

COMMUNICATION AND PARTNERSHIPS  
DEPARTMENT

PRESS KIT



**UAM**

UNE AVENTURE MODERNE

30 MAY – 27 AUGUST 2018

UAMM

**#ExpoUAM**

**Centre  
Pompidou**

# UAM

## UNE AVENTURE MODERNE

30 MAY - 27 AUGUST 2018

16 april 2018



communication  
and partnerships department  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
**00 33 (0)1 44 78 12 87**  
email  
**benoit.parayre@centrepompidou.fr**

press officer  
**Dorothee Mireux**  
telephone  
**00 33 (0)1 44 78 46 60**  
email  
**dorothee.mireux@centrepompidou.fr**

[www.centrepompidou.fr](http://www.centrepompidou.fr)

### CURATORS OF THE EXHIBITION

**FRÉDÉRIC MIGAYROU**, Deputy Director of the musée national d'art moderne  
Head Curator of the Prospective Industrial Design Departmen

**OLIVIER CINQUALBRE**, Curator,  
Head of the musée national d'art moderne Architecture Department

**ANNE-MARIE CHARRON-ZUCHELLI**,  
Conservation Assistant at the musée national d'art moderne Architecture Department

### PRESS VISIT

TUESDAY 29 MAY 2018

11AM - 1PM

11.15A: introduction by the curators

### CONTENTS

1. PRESS RELEASE	PAGE 3
2. MAP AND EXHIBITION ROUTE	PAGE 6
3. THE KEY POINTS OF THE EXHIBITION	PAGE 11
4. PUBLICATION	PAGE 12
5. PRESS VISUALS	PAGE 14
6. PRACTICAL INFORMATION	PAGE 22

# #ExpoUAM

Francis Jourdain • Robert Mallet  
-Stevens • Joël et Jan Martel  
• Pierre Chareau • René Herbst •  
Hélène Henry • Jean Prouvé •  
Sonia Delaunay • Fernand Léger  
• Robert Delaunay • Félix Aublet  
• Jean Carlu • Rose Adler •  
Charlotte Perriand • Le Corbusier  
• Marcel Lods • • •

14 february 2018



communication  
and partnerships department  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
00 33 (0)1 44 78 12 87  
email  
benoit.parayre@centrepompidou.fr

press officer  
**Dorothee Mireux**  
telephone  
00 33 (0)1 44 78 46 60  
email  
dorothee.mireux@centrepompidou.fr

[www.centrepompidou.fr](http://www.centrepompidou.fr)

In partnership with



UGGC AVOCATS

## PRESS RELEASE

### U.A.M

## UNION OF MODERN ARTISTS

**30 MAY – 27 AUGUST 2018**

GALERIE 1, LEVEL 6

The Centre Pompidou is devoting a new exhibition to the UAM (*Union des Artistes Modernes – Union of Modern Artists*), one of the widest-reaching movements in the history of 20<sup>th</sup> century art. Bringing together architects, painters, sculptors, furniture designers, photographers, textile and jewellery designers, bookbinders, graphic artists and poster artists, this key movement in European modernism – a French-style «Bauhaus» – helped to make Paris a world capital of the avant-garde.

Although never as famous as the Bauhaus School or the De Stijl group, the UAM unquestionably embodied French modernity in the 20th century. It united all the leading creators known and recognised today, and, through a new, unequalled approach, combined artistic disciplines and spheres that had never been as resolutely amalgamated before.

The association's aim was to propose a new lifestyle and share it with a broad range of people. It was conceived as a weapon to attack the prevailing conservatism of the time. It had its ups and downs, suffered from the economic crisis, experienced a return to «stylistic» order at the same time as the rise of Fascism, hoped for better days with the arrival of the Front Populaire, and survived the Second World War through the exile, concealment and resistance of its members. It believed its moment had come with France's reconstruction, then had to abandon the field, and was finally dissolved.

The exhibition narrates its story through collective and individual works, pinpointing the French origins of this ideal where all the arts mingled and influenced each other.

The UAM was officially founded on 15 May 1929. Its members were men and a few women with a shared past: colleagues, friends and partners. They were figures with powerful personalities and a deep commitment to creation.

**Francis Jourdain** was a multi-faceted artist: a writer, painter, designer and producer of « combinable » furniture intended for unpretentious interiors, who wielded his pen and proclaimed his Communist beliefs. He was the son of the architect Frantz Jourdain, who designed the La Samaritaine, founded the Salon d'Automne, and was active on the political front as a libertarian. Like his father, Francis was a unifying force.

**Robert Mallet-Stevens** was an architect. In 1924, he organised an exhibition featuring artists, architects, interior designers and students at the École Spéciale d'Architecture, and lost his teaching post as a result. He gathered a team of creators around him for every project, including master glassmakers **Barillet, Le Chevallier** and **Hanssen**, and sculptors **Joel and Jan Martel**. If need be, he called on artist friends and interior designer colleagues. He extended this practice to exhibitions, which included the 1925 Exhibition of Modern Decorative and Industrial Arts in Paris, and various annual events.

**Pierre Chareau** was an interior and furniture designer with a dazzling career, who made an arresting first appearance in 1919 and was firmly established by 1925. He continually refined the lines of his furniture, finally achieving a pure geometry. His partners were lighting designer **André Salomon**, who favoured indirect lighting, and **Hélène Henry**, a fabric designer whose patterns, colours and materials were strikingly original.

**René Herbst**, an interior and furniture designer, created the link with the industrial world and proved an unrivalled activist. **Jean Prouvé**, from Nancy, was inevitably involved. He exhibited his bent metal furniture and the industrialised door and window frames he designed especially for the buildings of architects in tune with his ideas.

Some of the artists involved were supporters of the movement from the outset: **Sonia Delaunay**, who developed her work in several spheres, such as furnishing fabrics, book bindings and clothing, and was loyal to the UAM throughout its life; **Fernand Léger**, a tireless fighter on all modernity's fronts, and **Robert Delaunay**, who, with **Félix Aublet**, designed the railway and air travel pavilions for the 1937 International Exposition of Art and Technology in Modern Life, held in Paris.

The army included a cohort of sculptors, a battalion of the leading poster artists of the time – **Jean Carlu, Paul Colin, A. M. Cassandre, Francis Bernard** and **Charles Loupot** – and bookbinders whose work was both delicate and revolutionary, like **Rose Adler** and **Pierre Legrain**. With ceramists, photographers, jewellers, silversmiths and typeface designers, the sheer scope of the creative forces involved was huge, all driven by the same goal of expressing the most resolute modernity. There were also several well-known architects: **Le Corbusier, Andre Lurcat, Eugene Beaudouin** and **Marcel Lods**, and **Georges-Henri Pingusson**.

The younger generation was represented by **Charlotte Perriand** (who was trained by Le Corbusier and Jeanneret), **Jean Burkhalter** with his skilful metal tubing furniture, produced by Chareau, and the architect **Gabriel Guevrekian**, who headed Mallet-Stevens' agency for a while. The UAM gave all of them a chance to show their individual work, as well the new generation who joined the Association after the war. And there were also its foreign members and guests – making no fewer than 350 names in all.

Though the UAM produced a manifesto in 1934, a few years after its founding, mainly in response to various attacks, it chiefly expressed itself through exhibitions. It laid on four annual exhibitions starting in 1930, took part in the 1935 and 1936 Salons de la Lumière, featured in exhibitions on the home, was well-represented at domestic art shows, and exhibited at competitions staged jointly with the OTUA (Technical Office for the Use of Steel), particularly those involving steamship cabins and school furniture. The aim of the UAM's shows was to illustrate a shared vision, claim the preeminence of the collective, assert the absence of a hierarchy between the arts, and display a determined modernity that was still little accepted or promoted by the public authorities. Only the arrival of the Front Populaire enabled UAM members to be included once more in the international exhibition of 1937. Some participated in various pavilions, and all of them were represented in the one devoted to the UAM, designed by **Georges-Henri Pingusson** with **Frantz-Philippe Jourdain** and **Andre Louis**. Its dynamic metal and glass architecture was one of the few examples of new architecture at the event.

After years of economic depression and a period marked by a losing fight on the style front, its members saw the exhibition as a great leap forward. In retrospect, we can see it as the high point of the UAM's action: after the gloomy years of war, its members were able to imagine that their moment had come, called on as they were to take part in the country's reconstruction on new foundations. This was certainly the case, but the association was running out of steam by then. Its members, old and new, continued to promote the spirit that had driven the UAM, putting it into practice in their work, but new structures came into being: *Formes Utiles*, which continued the fight for a new lifestyle, and the *Espace* group, bringing together architects, engineers and artists seeking a synthesis of the arts.

The exhibition provides an overview of the entire modern movement in France, from the early 20<sup>th</sup> century to the late 1950s, illustrating the links that were uniting creators in all disciplines around powerful lines of force, even before the UAM was founded. These creators included architects, painters, sculptors, furniture designers, photographers, fabric and jewellery designers, bookbinders, graphic artists, and poster artists.

The exhibition includes many works from the Centre Pompidou collection but also important loans from the Musée des Arts Décoratifs, with the support of the Musée d'Orsay and the Museum of Modern Art of the City of Paris and the Musée d'Art et d'histoire de Saint Denis, which hold a precious Francis Jourdain fund.



# UAM MEMBERS (ACTIVE AND GUEST ARTISTS)

Rose Adler	Adolf Richard Fleischman	Fernand Léger	André Renou
Emile Aillaud	Georges Folmer	Pierre Legrain	Gerrit Rietveld
Jose Manuel Aizpurua	Mohsen Foroughi	Claude Lemeunier	Carlo Rim
Laure Albin-Guillot	André Fougeron	Robert Le Ricolais	Alfred Roth
Charlotte Alix	Jean Fouquet	Claude Lévy	Marcel Roux
Jacques André	Marcel Fredou	Marcel Lods	André Salomon
Félix Aublet	Marcel Gascoin	Adolf Loos	Gérard Sandoz
Edith Aujame	Gustave Gautier	Hervé de Looze	Alberto Sartoris
Roger Aujame	Charles Geisendorf	André Louis	Raymond Savignac
Jean Badovici	Léonie Geisendorf	Charles Loupot	Nicolas Schöffer
Pierre Barbe	Alfred Gellhorn	Berthold Lubetkin	Charles Sébillotte
Louis Barillet	Jean-Pierre Génisset	Jean Luce	Jean Sebag
Maurice Barret	Emile Gilioli	André Lurçat	Gino Severini
Georges Bastard	Jean Ginsberg	Jean Lurçat	André Sive
Eugène Beaudouin	Roger Ginsburger	Robert Mallet-Stevens	Louis Sognot
Étienne Béothy	Albert Gleizes	Hélène de Mandrot	Pierre Sonrel
Francis Bernard	Ernö Goldfinger	Pablo Manes	Léopold Survage
Bernard Bijvoet	Adrienne Gorska	Man Ray	Bruno Taut
Vladimir Bodiansky	Mannes de Graaf	Jan Martel	Raymond Templier
Jean Bossu	Eileen Gray	Joël Martel	André Thuret
Victor Bourgeois	Enrico Agostino Griffini	Ernst May	Elsa Triolet
Johannes Andreas	Walter Gropius	Edward McKnight Kauffer	Jan Tschichold
Brinkmann	Pierre Guariche	Erich Mendelsohn	Pierre Vago
André Bruyère	Gabriel Guévrékian	Edouard Menkès	Bart Van der Leck
Jean Burkhalter	Emile Guillot	Henri Meyer	Leendert Van der Vlugt
René-Jean Caillette	Théodore Hanssen	Ludwig Mies van der Rohe	André Vigneau
Alexander Calder	Ashley Havinden	Gustave Miklos	Bernard Villemot
Georges Candilis	Jean Hébert-Stevens	Louis Miquel	Jacques Villon
Jean Carlu	Hélène Henry	Lionel Mirabaud	Maximilien Vox
A.M.Cassandre	Paul Herbé	Joan Miro	Nicolaas Warb
Pierre Chareau	René Herbst	Laslo Moholy Nagy	Evelyn Wild
Jean Chemineau	Lucie Holt-Le-Son	Pierre de Montaut	André Wogenscky
Maurice Cloche	Marcel Jacno	Germaine Montereau	Ossip Zadkine
Paul Colin	Pierre Jeanneret	Jean-Charles Moreux	Pierre Zenobel
René Coulon	Francis Jourdain	Jacques Nathan-Garmond	Bernard Zehrfuss
Étienne Cournault	Frantz-Philippe Jourdain	Paul Nelson	Jean-François Zevaco
René Cravoisier	Blanche Klotz	Jean Nicolas	
Henri Creuzevault	Gustav Klutskis	Joep Nicolas	
Jean Crotti	René Koechlin	Chana Orloff	
Joseph Csaky	Germaine Krull	J.J.P. Oud	
Louis Dalbet	Boris Lacroix	Nathalie Parain	
Anne Dangar	Bernard Laffaille	Roger Parry	
Robert Delaunay	Guy Lagneau	Charles Peignot	
Sonia Delaunay	Renan de La Godelinain	Willem Penaat	
Jean Desprès	Robert Lallemand	Charlotte Perriand	
Jean Dourgnon	Jean Lambert-Rucki	Alexandre Persitz	
Roland Dubrulle	Alfred Latour	Pauline Peugniez	
W. M. Dudok	Claude Laurens	Georges-Henri Pingusson	
Jacques Dumond	Henri Laurens	Pierre Pinsard	
Michel Ecochard	Micheline Laurent-Pingusson	P. A. Pocheron	
Bruno Elkouken	Jacques Le Chevallier	Henri Prouvé	
Elisabeth Eyre de Lanux	Pierre Leconte	Jean Prouvé	
Pierre Faucheux	Le Corbusier	Jean Puiforcat	
Gisèle Favre-Pinsard			

## ROOM 1

### EARLY BEGINNINGS

At the turn of the 19<sup>th</sup> century, French interior designers and architects joined forces around a single ideal: functional creation based on economic resources, and thus available to a wide range of people. As with the Arts and Crafts and Belgium's Art Nouveau movements, the home became a territory where artists could experiment with architecture and decoration, encompassing everything to do with daily life. Working together within the «Art dans Tout» («Art in All») movement, these creators challenged the hierarchy between major and minor arts.

The French decorative arts were characterised specifically by a keen sensitivity to Impressionist and Symbolist painting. In 1896, the architect Frantz Jourdain staged the exhibition *Impressions d'architectes* at the Le Barc de Boutteville gallery, alongside paintings by Pierre Bonnard, Edouard Vuillard and Maurice Denis. In the works shown, colour became the structural aspect of a decorative art that sought to innovate, with simpler decoration that shunned the arabesques of Art Nouveau. Colour made the feeling of space and sensory experience central to creation.

## ROOM 2

### THE COLOURISTS

Founded at the initiative of Frantz Jourdain, the Salon d'Automne opened in Paris in 1903. It stood out for its desire to show architects' designs and interior designers' projects alongside painting and sculpture. In 1905, audiences discovered paintings by the Fauves and interior layouts with brightly coloured, highly spontaneous floral decoration. «We are aiming for clarity, order and harmony,» said André Véra, acting as the spokesman for interior designers. «Baskets and garlands of flowers and fruit are the trademark of the new style.»

In 1912, in the *Maison Cubiste*, an installation presented by interior designer André Mare and built by the sculptor Raymond Duchamp-Villon, Fernand Léger and Jean Metzinger displayed their Cubist paintings in a flowery interior. The same year, recognising the expression of French modernity in this approach, Charles-Édouard Jeanneret (the future Le Corbusier) called on interior designer André Groult to create the furniture and wallpaper of the villa he built for his parents in La Chaux-de-Fonds.

## ROOM 3

### THE RATIONALISTS

In 1910, when the Deutscher Werkbund of Munich was invited to the Salon d'Automne and exhibited functional interior layouts, Francis Jourdain found an echo of his own approach in the show. Like the association of German architects and interior designers, Jourdain also tried to establish closer links with industrialists, and came up with his first «interchangeable furniture», massed-produced using new techniques. He fostered the concept of an extremely sober interior design and furniture with simple geometric forms and an austerity unrelieved by any decoration. These interchangeable furniture items were counterparts to the *Typenmöbel* furniture produced by the German designer Bruno Paul using standardised, adjustable components. Jourdain promoted the idea that «we can make a room highly luxurious by emptying it of furniture,» and, like the Viennese architect Adolf Loos, he advocated «simplicity as a value in itself».

## ROOM 4

### FROM AN IDEALISED MODERNITY TO REAL LIFE

Throughout the 1920s, the cinema offered designers the means to produce their first sets, thus influencing the development of modern interior design.

More than anyone else, the architect Robert Mallet-Stevens saw himself as an essential partner for film directors. He designed around twenty sets, where the idea was to create a total work of art. For each of his projects, he called on artist friends like the painter Fernand Léger, furniture designers Pierre Chareau and Francis Jourdain, and tapestry-maker Jean Lurçat: all future members of the UAM. *L'Inhumaine*, a 1923 film directed by Marcel L'Herbier, was the manifesto for this idealised modernity, now embodied in a film set. Interior designers assembled around Mallet-Stevens once more when, the same year, Vicomte Charles de Noailles commissioned him to build his villa at Hyères. This was an opportunity for

them to apply the principles of a hitherto solely theoretical modernity. They celebrated a certain lifestyle through design that was both functional and refined, with an asceticism directly opposed to the luxurious «Art Deco» style – which nonetheless dominated French tradition and triumphed in the 1925 International Decorative Arts Exhibition in Paris.

## ROOM 5

### UAM EVENTS

The UAM (Union of Modern Artists) was founded in 1929 by interior designers, architects and artists who had been working together since the early 1920s. They joined forces because the Société des Artistes Décorateurs refused to allow them a group presentation in which they could assert the principles of the modern aesthetic they advocated. Several dozen figures, including Sonia Delaunay, Fernand Léger, Jean Carlu, Pierre Chareau, Jean Prouvé, Le Corbusier, Pierre Jeanneret, Charlotte Perriand and Eileen Gray, gravitated around the first executive board, consisting of Robert Mallet-Stevens, Francis Jourdain, René Herbst, Hélène Henry and Raymond Templier. All of them were united by the same ideal: «to create persistently, without a backward glance».

All the arts were represented: architecture and furniture, stained glass, sculpture and painting, the graphic arts and photography, textile design, book binding, jewellery, wrought ironwork and even lighting – because electricity, like steel and concrete, was the watchword of a modernity that pursued its course through the use of new materials and the innovative techniques needed to implement them. Four exhibitions staged between 1930 and 1933 and a «propaganda brochure» published in 1934 highlighted the work and intentions of these highly varied personalities, all committed to the same goal of improving people's lifestyle.

## ROOM 6

### ICONS OF ARCHITECTURE

Many of the UAM members' projects are now considered icons of modern French architecture, like the Villa Savoye of Le Corbusier and Pierre Jeanneret (1928-1931), Robert Mallet-Stevens' Villa Cavrois in Croix (1929-1932), André Lurçat's Villa Guggenbühl, Pierre Chareau's Maison de Verre (1928-1931) and Georges-Henri Pingusson's Hôtel Latitude 43 in Saint-Tropez (1930-1932). Villas and large-scale buildings synthesising highly contemporary approaches in terms of construction and layout reflected the UAM's ambition to present visitors with «a new national heritage». But this did not prevent it from proclaiming its attachment to a «classical rationalist France», whose model was found in «the simple volumes and unadorned surfaces of the Louvre's colonnade». Functionalism, a constructive approach, enhancement of structures, absence of façade, numerous viewpoints, interpenetration of spaces, concern for economy and rigorous asceticism were all characteristic of a French style that simultaneously claimed an international dimension.

## ROOM 7

### INDUSTRIAL ATTEMPTS

«You say that the machine applied to art kills craftsmanship and is unable to produce a real work of art?» The UAM's presentations of metal furniture attracted the ire of many critics, who accused it of «degeneracy», «machinism», «Bolshevism» and «appalling nudism». So in its defence, the Union published a manifesto in 1934 entitled *Pour l'art moderne, cadre de la vie contemporaine*. This laid down the fundamental principles of a modernity making use of technological progress and new materials to create «happy forms that are mass-produced», «new lines that are pure, sober and refined – the thoroughbreds, so to speak, of a modern art that provides us with a setting for our lives.» But the global economic crisis was badly affecting the traditional French furniture market, and the UAM was unable to finance its own shows. From 1934 onwards, it now only appeared in exhibitions to which it was invited through the intervention of industrial companies.

## ROOM 8

### THE INTERNATIONAL EXHIBITION OF 1937

The UAM took an active part in organising the 1937 International Exhibition in Paris, which aimed to « present the universality of human knowledge and global production from the angle of art and technology alone. »

Highlighting the concept of useful art and the collaboration between artists and industrialists, the event also attempted to promote peace in a tense political situation where the great totalitarian powers were defying each other, like the spectacular confrontation between the German and Soviet pavilions. Long prohibited from applying officially for the event, the Moderns were saved when the Front Populaire came to power. This was because many members of the UAM had joined anti-Fascist movements, and some, like Francis Jourdain and André Lurçat, had become members of the Communist Party. They took part in the exhibition in a variety of ways, and the UAM built its own pavilion.

## ROOM 9

### WAR AND RECONSTRUCTION

The Second World War put an end to the UAM's plans and scattered its creators. As from 1942, architects in Paris and Algiers reflected on the problems posed by reconstruction, because the war had caused devastation on an unprecedented scale.

The burning issue in these discussions was that of emergency housing. In the autumn of 1944, René Herbst convened the first general meeting of the Union to devise a basic action plan enabling the UAM to play a major role in this key period for French architecture. Rallying to the side of Jean Prouvé and André Hermant, engineers and architects like Bernard Zehrfuss and Robert Le Ricolais were admitted to the Union. Most of them were employed after 1945 by the Ministry of Reconstruction and Urban Planning on large-scale construction and rehabilitation projects for rebuilding France and Saarland – like André Lurçat and Jean Badovici in Maubeuge. The UAM laid on ever more conferences in view becoming a resource centre for young recruits, providing the necessary information for them to build according to its long-standing ideal: a synthesis of the arts.

## ROOM 10

### FROM UAM TO «FORMES UTILES»

The 1950s saw profound changes in the UAM.

Consumption was becoming widespread, comfort was increasingly accessible to households, and the Salon des Arts Ménagers home management show was at its peak.

In 1949, the UAM opened an exhibition entitled « Formes utiles. Objets de notre temps » (« Useful forms: objects of our times ») at the Marsan pavilion. In especially laid-out interiors, it presented works by artists loyal to the movement, including Fernand Léger and Sonia Delaunay, and others by more recent members like Joan Miró and Alexander Calder. The exhibition was such a success that the Salon des Arts Ménagers offered the UAM the chance to exhibit selected products from French industry every year in a « Formes Utiles » section. Several Union members grasped this opportunity and successfully devoted their efforts to the cause – thus excluding the other members.

The success of « Formes Utiles » led the most active organisers of the event to seek their independence, which they obtained in 1956. As the UAM no longer had the means to federate all the areas it represented around collective action, it ceased its activities in 1958.

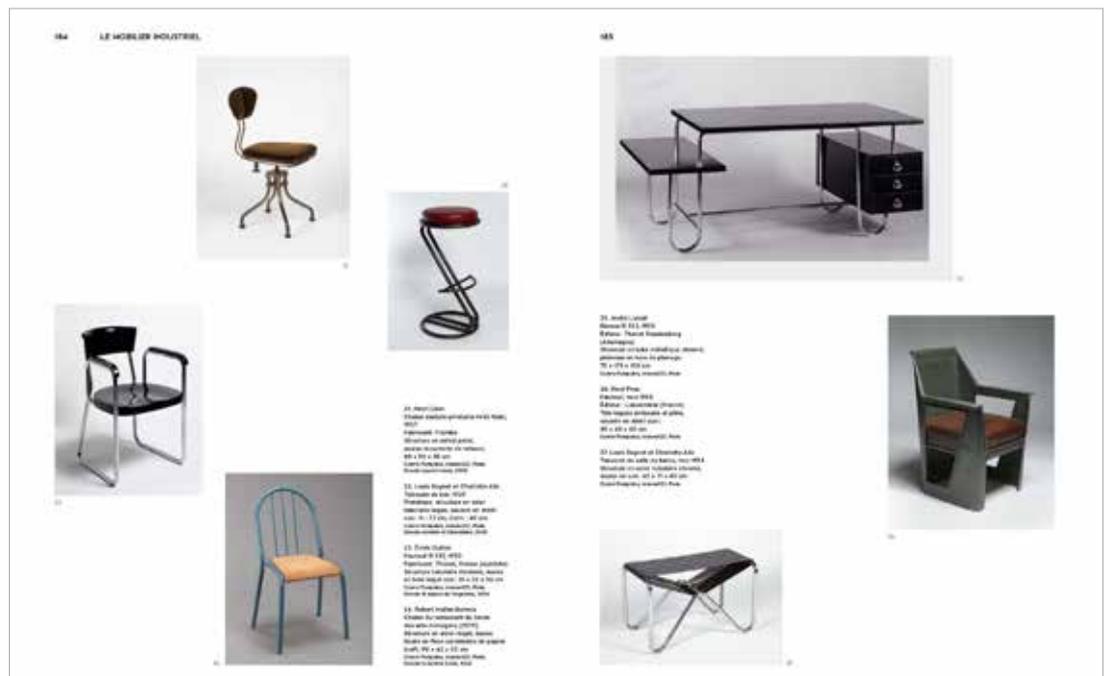
## 3. THE KEY POINTS OF THE EXHIBITION

■ **A NEW INTERPRETATION OF THE MODERN FRENCH MOVEMENT**  
 For nearly two decades, the curators have been seeking out pieces by UAM artists to reunite them in the Centre Pompidou collection and reconstruct their history.

■ **The exhibition starts with the Salon d'Automne founded by Frantz Jourdain in 1903 to emphasise how FRENCH MODERNISM STOOD OUT FROM ART NOUVEAU.**

Through jointly-produced pieces and works by each individual, the exhibition presents French modernity in the 20<sup>th</sup> century.

■ **THE UAM BROUGHT TOGETHER THE MOST INNOVATIVE CREATORS IN VARIOUS DISCIPLINES:** architects, painters, sculptors, furniture-makers, textile and jewellery designers, bookbinders, graphic artists and poster artists



double page taken from the exhibition catalogue

## 4. PUBLICATION

### ***UAM, Une aventure moderne***

Catalogue of the exhibition

Directed by Olivier Cinqualbre, Frédéric Migayrou  
and Anne-Marie Charron-Zucchelli

Release date : 23/05/2018

Format : 24 x 30 cm

Pages : 256 pages

Ill. : 378

Price : 44.90 €

### **SUMMARY**

Foreword

Serge Lasvignes and Bernard Blistène

Olivier Gabet

*Introduction*

Frédéric Migayrou

*Construire l'être moderne*

Stéphane Laurent

*La spécificité de la création mobilière française et les aménagements intérieurs, 1910 - 1937*

Anne-Marie Zucchelli

*UAM : chronique d'une aventure moderne, 1922 - 1958*

Jean-François Archiéri

*Une modernité au quotidien: L'Art international d'aujourd'hui*

Michel Wlassikoff

*Le graphisme selon l'UAM*

Joseph Abram

*Modernité et intériorité. Architectures, 1905 - 1937*

Olivier Cinqualbre

*Dans l'Union, des architectes modernes*

Audrey Jeanroy

*De l'exposition de la modernité à la défense de l'utile : les dernières années de l'UAM*

Chronology

Bibliography

Index





---

## 5. PRESS VISUALS

ALL THE WORKS OF ART CONTAINED IN THIS FILE ARE PROTECTED BY THE COPYRIGHT.

The works of art controlled by ADAGP ([www.adagp.fr](http://www.adagp.fr)) can be published under the following conditions:

The 2 first reproductions illustrating an article dedicated to current events are free of charge if their format does not exceed a quarter of page.

Beyond this number (two) and exceeding this format (quarter of page), all reproductions are subjected to the payment of rights.

Any reproduction on the cover or on the front page has to be the object of a request for permission with ADAGP (Press Department).

The credit line to be mentioned with any reproduction is:

Name of the artist, title and date of work, followed by the copyright © ADAGP Paris 201.. (year of publication), whatever is the origin of the image or the place of preservation of the work.

These conditions are available for Press websites (definition of files must not exceed 1600 pixels : length and width).



**Fernand Léger,**

*Le Passage à niveau*, 1912

Huile sur toile ; 94 x 81 cm

Fondation Beyeler, Riehen/Basel.

Acquis avec le soutien de Kurt Schwank

Fondation Beyeler, Riehen/Basel, Beyeler Collection

Photo: Cantz Medienmanagement, Ostfildern



**Edouard Vuillard,**

*Le Grand Teddy*, 1918-1919

Huile sur toile, 150 x 290 cm

Association des Amis  
du Petit Palais, Genève

© Peter Schälchli, Zürich

Domaine public



**Robert Delaunay,**

*Manège de cochons*, 1922

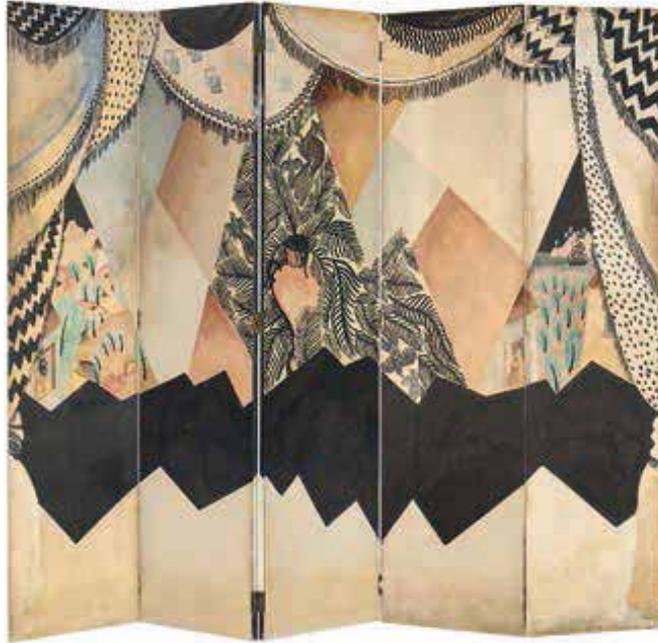
Huile sur toile ; 248 x 254 cm

Centre Pompidou, Mnam-CCI, Paris

© Centre Pompidou, MNAM-CCI/

Bertrand Prévost/Dist. RMN-GP

Domaine public



**Jean Lurçat**

*Paravent L'Été*, 1922

Peinture à la colle, graphite,  
châssis en bois ; H. : 180 cm

Centre Pompidou, Mnam-CCI, Paris.

Donation d'Aline et Pierre Vellay  
en mémoire d'Annie et Jean Dalsace, 2006.

Restauré grâce au soutien de LVMH /  
Moët Hennessy • Louis Vuitton.

Photo © Centre Pompidou,  
MNAM-CCI/Bertrand Prévost / Dist. RMN-GP  
© Fondation Lurçat / Adagp, Paris, 2018



**Jean Prouvé,**

chaise inclinable, 1924

Fabricant : Ateliers Jean Prouvé (France)

Structure en tôle d'acier laquée, assise  
et dossier en toile.

Pièce unique réalisée dans les ateliers  
de Jean Prouvé (France) ; 95 x 45 x 52 cm

Centre Pompidou, Mnam-CCI, Paris.

Don de Famille Prouvé, 1993

Photo © Centre Pompidou, MNAM-CCI/  
Jean-Claude Planchet/Dist. RMN-GP

© Adagp, Paris, 2018



**Robert Mallet-Stevens,**

Hall, publiée dans *Une ambassade française*, Paris,  
Editions d'art Charles Moreau, 1925, pl. 46

12 pages, 42 planches en noir et en couleur  
de Jean Saudé ; 34 x 25 cm

Portfolio édité à propos du pavillon présenté  
par la Société des artistes décorateurs et conçu  
par Robert Mallet-Stevens, Pierre Chareau,  
Francis Jourdain, Henri Laurens, Robert Delaunay,  
et Jean Lurçat à l'occasion de l'Exposition  
internationale des arts décoratifs et industriels  
modernes

© Centre Pompidou, MNAM-CCI

Bibliothèque Kandinsky / Dist. RMN-GP

Domaine public.

**Eileen Gray et Jean Badovici**

*Villa E 1027* à Roquebrune-Cap-Martin, 1926-1929  
Intérieur du living-room, photographie rehaussée  
au pochoir publiée dans *Eileen Gray et Jean Badovici,*  
*E 1027. Maison en bord de mer*, Paris,  
Éditions Albert Morancé, collection  
« L'Architecture vivante », 1929, pl. 7  
© Editions Imbernon, Marseille, 2006  
Collection Galerie Doria, Paris  
© DR

**Eileen Gray,**

fauteuil *Transat*, 1926-1929

Structure en sycamore verni avec pièces  
d'assemblage en acier nickelé, assise en cuir  
synthétique, appui-tête orientable ; 79 x 56 x 98 cm  
Mobiliier provenant de la villa E 1027  
Centre Pompidou, Mnam-Cci, Paris  
© Centre Pompidou, MNAM-CCI/  
Jean-Claude Planchet/Dist. RMN-GP  
© DR

**Gabriel Guévrekian**

*Jardin de la villa Noailles*, 1926-1928

Publié dans *André Lurçat,*

*L'Art international d'aujourd'hui.*

*Terrasses et jardins*, n° 4, Paris,

Charles Moreau, [1929-1930], pl. 9

Photographie : Thérèse Bonney, n. d.

Bibliothèque des Arts décoratifs, Paris

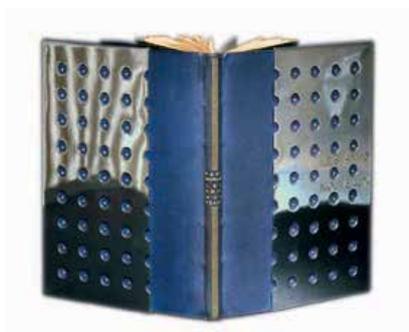
MAD, Paris / Suzanne Nagy.

Photo Thérèse Bonney

© Courtesy Bancroft Library, Univ. of California

**Pierre Chareau,**

Bureau pour Robert Mallet-Stevens, 1927  
© Centre Pompidou / service de la documentation photographique, Distr. RMN-GP  
© DR

**Pierre Legrain,**

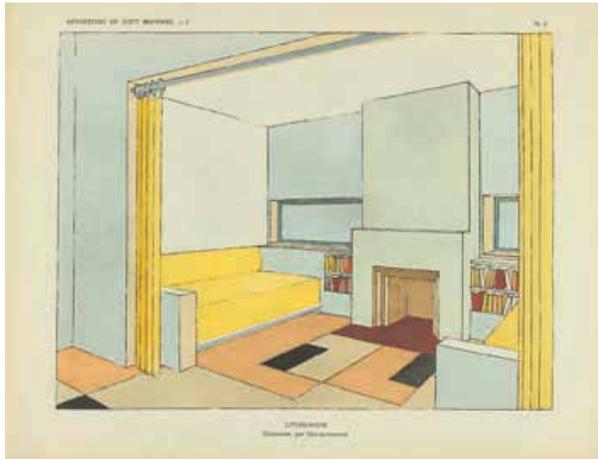
reliure pour Paul Morand,  
Les Amis nouveaux, Au Sans Pareil, 1924,  
illustrations de Jean Hugo, 1927, 26 x 17 cm  
Crédits photographiques : © Bibliothèque  
littéraire Jacques Doucet, Paris.  
© Chancellerie des universités de Paris,  
Bibliothèque littéraire Jacques Doucet  
Domaine public

**Francis Jourdain**

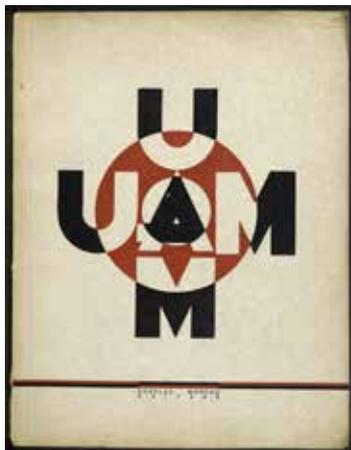
Living-room, publié dans *Repertoire du goût  
moderne*, vol. 1, 1928, Paris, Albert Lévy, pl. 20  
Centre Pompidou, Mnam-CCI, Paris  
Bibliothèque Kandinsky  
© Centre Pompidou, MNAM-CCI  
Bibliothèque Kandinsky / Dist. RMN-GP  
© Adagp, Paris, 2018

**Pierre Chareau,**

*Maison de verre*, 1928-1932  
Centre Pompidou, Mnam, Bibliothèque Kandinsky,  
fonds Chareau, Paris  
© Centre Pompidou, MNAM-CCI/  
Georges Meguerditchian/Dist. RMN-GP  
© DR

**Djo-Bourgeois,**

Living-room avec cheminée, publié dans  
*Répertoire du goût moderne*, vol. 1, Paris,  
Editions Albert Lévy, 1928, pl. 2  
© Centre Pompidou, MNAM-CCI  
Bibliothèque Kandinsky /  
Dist. RMN-GP  
Domaine public



*UAM. Premier Bulletin de l'Union  
des Artistes Modernes*,  
Paris, Charles Moreau, 1929  
Couverture avec le sigle  
de Pierre Legrain  
Bibliothèque des Arts décoratifs,  
fonds René Herbst, Paris  
MAD, Paris / Suzanne Nagy



**Gustave Miklos,**  
*Oiseau*, 1929  
Bronze à la cire perdue ;  
84 x 20 x 20 cm  
Centre Pompidou, Mnam-CCI, Paris  
Photo © Centre Pompidou,  
MNAM-CCI/ Bertrand Prévost/  
Dist. RMN-GP  
© Adagp, Paris, 2018

**Jan et Joël Martel,**

*Trinité*, 1929  
Plâtre ; 380 x 72,5 x 60 cm  
Ville de Boulogne-Billancourt,  
Musée des Années Trente  
© Musées de la ville de Boulogne-  
Billancourt – Photo : Philippe Fuzeau  
© Adagp, Paris, 2018



**Le Corbusier, Pierre Jeanneret,  
Charlotte Perriand,**

stand Equipement intérieur d'une habitation,  
Salon d'automne, Paris, 1929

Photo: Jean Collas

Fondation Le Corbusier, Paris

©FLC/ADAGP, 2018

© Adagp, Paris, 2018



Quatrième salon de *l'Union des artistes modernes*,  
Galerie de la Renaissance, Paris, 30 mai-28 juin 1933

Au premier plan : bureau de Robert Lallemant,  
avec une maquette de Gabriel Guévrékian

À gauche : projet de monument des frères Martel

Au centre : chaises et table gigogne de René Herbst

Au fond à droite : persienne métallique  
de Jean Prouvé pour la Cité de la Muette à Drancy,  
Beaudouin et Lods architectes

Photographie : Jean Collas

Plaque de verre gélatino-argentique négative ;  
18 x 24 cm

Musée des Arts décoratifs, fonds Jean Collas, Paris

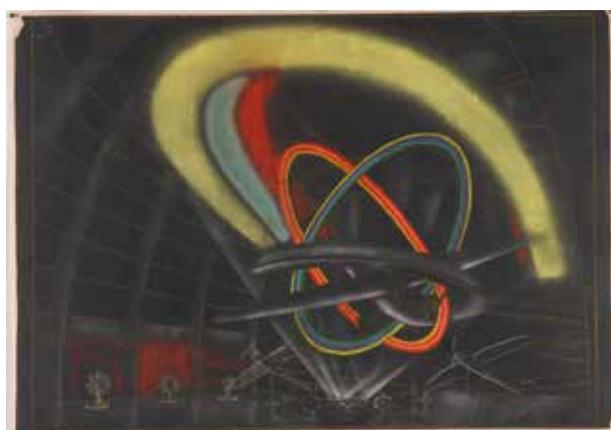
© René Herbst

© Robert Lallemant

© Adagp, Paris, 2018



Entrée de la troisième exposition de l'UAM, vue de l'entrée, Pavillon de Marsan, Paris, 1932  
Photo : Jean Collas  
Musée des arts décoratifs, fonds Jean Collas, Paris  
© Adagp, Paris, 2018



**Robert Delaunay, Felix Aublet,**  
Etude de mise en lumière, vue nocturne, pour le pavillon de l'Aéronautique, dit palais de l'Air. Projet réalisé et détruit, 1936-1937 [daté 1937 dans cat archi]  
Gouache sur papier noir ; 73 x 99 cm  
Centre Pompidou, Mnam-CCI, Paris.  
Don de la Clarence Westbury Foundation, 2005  
Photo © Centre Pompidou, MNAM-CCI/ Georges Meguerditchian/Dist. RMN-GP  
© Adagp, Paris, 2018



**Jean Puiforcat**  
Soppière, 1937  
Argent, vermeil ; H. : 25 cm, diam. : 27,7 cm  
Centre Pompidou, Mnam-CCI, Paris ;  
en dépôt au Musée des Arts décoratifs, Paris  
© MAD, Paris/Laurent Sully Jaulmes  
Domaine Public



**Charlotte Perriand,**  
bibliothèque de la Maison de la Tunisie, 1952  
Fabricant : Ateliers Jean Prouvé, Maxéville (France)  
Commande du Groupe Espace pour l'équipement de 40 chambres d'étudiants à la Cité universitaire de Paris  
Piètement et traverses en pin verni, plots et portes en tôle d'aluminium pliée et gaufrée ;  
162 x 353 x 53 cm  
Centre Pompidou, Mnam-CCI, Paris  
Photo © Centre Pompidou, MNAM-CCI/ Jean-Claude Planchet/Dist. RMN-GP  
© Adagp, Paris, 2018

## 6. PRATICAL INFORMATION

### PRATICAL INFORMATION

**Centre Pompidou**  
75191 Paris cedex 04  
telephone  
00 33 (0)1 44 78 12 33  
metro  
Hôtel de Ville, Rambuteau

**Opening hours**  
Exhibition open every day  
from 11 am to 9 pm  
except on Tuesday

**Price**  
€14  
concessions: €11  
Valid the same day for  
the musée national d'art moderne  
and all exhibitions  
Free admission for members  
of the Centre Pompidou  
(holders of the annual pass)

You can find the entire programme  
on [www.centrepompidou.fr](http://www.centrepompidou.fr)

### AT THE SAME TIME AT THE CENTRE

**CHAGALL, LISSITZKY, MALEVITCH**  
**L'AVANT-GARDE RUSSE À VITEBSK**  
**(1918-1922)**  
UNTIL 16 JULY 2018  
Anne-Marie Pereira  
01 44 78 40 69  
[anne-marie.pereira@centrepompidou.fr](mailto:anne-marie.pereira@centrepompidou.fr)

**JEAN-JACQUES LEBEL**  
**L'OUTREPASSEUR**  
30 MAY - 3 SEPTEMBER 2018  
Timothée Nicot  
01 44 78 45 79  
[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

**LES NOUVELLES ACQUISITIONS**  
**DU CABINET D'ART GRAPHIQUE**  
30 MAY - 3 SEPTEMBER 2018  
Elodie Vincent  
01 44 78 48 56  
[elodie.vincent@centrepompidou.fr](mailto:elodie.vincent@centrepompidou.fr)

**MUTATIONS / CRÉATIONS 2**  
**CODER LE MONDE**  
15 JUNE - 27 AUGUST 2018  
Timothée Nicot  
01 44 78 45 79  
[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

**MUTATIONS / CRÉATIONS 2**  
**RYOJI IKEDA**  
15 JUNE - 27 AUGUST 2018  
Timothée Nicot  
01 44 78 45 79  
[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

**SABINE WEISS**  
**LES VILLES, LA RUE, L'AUTRE**  
20 JUNE - 8 OCTOBER 2018  
Elodie Vincent  
01 44 78 48 56  
[elodie.vincent@centrepompidou.fr](mailto:elodie.vincent@centrepompidou.fr)

### EXHIBITION

**CURATOR**  
**Frederic Migayrou**, Deputy Director  
of the musée national d'art moderne  
Head Curator of the Prospective  
Industrial Design Department

**Olivier Cinqualbre**, Curator,  
Head of the musée national d'art  
moderne Architecture Department

**Anne-Marie Charron-Zucchelli**,  
Conservation Assistant at the musée  
national d'art moderne Architecture  
Department

**Pascal Rodriguez**,  
Architect and Stage Designer

**Dominique Kalabane**,  
Production Assistant

**Kim Levy**,  
Audio-visual production assistant

**Sandra Touraine**,  
Director of works

**Geneviève Munier** et **Amarante Szidon**,  
Editors

**Béatrice Pardossi-Sarno**,  
Archivist

### LE CENTRE POMPIDOU SUR LES RÉSEAUX SOCIAUX

 [Abonnez-vous à notre page Facebook](#)

 [Suivez notre fil Twitter](#)  
[@centrepompidou](#)

 [Abonnez-vous à notre compte Instagram](#)  
[@centrepompidou](#)

 [Abonnez-vous à notre chaine YouTube](#)

 [Écoutez nos playlists Soundcloud](#)