

SABINE
WEISS

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M A I S O N

P O U R

JEAN
DIEUZAIDE

UNE
PHOTOGRAPHIE
SOCIALE
DANS LES
ANNÉES 80

T O U S

BERNARD
GILLE

GUY
LE
QUERREC

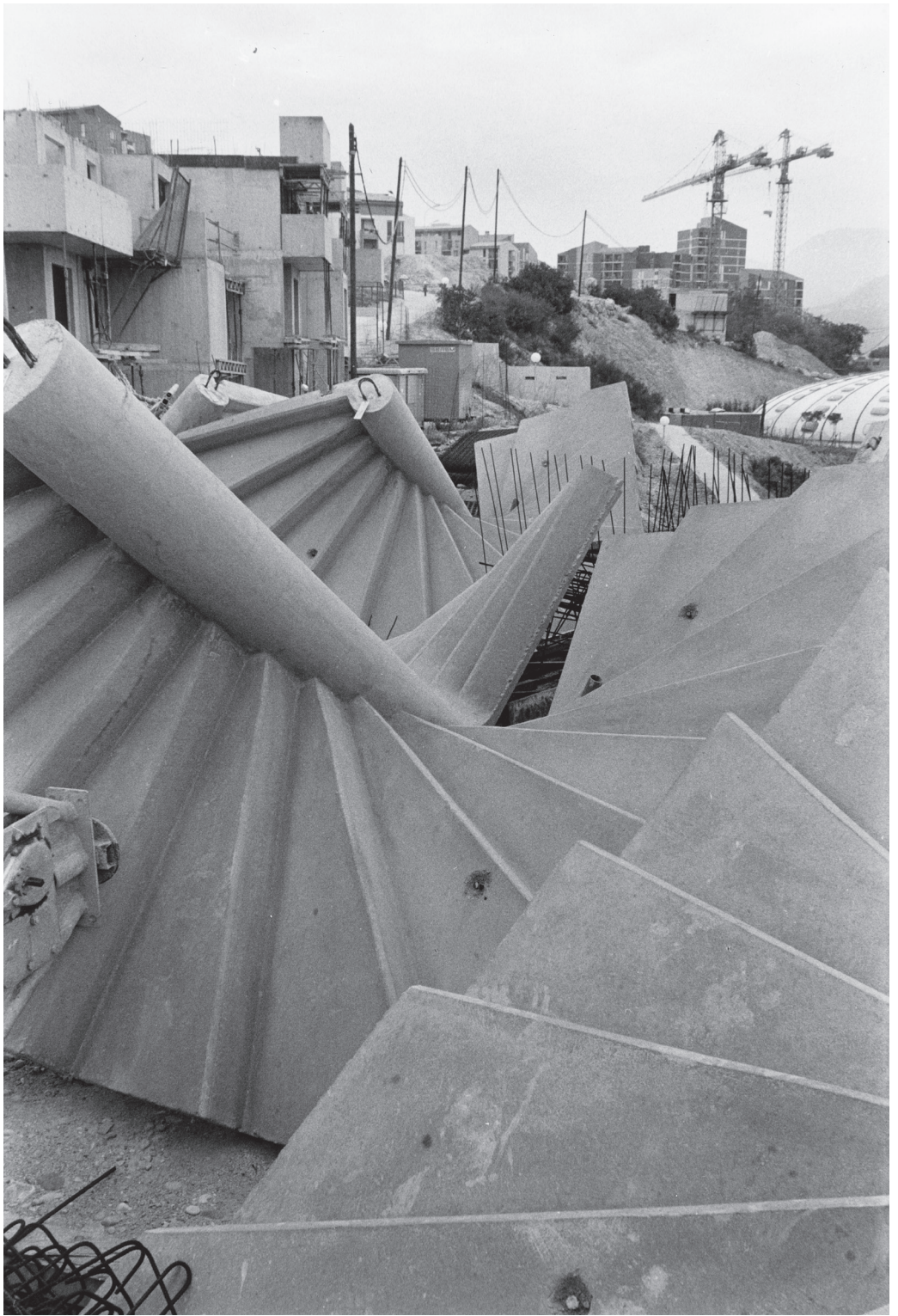
JACQUES
WINDENBERGER

08 NOV. 2023
28 JAN. 2024

MAA

MUSÉE
DES ARTS
DÉCORATIFS





Jean Dieuzaide (1921-2003)

Work site with prefabricated cement staircases, Carros, April 1983

Gelatin silver print. Marc Netter Donation, 2023

© Jean Dieuzaide © Les Arts Décoratifs

<p>Welcome to the Musée des Arts Décoratifs and the exhibition “La maison pour tous. Une photographie sociale dans les années 80” (Home for all. A social snapshot of the 80s)</p>							

		<p>Organised as part of Paris Photo and Photo Days, this exhibition presents the photography collection donated to the Arts Décoratifs this year by Marc Netter. It is the result of a project he carried out in 1983 for Maisons Phénix, named “sociophotography”, which focused mainly on the residents of new towns, taking the municipality of Carros in the Alpes-Maritimes area as its field of investigation. It explored the subjects of town planning and housing, residents’ lifestyles and their relationships, thereby touching on issues that affect every one of us.</p>					

		<p>Five of the six photographers who took part in the investigation are presented here: Sabine Weiss, Jean Dieuzeaide, Bernard Gille, Guy Le Querrec and Jacques Windenberger. The photographs, which have never been shown to the general public, are accompanied by accounts from the town’s residents, collected during the investigation, giving a voice to a section of early-80s French society. The photographers worked simultaneously on the streets and in the houses and blocks of flats of Carros in late April 1983. As they toured the town, they met residents, talked to them and discussed the possibility of taking photographs.</p>					

		<p>Nearly one hundred photographs are shown from among the 450 in the collection. Shots of the town and its infrastructure, interiors and their decoration, portraits of residents and street scenes all emerge from this body of work.</p>					

		<p>You can also see the exhibition “Le Japon en couleurs. Photographies du XIX^e siècle” (Japan in colour. Photographs from the 19th century), presented from 8 November to 31 December at the museum’s library.</p>					

		<p>We hope you enjoy your visit!</p>					

		<p>RECYCLE ME!</p>					



		<p>If you leave your brochure at the end of the exhibition, it can be recycled or reused.</p>					

		<p>The photography collection at the Musée des Arts Décoratifs, which features over 350,000 phototypes, brings together fashion, architecture, landscape and interiors photographs, as well as advertising images, from the 1840s to the most recent creations. It includes proofs from major names such as Henri Le Secq, Eugène Atget, Laure Albin-Guillot, Man Ray, Robert Doisneau, Bettina Rheims and David Seidner.</p>					

**THE MUSÉE
DES ARTS
DÉCORATIFS
AND HOUSING**

The second half of the 20th century brought a number of policies on collective and individual housing, sparking debates, criticism and projects that encompassed “sociophotography”.

The Musée des Arts Décoratifs took an interest in the issue through its programme of exhibitions, such as “Architecture et ingénieur” (Architecture and Engineer) in 1966 and “Recherches pour une ville nouvelle” (Research for a New Town) in 1969. “Le paysage urbain” (The Urban Landscape), presented in 1972, was the result of a two-year photographic investigation carried out in French towns and cities, highlighting the waning numbers of pedestrians and the sacrifice of old buildings in favour of developers, tower blocks and the automobile. It is not insignificant that the chairman of the institution between 1961 and 1975 was Eugène Claudius-Petit, MP and former Minister of Reconstruction and Town Planning.



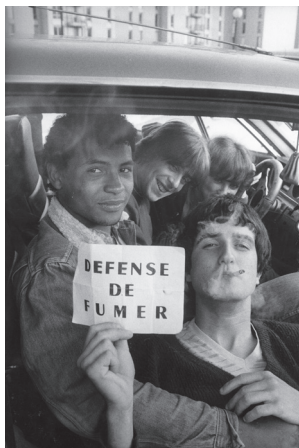
Jean Dieuzaide (1921-2003)
Place de la mairie, Carros, April 1983
Gelatin silver print. Marc Netter Donation, 2023
© Jean Dieuzaide © Les Arts Décoratifs



Read the biographies of Sabine Weiss, Jean Dieuzaide,
Bernard Gille, Guy Le Querrec and Jacques Windenberger.



Bernard Gille (born in 1952)
Boys playing guns, on the field
near the rue des Arbousiers,
Carros, April 1983
Gelatin silver print.
Marc Netter Donation, 2023
© Bernard Gille © Les Arts Décoratifs



Sabine Weiss (1924-2021)
Youths smoking in a car and holding
a banner reading "NO SMOKING",
Carros, 20 April 1983
Gelatin silver print.
Marc Netter Donation, 2023
© Sabine Weiss, collections Photo Elysée
© Les Arts Décoratifs

NEW TOWN, NEW LIFE?



Bernard Gille (born in 1952)
Children riding bikes near a hopscotch
game on an access platform for the garages
behind the subsidized housing complex near
the rue des Arbousiers, Carros, April 1983
Gelatin silver print.
Marc Netter Donation, 2023
© Bernard Gille © Les Arts Décoratifs

The Trente Glorieuses changed the face of France and a host of urban, industrial and suburban areas developed on the outskirts of towns and cities. Carros welcomed an industrial estate in the 60s, along with accommodation to house the population drawn there by job opportunities.

During the 1983 investigation, problems with town planning were raised, along with difficulties relating to moving. Some residents lamented the soullessness of the new town, while others were making the most of its facilities: a town hall with bas-reliefs by Riccardo Schweizer, a "Tournesol" indoor-outdoor pool based on Bernard Schoeller's original model, or associations such as a "maison pour tous" ("home for all") offering activities, classes and concerts.

This particular place often came up in the accounts, representing leisure activities for adults and children, as well as reflecting young people's escape from authority.

VISUAL SOCIOLOGY

Marc Netter saw “sociophotography” as a visual sociology project. The discipline struggled – and continues to struggle – to become institutionalised, particularly in Europe. However, in 1967, Abraham Moles, a theorist of the science of information, gave a lecture at the Musée des Arts Décoratifs on the psychological relationship humans have to space and society, before defining in 1980 what sociological photography could be at a UNESCO symposium.

He set out three principles: the photographer must produce series of images, caption them him or herself and, finally, keep what he or she has left out for potential analysis at a later date. Some of these instructions were followed for the Carros investigation, particularly by Jacques Windenberger.



Sabine Weiss (1924-2021)
Madame C., 56 years old, housewife
living in subsidized housing on rue
du Bosquet, Carros, 21 April 1983
Gelatin silver print.
Marc Netter Donation, 2023
© Sabine Weiss, collections Photo Elysée
© Les Arts Décoratifs

DOCUMENTARY PHOTOGRAPHY AND SOCIAL PHOTOGRAPHY



Jean Dieuzaide (1921-2003)
Entrance to La Maison Pour Tous
on the rue des Oliviers, near the
city hall, Carros, April 1983
Gelatin silver print.
Marc Netter Donation, 2023
© Jean Dieuzaide © Les Arts Décoratifs

The project carried out in Carros was part of the social photography movement, which reached a turning point in the 1980s. Until then, photo-reportage stood as a continuation of a heroic story and a desire to produce poignant images.

In the 1970s-80s, this paradigm collapsed. Photographers, such as the members of the Viva agency founded in 1972 with Guy Le Querrec and François Hers, began taking an interest in simple, common subjects, within the homes of French people. Daily life was an arena for political and social messages: in Carros, the well-being of residents and their ability to get on the property ladder were the main issues.

**Continue your visit with a tour of the collections
of the Musée des Arts Décoratifs**

Your ticket gives you access to the entire museum, so make the most of it and continue your visit with a tour of the collections, via the 8th floor of the Marsan pavilion. There, you'll see living rooms by Charlotte Perriand and Jean Prouvé, two major names in design who, in the aftermath of the Second World War, explored the subject of a new kind of housing for modern life.

In 1947, Charlotte Perriand created the model for a kitchen-bar for the Unité d'Habitation de la Cité Radieuse de Marseille, designed by Atelier Le Corbusier. This colourful kitchen was a dual statement, responding to the challenges of home economics and its developments (space saving, practicality). It reflected the key purpose of democratising domestic comfort. After working as a designer in charge of furnishing and fitting out houses for Le Corbusier and Pierre Jeanneret between 1927 and 1937, Perriand continued her work towards better and more emancipated living through this project.

Jean Prouvé, with whom Perriand also worked, made a name for himself on the landscape of France's Reconstruction, offering efficient responses to the expectations that came with the Trente Glorieuses. Working only for local authorities, he designed mass-produced furniture and student bedrooms. Prouvé won the competition for the Jean Zay university campus in Antony, fitting out the bedrooms and cafétéria. With a focus on comfort, function and elegance (the "compass"-style legs of the desk), this bedroom is impressively adaptable and liveable. Within this limited student space, the intention was to offer something modern and practical.



Charlotte Perriand (1903-1999)
Le Corbusier workshop, Kitchen-bar of the Housing Unit of the Cité radieuse of Marseille, 1952
© ADAGP, Paris / Les Arts Décoratifs / photo : Jean Tholance

Jean Prouvé (1901-1984)
Bedroom at the Cité Universitaire d'Antony, 1954
© Les Arts Décoratifs / photo : Luc Boegly

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.

MUSÉE DES ARTS DÉCORATIFS

107 rue de Rivoli – 75001 Paris
(The entrance is located on the garden side)
Open Tuesday to Sunday from 11 am to 6 pm
Late night Thursday 6 - 9 pm
Closed on Monday
Tickets on madparis.fr

GUIDED TOURS FOR INDIVIDUALS

Discover the exhibition with a tour guide
(in French only for individuals).
Thursday, 6.30 pm to 8 pm.
Friday, 11.30 am to 1 pm.
Saturday, 11.30 am to 1 pm and 3 pm to 4.30 pm



Tickets and informations :

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For further information please contact us at
+ 33 (0)1 44 55 59 78
or at mecenat@madparis.fr.

TOURS FOR GROUPS

Guided tours are available (in French or in English) to schools, activity centres, écoles supérieurs, universities, associations and companies at the date and time of their choice.

To book a guided tour: reservation@madparis.fr
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Are you looking for a time slot for your group tour (with no guided tour)? Book a self-guided group Ticket at
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Scan this code to find all the informations about activities for groups :



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 and the Musée Nissim de Camono for one or two people. You can also take advantage of unrestricted access via the Carrousel garden entrance and a 5% discount on all objects and books in the bookshop boutique. For more information, visit madparis.fr.

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

EXHIBITION ALBUM

The exhibition album is available from the museum bookshop (32 pages, €9).

For the comfort and accessibility of all, audio guides, folding seats, wheelchairs, magnetic induction loops, baby carriers, and changing tables are available on level -1 near the cloakrooms.

#Expo_Maisonpourtous



Jean Dieuzaide (1921-2003)
Two women walking their dogs near a building decorated with a mural, Carros, April 1983
Tirage chromogène. Marc Netter Donation, 2023
© Jean Dieuzaide © Les Arts Décoratifs