, leather, earthenware
 © Les Arts Décoratifs

Bathing

For a long time, water was associated with miasmas, before the advent of modern hygiene research. The room brings together old pitchers and dressing tables, the 19th-century bathtub, depicted by Edgar Degas and Alfred Stevens, and the ceramic bathtub, with the appearance of the bathroom, that became commonplace in the 1950s. Yesterday's luxury has become today's ordinary.

Intimate beauty and fragrance

The construction of appearance takes place mostly away from the scrutiny of the outside world. Some of the items associated with it have changed or even disappeared according to fashions, revealing sociological turning points. Powder compacts, mirrors and lipsticks all reflect the uniformity of women's appearance until the 1960s.



5.



6.



7.

Recent times have paved the way for greater diversity, inclusiveness and gender fluidity. Fragrance is revealed either in very close physical proximity, or through a more readily shared "trail". Consequently, both say a great deal about the kind of relationship we wish to establish with others, from smelling good to sensual invitation. From eau de Cologne to Yves Saint Laurent's fragrance *Opium* to Caron's *Tabac blond*, perfume, and its bottle, reveal a great deal about us.



8. Gaetano Pesce —
La Mamma
1969
© Les Arts Décoratifs

9. Eric Berthes
X Sonia Rykiel —
Oh my god
2006

Promiscuity and isolation

The exhibition continues in the nave with spectacular scenography focusing on twenty-five masterpieces of 20th-century design, around the theme of the nest and shared intimacy. Design from the 1950s to the present day, through seats, sofas and beds, illustrates a constant dialectic between the desire for isolation and a chosen promiscuity.

Pieces such as Eero Saarinen's *Womb Chair* testify to the protective withdrawal of the 1950s and 1960s, while designs by Superstudio, Archizoom and Memphis reflect the desire for togetherness typical of the 1960s and 1970s.

The exhibition continues at the back of the nave and in the rue de Rivoli side galleries, covering six themes that explore the most contemporary changes, from sexuality to social networks, through content creation and surveillance techniques. It also examines the question of privacy in times of insecurity, and ends with a room dedicated to that most precious form of privacy: the diary as a conversation with the self. Finally, a piece by Thomas Hirschhorn, quoting the philosopher Simone Weil, invites us to reflect on the possibilities of social networks and consider a new humanism.

Intimacy and sexuality

From Fragonard's *The Lock* to the licentious books of the 18th century, works of art reveal the male gaze. At the time, homosexuality was rarely portrayed and was judged negatively. In the 20th century, representations of all forms of sexuality came to the fore, from David Hockney to Nan Goldin or Zanele Muholi. New objects, such as vibrators and sex toys designed by everyone from Matali Crasset to Tom Dixon, became increasingly popular and are presented in a large showcase at the back of the nave.

8.

The connected bedroom

New technologies have done much to change the way we define and experience privacy. The SONY Walkman from the late 1970s, the pink Minitel from the 1980s, and mobile phones that appeared in the 1990s are all on display, as is reality TV with *Loft Story*, from the early 2000s, and Hella Jongerius's connected bed, which reflects the new connected bedroom.



9.

10. Drone —
Anafi AI
 2021
 © Les Arts Décoratifs

11. Lena Situations
 Instagram account —
 @lenamahfouf
 29 May 2024

From social networks to influence

Back in 1947, a film by the director J.K Raymond Millet imagined the birth of a multi-screen world with startling prescience.

Content creators showcase their Instagram accounts as their own concept of intimacy, from Lena Situations to Sophie Fontanel, while Evan Baden's photographs alert us to the danger of self-exposure.

Surveillance and protection

New technologies of surveillance and protection have led to profound changes in our relationship with intimacy and our private lives, whether in the public or private sphere. This room features surveillance cameras, geolocation and tracking technologies, facial recognition objects, drones and connected objects, sources of both opportunities and risks.

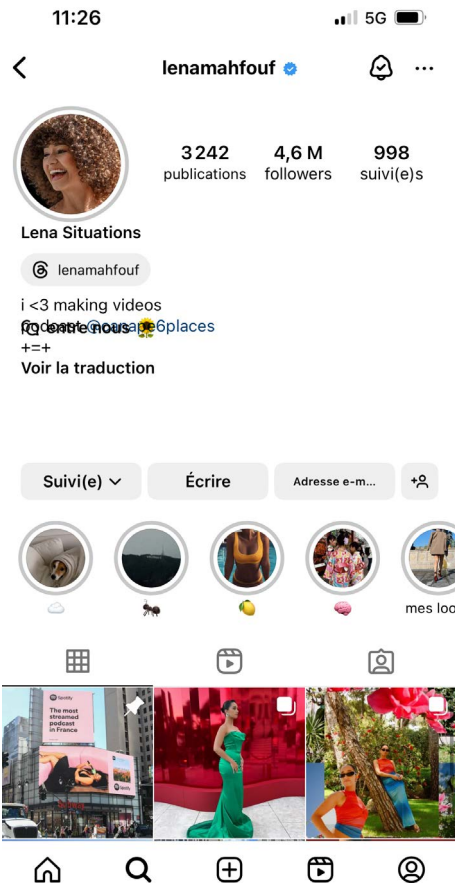
Precarious privacy

What is left of our privacy, and how can we protect it when we find ourselves in a precarious situation, deprived of a space of our own, be it through homelessness, as a migrant, as a prisoner or as a patient?

Kosuke Tsumura's survival design answers this question. When shelter is scarce, the public bench and makeshift blanket help to recreate the nest we need for sleep, as Matthieu Pernod reveals.



10.



11.

The ultimate privacy

Beyond the private sphere, privacy consists of what we keep within ourselves, our thoughts, dreams and imagination.

This is the ultimate privacy and cannot be taken away. The very idea of a conversation with the self reached its peak in the 19th century with the practice of journaling, which endures in other forms such as the blog, as illustrated by a selection of newspapers from the 19th century to the present day.

List of exhibiting artists (non-exhaustive):

Eero Aarnio, Georg Achen, Archizoom associate, Evan Baden, Mario Bellini, Eric Berthes, Richard Billingham, Erwin Blumenfeld, Louis-Léopold Boilly, Pierre Bonnard, François Boucher, Erwan Bouroullec, Henri Cartier-Bresson, Ramon Casas, Jules Jean Chéret, Judy Chicago, Alfred Choubrac, Matteo Cibic, Joe Colombo, Jean-Louis Courtinat, Matali Crasset,	Edgar Degas, Paul Delvaux, Tom Dixon, François Eisen, Jean-Honoré Fragonard, Jean-Louis Fréchin, Garouste & Bonetti, Nan Goldin, Eileen Gray, Vilhelm Hammershøi, Thomas Hirschhorn, David Hockney, Arne Jacobsen, Hella Jongerius, František Kupka, René Lalique, Jean-Pierre Laporte, Jean-Jacques Lequeu, Martine Locatelli, Philip Lorca diCorcia, Marian Loth,	Sarah Lucas, Jean Lurçat, René Magritte, Makkink & Bey, Memphis, Ferdinand Miffliez, Zanele Muholi, Marc Newson, Verner Panton, Ico Parisi, Pierre Paulin, Mathieu Pernot, Gaetano Pesce, Pablo Picasso, Jennie Pineus, Jean Elisée Puiforcat, Radi Designers, Henri Rapin, Günter Ferdinand Ris, Tony Robert-Fleury, Willy Ronis,	Gianni Ruffi, Sonia Rykiel, Eero Saarinen, Jacqueline Salmon, Herbert Selldorf, Ettore Sottsass, Philippe Starck, Alfred Stevens, Superstudio, Kosuke Tsumura, Raymond Tournon, Masanori Umeda, Line Vautrin, Henri Vever, Guillaume Voiriot, Edouard Vuillard, Marcel Wanders, Antoine Watteau, Wolfgang & Hite
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As well as numerous brands and companies, content creators and applications:

Brands and companies

Alcatel,
Anafi,
Apple,
Armani beauty,
Barker Bros Ltd,
Blackberry,
Bose,
Boucheron,
Bourjois,
Caron,
Cacharel,
Chanel,
Cheramy,
Coty,
Diesel,
Dior,
Tom Dixon,
Fabergé,
Fenty Beauty,
Tom Ford,

Jean Paul Gaultier,
Givenchy,
Go Girl,
Google,
Guerlain,
Hermès,
Houbigant,
Ikea,
Calvin Klein,
Francis Kurkdjian,
Lancel,
Lancôme,
Estée Lauder,
LELO,
L'Oréal Groupe,
L'Oréal Paris,
Lucibel-le,
MAC,
Magic Wand,
Maude,
Maybelline New York,

Minerva,
Minitel,
Monoprix,
Motorola,
myBlend ,
Netatmo,
NYX Professional Makeup,
Nodesign,
Nooance,
Nokia,
Ewa Nowak,
Parrot,
Passage du désir,
Patou,
Piver,
Mary Quant,
Paco Rabanne,
Rochas,
Roomba,
Rouge Baiser,
Helena Rubinstein,

Yves Saint Laurent,
Smile Makers,
Sony,
Somfy,
Starck,
Stendhal,
Tenga,
Charlotte Tillbury,
T. LeClerc,
Tokalon,
Toto,
Shu Uemura
Van Cleef & Arpels,
Louis Vuitton,
We Vibe,
Wildflower,
Withings,
Womanizer,
Wondertoy,
Yves Saint Laurent Beauté

Content creators

Camille Aumont Carnel
@jemenbatsleclito
@camilleaumontcarnel,
Claude Emmanuelle
Gajan-Maull
@claude.emmanuelle,
Sophie Fontanel
@sophiefontanel,
Carla Ginola
@carla_ginola,

Alice Barbier and
Jean-Sébastien Roques
@jaimetoutcheztoi,
Lena Mahfouf
@lenamahfouf,
Amal Tahir
@amaltahir,
Theo Sanchez and
Remy Dossou-Gbete
@theoandremy_

Applications

BeReal,
Instagram,
Twitter
Adopte,
Bumble,
Grindr,
Ubereats,
France Connect,
RGPD

And the diaries of the Association pour l'autobiographie et le Patrimoine Autobiographique (Ambérieu-en-Bugey)

With the exceptional support of the Musée d'Orsay

About the exhibition catalog

12. Catalog
*L'intime, de la chambre
aux réseaux sociaux* —
288 pages
350 illustrations
23 x 30 cm
Hardcover, cut-to-size
€52
Édition Les Arts
Décoratifs
Broadcast
by L'EntreLivres
Distributed by BLDD

Under the direction
of Christine Macel

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Roger-Henri Guerrand,
Fulvio Irace,
Nadeije Laneyrie-Dagen,
Pascal Lardellier,
Hallie Liberman,
Christine Macel,
Sophie Motsch,
Claire Ollagnier,
Sergio Pace,
Francesca Picchi,
Catherine Sauvat

The book

The notion of intimacy has gradually been modified since the evolution of the number of decorative art and design pieces, works of art or images and objects of the daily life that are related to it. Through the contributions of eighteen historians, art historians and sociologists, and to the iconography of a great diversity, this book is a testament to these transformation, in particular by the revolution of the intimate provoked by the new technologies, whether in modes of communication, with the emergence of social networks and growing influence, or in the means of monitoring, thanks to the connected. Instruments at the service of a desire for isolation or, on the contrary, of living together, these new artifacts invite us to reflect on this question: has the intimate become a tyranny in a society too narcissistic that forgets the public thing, Or is it threatened by the many recent upheavals we are facing? All these encounters provoke crashes that reflect the eclecticism of trends.



12.

Extract from the catalog

Texts by Christine Macel and Fulvio Irace



13.

13. Evan Baden —
Emily
2010
© Evan Baden

Christine Macel Objects of intimacy

*« An open door, we enter
A closed door, a den
The world pulse beats beyond my door »*

Pierre-Albert Birot

In contemporary Western society, certain dominant notions are cyclically subject to substantial and sometimes paradoxical transformations. Among these concepts, intimacy—the spatial, physical, mental and imaginary interior associated with the private sphere—is one of the most sensitive of our time. By ‘intimate’—from the Latin *intimus*, superlative of interior—we mean that which is innermost, the most ‘inside’, and by the same token the most likely to be revealed or shared. Looking at it from the perspective of the

objects, works and images associated with it leads us to make two observations. On the one hand, new technologies that enable remote living and surveillance, as well as social networks, have narrowed the boundaries between public and private, or at least blurred them. On the other hand, against a backdrop of growing individualism and even narcissism, exacerbated by the new self-exposure, the retreat into the private sphere, reinforced by the Covid-19 epidemic and lockdowns, has never been more visible.



14.

14. Manufacture of Chantilly — Bourdaloue
18th century
Soft porcelain
© Les Arts Décoratifs / Jean Tholance

15. Instagram logo—
2022

The climate crisis and the many wars, coupled with a constant overload of information, further reinforce this desire to escape an anxiety-provoking geopolitical, social and environmental reality. Everyone in bed under the covers with a computer, a phone connected to social networks and other applications, an iPad, food delivered by Uber and dates on Tinder! (...)

In her book *La Naissance de l'intime* (The Birth of Intimacy), Annick Pardailhé-Galabrun, with the help of a number of students, combed through thousands of notarial deeds listing beds, wardrobes, chests of drawers and chamber pots to explore intimacy in the 17th and 18th centuries and reconstruct the daily lives of the time.

Her analyses confirm what Norbert Elias had already noted in his thesis in the 1930s. In his view, the privatization and development of the notion of intimacy in the West is consubstantial with the process of civilization and therefore outdated. His books *The Court Society* and *The Civilizing Process* show how court society, and in particular during the Great Century under Louis XIV, with its introduction of notions of civility and decency, created social control within the aristocracy, coupled with a lack of distinction between the public and private spheres, while at the same time reinforcing the domestication of impulses. Conversely, the rise of the bourgeois class, which brought with it changes in psychological and social structures, saw the emergence of a clear distinction between the inside and outside space, with self-restraint now being exercised in the professional sphere, while intimate life flourished out of sight. In the 1940s, Lucien Febvre, founder of the *Annales* journal and of a new history, called for a study of these fundamental human emotions, which would later come to fruition.



15.

16. Erwin Blumenfeld —
*Study for an advertising
 photograph*
 1948 (1984 issue)
 Dye transfer
 © Musée national d'Art
 moderne (MNAM) /
 © The Estate of Erwin
 Blumenfeld, 2024

17. Félix Rémond —
The Duchess's Toilet
 1823
 Oak cast, veneer of elm
 and amboine loupe, sticks
 in lemon tree, ash palm
 decor, mahogany interior,
 gilt bronze, white marble,
 mirror
 © Les Arts Décoratifs /
 Jean Tholance

(...) Make-up, which fluctuates between artificial and natural according to the current fashion, is also a matter of intimacy, as make-up in public is still often considered vulgar. Beauty codes are evolving, consigning to oblivion objects that have been indispensable since the 18th century, such as beauty patches, rice powder and its cohorts of puffs and compacts, while glowing beauty and a discreet tan are on the rise. The advent of tube lipsticks led to the widespread use of this color, while during the Roaring Twenties eyebrow pencils were used to create new faces, often similar to each other.



16.



17.

Today's make-up objects are as modular as you want them to be, thanks to connected beauty products that allow everyone to invent their own 'custom beauty', with thick eyebrows you can print or lipstick you can design. An unprecedented level of attention to blending, inclusivity and ecology is at the heart of intimacy, which has modified products and their packaging. The pocket mirror itself has been replaced by the smartphone. Men's beauty products are making a breakthrough, while genderless, connected objects and LED technology are inventing new aesthetics and original skincare products. Perfumes are becoming less obtrusive, with more discreet notes for all genders, sometimes with therapeutic properties, or, on the contrary, more heady scents with strong seductive connotations. (...)

Fulvio Irace

Public and private: a question of modernity?

18. Jean Collas
(1900-1986) —
Detail of the waiting room;
Heating vents in slate and
metal, rattan furniture,
Photographic Fund Pierre
Chareau
Circa 1931
© Les Arts Décoratifs
© Les Arts Décoratifs / DR



18.

(...) The interior, as that which contains the individual, is a second skin that preserves and reflects his traces: the darkness, the penumbra that envelops his face, is the sign of something hidden, protected from prying eyes. The darkness of the interior is therefore due to the dazzling brilliance of the exterior: an intimate and inextricable bond unites them.

(...) *The darkened room in Edgar Degas's Interior* (c.1868) is undoubtedly the scene of a rape, and the painter takes his cue from Jean-Honoré Fragonard's equally famous *The Bolt* (c.1777): A man and a woman in a room dimly lit by artificial light; a tension worthy of a crime scene, where hints of violence are everywhere and the

distance between the male and female worlds destroys the alibi of the woman's supposed adoration of her husband.

Less dramatic, but equally revealing, is Pierre Bonnard's gaze in *The Man and the Woman* (1900) and *The Indolent Woman*, which, like Caillebotte's work, reveals the use of a camera and thus a link between realism and symbolism: the intimacy of the half-naked figures is de facto denied by the exposure of their bodies to the viewer's gaze. If the bedroom is the quintessence of intimacy, the boudoir, the toilet and the bathroom are its inevitable complements: these are the places where the body, alone or in front of a mirror, arouses an even greater desire for outrage and transformation into a spectacle.



19.

19. Jean-Honoré
Fragonard —
The bolt
Circa 1777
Oil on canvas

20. Hand mirror —
1824-1830
Engraved mother-of-pearl,
gilt bronze, mercury glass
© Les Arts Décoratifs

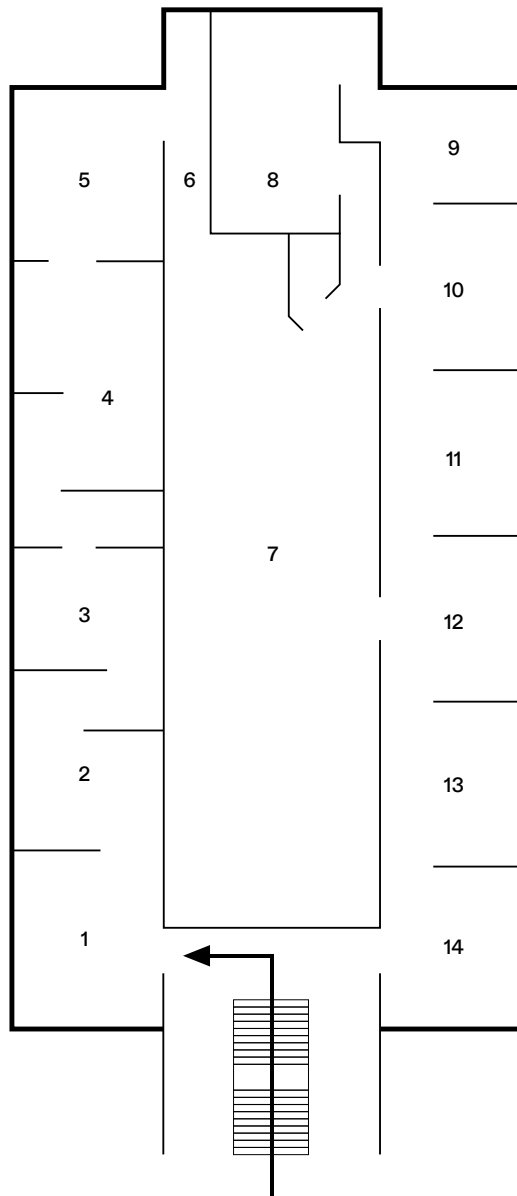
Put under the domination of the heterosexual gaze (with rare exceptions in the case of Gustave Caillebotte, then Paul Cadmus and David Hockney), these domestic spaces are fragments of the closed places that attracted the attention of Pierre Bonnard for his innumerable series of bathers, or of Henri de Toulouse-Lautrec and Edgar Degas, among others, who peppered their scenes with an infinite number of carafes, bidets and mirrors, these toilet objects harking back to the earliest forms of intimacy design.

(...) Although transparency is not necessarily linked to the development of the use of glass, the possibility of reducing the heaviness of walls and partitions, thanks to a thin, translucent sheet, undoubtedly played a decisive role in its application to architecture. Its implications were the subject of a detailed analysis by Colin Rowe and Robert Slutsky in 1955-1956, when they stressed the need for a fundamental distinction between two types of transparency: literal transparency (i.e. a physical property of a material such as glass) and phenomenological transparency (i.e. a property inherent in its organisation). (...)



20.

Exhibition map



PRESS KIT

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- | | |
|---------------------------------------------|------------------------------------------------------|
| 1 Women and the intimate | 8 Sexualities: From Books to Sex Toys |
| 2 A room of one's own | 9 Intimacy and Sexualities |
| 3 Restrooms | 10 The Connected Bedroom |
| 4 Bathtime | 11 From Social Networks to Content Creation |
| 5 Intimate Beauties: From Private to Public | 12 Surveillance and Safety |
| 6 Perfume, at the Heart of Intimacy | 13 The Precarious Intimate |
| 7 Design, between Isolation and Promiscuity | 14 The Ultimate Intimacy: Conversations with Oneself |
-

Some of the works presented in rooms 8 and 9 may offend the sensibilities of people due to their sexually explicit nature. Access to these rooms by young people is not recommended.

Sponsors and partners

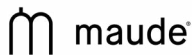


Sponsors and financial partners

The “Friends of the Musée des Arts Décoratifs” is a “501(c)(3) not-for-profit organization” that has been established to support the Arts Décoratifs in its projects and issues. The Friends of the Musée des Arts Décoratifs actively work to raise awareness of the Decorative Arts in France and abroad, to encourage donations and legacies, to contribute to the enrichment and restoration of collections, as well as to accompany temporary exhibitions.



L'Oréal is the Mondial leader of cosmetics. For 115 years, the group innovated to shape beauty, a powerful vector of development and social connection. As engaged actors, we are keen to support the evolution of beauty aspirations and explore their countless facets: sociological, scientific, historical, to shed light on this subject of beauty and the essential role it plays in our lives. That's why we wish to support initiatives who feed/ provide this inspirational dialogue. Our presence by the Musée des Arts Décoratifs and the exhibition *Private Lives: from the bedroom to social media* is part of this approach. Because intimacy and beauty are two inseparable notions and observing the shift in the boundaries of intimacy informs us about the evolution of the creation of beauty and self-transformation. By bringing together works of art and everyday objects and celebrating the importance of design, the Musée des Arts Décoratifs was the most beautiful setting to trace these major changes in the construction of appearance. We are proud to contribute to this by making available objects from our heritage, from perfumes that have become iconic to the most recent innovations in connected beauty, and thus contributing to knowledge of this universal and profoundly human subject.



Exhibition sponsor



Exhibition sponsor

Sponsors and partners in kind

UniFor

Since its foundation in 1969, the principal representative of UniFor has always been the conceptor: the one who conceives the buildings, the products and the spaces that contain them and their uses. For UniFor each project is born from the specificity of an architecture and a well-defined element: the space of work, but also the one of institutions and collective buildings for research, study and culture.

This company, owned by the Molteni group, has over 50 years of experience in interpreting and translating the wishes of architects and clients.

This permanent dialogue has given birth to projects like the international headquarters of IDM, constructed in the 70s and 80s, the Cartier Foundation, the New York Times head office, the new parliament of Malta, the national Qatar library, HSBC head office, headquarters of Luxottica. The company has always been involved in the temporary furnishing sector, not only as a producer of exhibition panels but also as an active promoter of the Italian historical and cultural heritage of design, and more.

At the occasion of the exhibition *Private Lives: from the bedroom to social media* UniFor stand next to the museum for the scenography of the section "sexuality from books to sex toys" by being in charge of the realisation of the exhibition system by Italo Rota studio. UniFor is working alongside the Musée des Arts Décoratifs in Paris on the scenography of the *Sexualities: from books to sex toys* section, being responsible for creating the exhibition system designed by the Italo Rota studio. A welcoming space, characterized by wooden paneling that delimits niches, pedestals and display cases where the works of art find a perfect location. The self-supporting exhibition system is characterized by the presence of a metal frame to which wooden panels are fixed, the junction of which is accentuated by elegant L-shaped aluminum profiles, which emphasize the modularity of the system and the changes of direction.

Artemide®

Artemide lights up the exhibition with lighting solutions especially created to communicate with the path drawn by Italo Rota. The tailor-made designed discovery space spots combine a uniform, diffuse, comfortable light with two Vector accentuation elements that contribute to an optimal perception of the exhibited works.

Discovery, drawn by the founder, Ernesto Gismondi and winner of the prestigious Compasso d'Oro, is the perfect synthesis of values, knowledge, innovative research and the skills of Artemide. The great optoelectronic competence associated with a deep culture design and technological know-how, gives life to a perfectly transversal and surprising solution to translate innovation into emotion of perception. This scenography, combined with the minimal lines of the turnaround system, invented by Carlotta de Bevilacqua, put the accent on the different moments of the path, creating an engaging and unique perceptive experience.



Saviola is a company belonging to the Saviola Group, leader in the production and processing of post-consumer wood for the furniture industry. Founded in 1963, it has been producing the Ecological Panel® of 100% regenerated wood since 1997. A product resulting from the brilliant intuition of the founder Mauro Saviola and a circular economy process on which the Group is based. By recycling over 1.2 million tons of wood per year, Saviola saves 10 thousand trees from being felled every day with constant attention to improving methods and technologies.

magique

CRÉATION OLFACTIVE ET SENSORIELLE

Creation of an olfactory and interactive device for the section "Perfume, at the Heart of Intimacy".

Yves Delorme

PARIS

Making of bed linen embroidered by hand, cotton percale embroidered and wool sheet.

Wall panels

by Christine Macel



21.

21. Bourdaloue —
18th century
Soft porcelain
© Les Arts Décoratifs /
Jean Tholance

22. René Magritte —
Praise of the Dialectic
1937
Gouache on paper
© Musée d'Ixelles /
Adagp, Paris, 2024

A room of one's own

Having a room of one's own has not always been the norm. The working classes long occupied housing in which the entire family slept in the same room. Eighteenth-century aristocrats kept the bedrooms of husbands and wives separated, while they entertained in reception rooms. Indeed, it was not until the eighteenth century that the word for bedroom first appeared in French. The marital bedroom emerged as a new habitat for the bourgeois classes of the nineteenth century, followed by separate bedrooms for children, young girls, and teenagers. Today, digital networking technology has removed all limits to what can be done in bed. The bedroom has become a living space, with beds growing increasingly large, and comforters replacing sheets. Nowadays everyone aspires to have a room, or at least a bed, of one's own.

Restrooms

The civilizing process, particularly as of the eighteenth century, led to a domestication of impulses, strengthening of social control, and the establishment of thresholds concerning modesty, which had previously held little significance. Notions of delicacy began to permeate everyday actions, and bodily functions gradually became hidden away. Practices such as urinating in public using the bourdaloue, a portable chamber pot carried by eighteenth-century women, or relieving oneself in a water closet, on a commode, or even in public spaces, stopped being commonplace. The modern inventions of hygiene and privacy led to modifications in lavatory facilities, which became subject to bans in the nineteenth century. Reactively, the feminist artist Judy Chicago put the sanitary menstrual protections on display, while in the late twentieth century Nan Goldin and Sarah Lucas toyed with concepts of modesty.



22.

Intimate Beauties: From Private to Public

Over the centuries, the quest for beauty, often pursued away from prying eyes, has remained a constant. The objects associated with it, however, have continued to evolve, even vanish, according to fashion and sociological shifts. The eighteenth-century patch box, a container for artificial beauty marks, corresponded to a facial aesthetic that at once hid imperfections and established a look. The dressing table or vanity was developed around the same time, before eventually disappearing from interiors. Mirrors also helped cultivate new relationships with the body. Available in full-length versions as of the nineteenth century, they modified perceptions by allowing the body to be studied in its entirety. The powder compact however, once an essential accessory, lost out in the face of the current trend for a more natural, glowy complexion. Lip color in stick form, appearing around 1870, became a cult object whose popularity led to a certain uniformity of appearance. The more recent period has opened up to greater diversity, inclusivity, and gender fluidity, as well as greater narcissism.

23. Custom Lipstick —
2021

Yves Saint Laurent
Beauté / Perso
Beauty Tech —
L'Oréal Groupe

24. Perfume bottle —
18th century

Crystal, gold, enamel
© Les Arts Décoratifs /
Jean Tholance



23.



24.

Perfume, at the Heart of Intimacy

Fragrance is inherently intimate, whether applied directly to the body and detected in close physical proximity, or more widely disseminated through a vaporous trail of scent. These two types of usage speak volumes about the relationship that the wearer wishes to establish with others. A voluptuous scent engenders a dynamic of seduction, echoed by the bottle's shape and colors. Fresher and floral, it comes closer to the eighteenth century tradition that linked fragrances to cleanliness and smelling good.

The twentieth century was particularly rich in trends and symbolism and there was overlapping and innovation between the two. The perfume of the liberated woman or the flapper of the Roaring Twenties, the scent of the young girl with Anaïs Anaïs, the return of sensual, even heady perfume with Opium, the unisex fragrance CK One returning to the practice of the eighteenth century, represent as many variations on intimate scent.

Sexualities: From Books to Sex Toys

The representation of sexuality in its various forms has been the target of much censorship. In the eighteenth century, a libertine era, erotic images linked to the intimate register were widespread, but remained subject to the 'male gaze', with the focus on the man looking at the woman, including in representations of feminine love. Homosexuality was rarely illustrated and judged negatively when it was. From the eighteenth century on, debates arose around practices such as the 'droit de seigneur', raising the issue of consent. In the nineteenth century, snuff boxes used by men for chewing tobacco were decorated with pornographic images, a holdover from the previous century. In the early twentieth century, a new object designed to heighten female pleasure was introduced, which would go on to become an object of mass consumption in the United States as of the 1960s-70s: the vibrator. Today, designers create pleasure objects for all sexual orientations.

25. Verner Panton —
Living Tower
1968
© Vitra Design Museum

26. Big Teaze Toys duck—
Passage du désir



25.



26.

Design, between Isolation and Promiscuity

Design from the 1950s to today, whether in the form of chairs, sofas, or beds, points to an ongoing tension between the conflicting desires of seclusion and of socializing. Much furniture popular in the 1950s and 1960s offers a protective withdrawal into a cocoon. Other models, typical of the late 1960s and 1970s, reflected the impulse to socialize, to gather, and share intimacy in close contact. Boundaries between public and private, between exposure and withdrawal, begin to blur with the emergence of more informal lifestyles in the context of the sexual revolution. One radical mission of design was to respond to a society that had become freer, with the rejection of the patriarchal family unit, nomadism, and physical promiscuity. Shared intimacy marked the transition from modernity to postmodernity, the decline of bourgeois conceptions of decency, and the beginning of a new era of more liberated behavior.

From Social Networks to Content Creation

In 1947, when the film director J.K. Raymond-Millet anticipated connected telephones and screens intruding into all aspects of public life, he did not imagine the apps and social networks that would revolutionize the boundaries between public and private. In 2023, 80% of French people subscribed to social networks, on which they spent an average of two hours per day. This has definitively redrawn the boundaries between public and private spheres. A new passion has emerged, that of putting oneself on display. It is no longer a matter of addressing one person but a multitude, of revealing one's intimate environment, often constructed, without being intimate with the people forming these new communities. This is the paradox of self-exposure confronted by content creators, who stand at the front lines of this evolution. In this section, we invite them to share their conceptions of the intimate.

27. Ewa Nowak —
© Noma Studio,
Ewa Nowak

28. Sophie Fontanel
Instagram account —
@sophiefontanel
August 29, 2024



27.



28.

Surveillance and Safety

New technologies of surveillance and safety have led to profound changes in our relationship to intimacy and private life, whether in public or private spaces. Surveillance cameras, geolocation, tracking and facial recognition techniques, drones, digital files, and connected objects generate opportunities as well as risks. Laws regulate their use in both public and private spheres, for public authorities as well as businesses, employers, and even citizens. However, malicious actions can lead to unwanted revelations regarding private life, which in response lead to countersurveillance such as privacy masking. Balances must constantly be reestablished between the need for security and the desire for transparency, the right to privacy and respect for individual freedoms.

29. Mathieu Pernot —
Migrants from the series
Migrants
2009
Colour print with
chromogenic
development on paper
Laminated on aluminium
© Fonds d'Art
Contemporain /
Paris Collections



29.

The Precarious Intimate

What remains of the intimate and how to preserve it in situations of precarity, when one is deprived of a space of their own, whether experiencing homelessness, immigration, imprisonment, or illness? Many architects, artists, and designers have come up with solutions for those without housing, including survival clothing. Kosuke Tsumura designed, for example, the Final Home Pocket Parka.

Photographs by Richard Billingham, Mathieu Pernot and Jacqueline Salmon portray sites of fragile intimacy, such as shelters, prisons, hospitals, and places affected by poverty. When housing is lacking, public benches - when not blocked by metal bars - and makeshift covers help reconstruct the nest required for sleep. These contexts of vulnerability demonstrate the extent to which intimacy is linked to safe spaces and basic everyday objects, and how ultimately it enables one to assert their own identity.

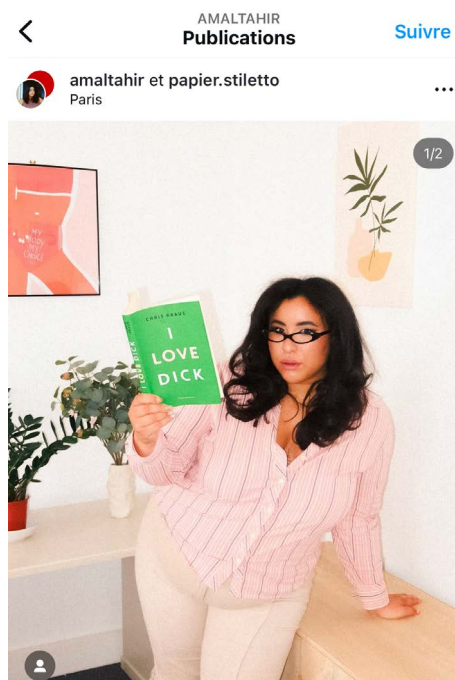
Content creators invited to the exhibition

30. Carla Ginola
Instagram account —
@carla_ginola
August 29, 2024



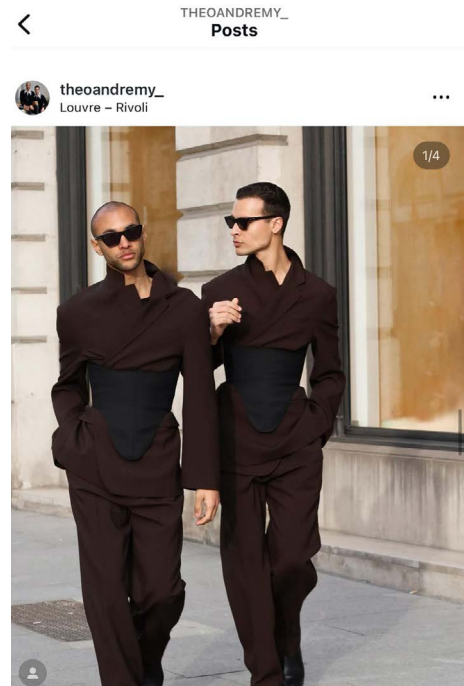
30.

31. Amal Tahir
Instagram account —
@amaltahir
August 29, 2024



31.

33. Theo & Rémy
Instagram account —
@theoandremy_
August 29, 2024



32.

34. Camille Aumont
Carnel Instagram
account —
@camilleaumontcarnel
29 August 2024



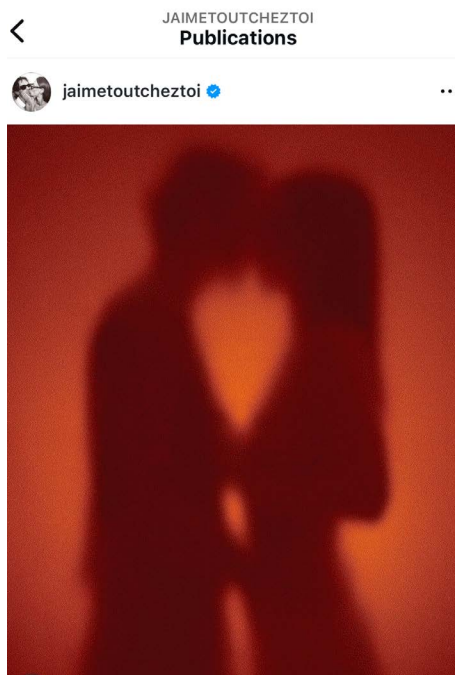
33.

34. Lena Situations
Instagram account —
@lenamahfouf
August 29, 2024



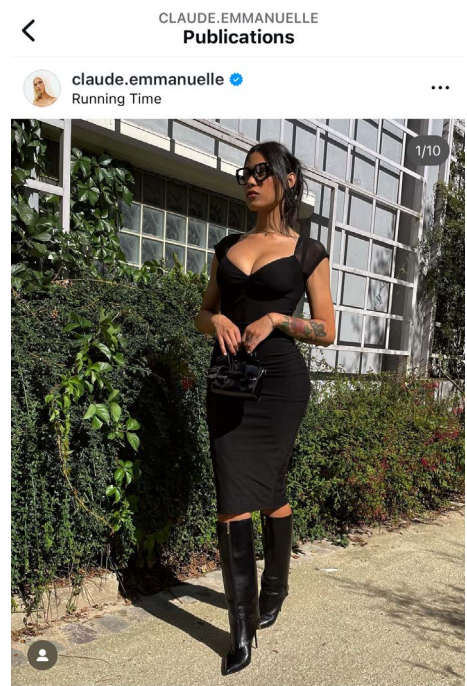
34.

35. Alice Barbuer
and JS Roques
Instagram account —
@jaimetoutcheztoi
August 29, 2024



35.

36. Claude Emmanuelle
Gajan-Maull Instagram
account —
@claude
August 29, 2024



36.

37. Sophie Fontanel
Instagram account —
@sophiefontanel
August 29, 2024



37.

Public program

FOR CHILDREN

WORKSHOPS

“Like me Like me”

From the bedroom to social networks, the discovery of the exhibition brings each to question his perception of the intimate, of the image of oneself and that one wishes to give to others. These reflections are materialized in the workshop by the realization of a fashion accessory with reflective materials. 1h visit followed by a workshop.

Alternated on Wednesdays at 10:30 and 14:30 and during the School holidays from Tuesday to Friday at 10:30 and/or 14:30

Public: 11-14 years old

Duration: 2h / Price: €12

FOR ADULTS

GUIDED TOUR

Bedroom, beds, armchairs and sofas, screens, dressing tables, chairs, bathtubs, sex toys, connected objects and applications, the presentation of objects related to the themes of toilet, beauty, sleep, sexuality and promiscuity allows the speaker to trace a history of the intimate.

Offered on Thursdays at 6:30 pm /

Fridays at 11:30 am /

Saturdays at 11:30 and/or 4:00

Audience: 15 years and over

Duration: 1h30

Price: €8 + museum entrance

Useful informations

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Curator

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and architecture historian

— Scientific advisor for digital

Jean-Louis Fréchin, designer
and architect

— Scenographer

Italo Rota, architect

— Catalog

Co-published by Musée des Arts
décoratifs / Gallimard hardcover
288 pages
Format 21 × 28.5 cm
18 essays
approx. 230 illustrations
Published October 10, 2024 RRP
incl. VAT €49

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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

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Opening hours

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to early 2026

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— Publications and images

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— Visitor engagement

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Conferences, round tables and colloquiums

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the day
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