

FONDATION LOUIS VUITTON



**CHARLOTTE**  
1903 – 1999 **PERRIAND**  
**INVENTING A NEW WORLD**

Exhibition from 2 October 2019 to 24 February 2020

**PRESS KIT**

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#FondationLouisVuitton #CharlottePerriand  
8 avenue du Mahatma Gandhi, Bois de Boulogne, Paris

# Exhibition

## Charlotte Perriand: Inventing a New World

from 2 October 2019 to 24 February 2020

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## Exhibition

### Charlotte Perriand: Inventing a New World

*from 2 October 2019 to 24 February 2020*

#### *Curators*

Jacques Barsac, Sébastien Cherruet\*, Gladys Fabre\*\*, Sébastien Gokalp\*\*\*,  
Pernette Perriand-Barsac  
assisted by Roger Herrera (Fondation Louis Vuitton)

#### *Scientific advisor for reconstructions*

Arthur Rüegg\*\*\*\*

#### *Associated Curator*

Olivier Michelon (Fondation Louis Vuitton)

#### *Architect*

Jean-François Bodin

\* Sébastien Cherruet is an Architectural historian.

\*\* Gladys Fabre is an Art historian and Author.

\*\*\* Sébastien Gokalp is Director of the Musée de l'Immigration.

\*\*\*\* Arthur Rüegg, Author and was Full Professor of Architecture and Construction  
at the Department of Architecture at ETH Zurich.





*From left to right: Fernand Leger, Charlotte Perriand, Le Corbusier, Albert Jeanneret, Pierre Jeanneret, and Matila Ghyka in Athens, 1933*



## Key figures of the Exhibition

Total number of artworks .....  
**400**

**200 works by Charlotte Perriand** .....  
(furniture, photographs, scale models, etc. created by Perriand solely or in collaboration)

**200 works by other artists** .....  
(ceramics, sculptures, mobiles, drawings, paintings, tapestries, photocollages, etc.)

**CHARLOTTE PERRIAND is accompanied in the exhibition by:**

15 ARTISTS

Georges BRAQUE  
Alexander CALDER  
Robert DELAUNAY  
Isao DOMOTO  
Simon HANTAÏ  
Hans HARTUNG  
Henri LAURENS  
LE CORBUSIER

Fernand LÉGER  
Jacques LIPCHITZ  
Joan MIRÓ  
Isamu NOGUCHI  
Pablo PICASSO  
Pierre SOULAGES  
Sofu TESHIGAHARA

7 ARCHITECTS

LE CORBUSIER  
Jean DE MAILLY  
Pierre JEANNERET  
Paul NELSON

Jean PROUVE  
Gaston REGAIRAZ  
Guy RUY MILLET

In addition to the exhibition's 400 works, *Charlotte Perriand: Inventing a New World* will include the following productions made for the exhibition

**7 reconstructions**  
**2 artistic arrangements**  
**1 kinetic wall**  
**3 video installations**  
**50 pieces of furniture**

**15 scale models**  
**35 publications** (*books, catalogs, flyers, publications...*)  
**90 photographs**  
**35 accessories**  
**35 plans and sketches**

## Acknowledgments

*Fondation Louis Vuitton would like to thank all the lenders who made this exhibition possible:*

*Anthax Collection Marx, Archives Charlotte Perriand, Archives nationales - Pierrefitte-sur-Seine, Bibliothèque nationale de France, Centre Georges Pompidou Musée National d'Art Moderne - Centre de Création Industrielle, Centre national des arts plastiques (Cnap), CIRECA, Domaine de Boisbuchet, Dallas Museum of Art, Établissement public du palais de la porte Dorée, Fondation Beyeler, Fondation Hans Hartung et Anna-Eva Bergman, Fondation Jean et Suzanne Planque, Fondation Le Corbusier, Galerie Downtown - François Laffanour, Galerie Jousse Entreprise, Galerie Louise Leiris, Galerie Patrick Seguin, Galerie Ulrich Fiedler, Berlin, Gothenburg Museum of Art, Kröller-Müller Museum Otterlo, Kunsthaus Zürich, Kunstmuseum Basel, M Plus Collections Limited, Médiathèque Terra, Mobilier National, Mori Art Museum, Musée d'Art Moderne - Donation Maurice Jardot, Musée d'art moderne et contemporain de Saint-Étienne Métropole, Musée des Arts décoratifs, Paris, Musée des beaux-arts de La Chaux-de-Fonds, Musée des Beaux-Arts de Reims, Musée des beaux-arts de Saint-Lô, Musée du quai Branly - Jacques Chirac, Musée Granet, Ville d'Aix en Provence, Musée national Fernand Léger, Biot, Musée national Picasso-Paris, Musées nationaux du XXe siècle des Alpes-Maritimes, Musée Nicéphore Niépce, Chalon-sur-Saône, Musée Picasso, Antibes, Musée Savoisien, Musée Soulages, Rodez agglomération, Museo Nacional Centro de Arte Reina Sofía, Madrid, Museum Frieder Burda, Baden-Baden, Museum of Contemporary Art Tokyo, Sice Previt, Sogetsu Foundation, Taisei Corporation, The Isamu Noguchi Foundation and Garden, Museum, New York, The Metropolitan Museum of Art, The Museum of Modern Art (MoMA), The Minoru Mori Collection, The Museum of Modern Art, Kamajura & Hayama, Triennale di Milano, Victoria and Albert Museum, Londres, Vitra Design Museum, Yamagata Prefectural Museum, Japon, Yanagi Design Office and Private Collections.*

*Exhibition realized with the support of Cassina (Reconstruction of Salon d'Automne, Refuge Tonneau, of the missing furniture of Maison du Jeune Homme, of Jean-Richard Bloch and of the exhibition "Synthesis of the arts")*

# Press release

## “Charlotte Perriand: Inventing a New World”

**Twenty years after the death of Charlotte Perriand, the Fondation Louis Vuitton is celebrating the visionary creator with an exceptional exhibition. This event highlights the links between her design, architecture and artworks.**

For the first time since its opening in 2014, the Fondation Louise Vuitton is dedicating the entire **Frank Gehry** building to a single designer, Charlotte Perriand (1903-1999). From the 1920s to the beginning of the 21<sup>st</sup> century, Charlotte Perriand's work and life reflect an extraordinary, free and independent career. While she is best known for her contributions to the field of design, Charlotte Perriand did not hesitate to cross the boundaries between artistic and intellectual disciplines.

An Independent, sporty and a well-travelled woman, Perriand was attentive to nature and to the environment. Open to cultural dialogues, she was socially, artistically and politically active on a daily basis. Using a multitude of artistic materials - from chrome tubes to a straw, raw wood, bamboo, prefabricated elements and polyester... - she combined design, architecture, urban planning, crafts and fine arts without ever neglecting the humanistic and economic aspects of her creations.

Dedicating all its galleries to Charlotte Perriand, the Fondation Louis Vuitton presents her lifetime achievements and the links she forged with the greatest artists of her time. The “art of living”, that she herself put into words and space, cannot be perceived without the apprehension of the works that accompanied her gaze.

Chronologically laid out and spread across four levels, the proposed route combines her work with that of her close friends, going as far as to immerse the spectator into historical reconstructions: the apartment-cum-studio on Place Saint-Sulpice (1927), the Salon d'Automne (1929), the Maison du Jeune Homme (1935), the Maison au bord de l'eau (1934), the Refuge Tonneau (1938) and the Maison de thé for UNESCO (1993).

From the very beginning, between 1927 and 1929, Charlotte Perriand reinvents housing (*Gallery 1*), notably by collaborating with **Le Corbusier** and **Pierre Jeanneret**. The 1930s (*Gallery 1*) are the scene of her political, social and artistic engagement, often alongside **Fernand Léger**. It is also with the latter that, aware of the limits of progress and technology, she imagines a «raw art» inspired by nature (*Gallery 2*).

Her crucial stay in Japan (*Gallery 4*) from 1940 to 1941 reinforces her understanding of the links between creation and tradition and it initiated one of the central contributions of her work, the dialogue among cultures.

Returning to France, she actively participates in the **Reconstruction** (*gallery 4*). She co-founds the movement “useful forms”, which would play an essential role in the emergence of Design during the Glorious Thirties.

In Tokyo in 1955, she proposed a “**Synthesis of the Arts**” (*Gallery 5*) and presented, alongside her own works, those of **Le Corbusier** and **Fernand Léger**. In Paris, Galerie Steph Simon (*Gallery 6*) showcases her pieces of furniture and her “art of living”. Her stay in Rio at the beginning of the 1960s (*gallery 7*) allowed her to further enrich her imagination.

In *Gallery 9*, Charlotte Perriand's works communicates with those of **Robert Delaunay**, **Simon Hantaï**, **Alexander Calder**, **Pablo Picasso**, **Henri Laurens** and **Fernand Léger** in places thought of by her to understand and exhibit Art.

Her love of the mountains (*Galleries 8 and 10*) is also reflected in several of her creations, from the ‘Refuge Tonneau’ to the ski resort of Les Arcs in Savoie. Finally, it is the intimate relationship that she established with Japan that concludes this itinerary: the Maison de Thé (1993), created for UNESCO, is rebuilt in Gallery 11, echoing the architecture of **Frank Gehry**.



## Quotes of Charlotte Perriand

*“There is a whole new world which is of great interest to us, because in the end the profession of Architecture is to work for man.”*

*“In front of a beautiful blank page, I would like to be twenty years old.”*

*“From the beginning, every man, everywhere, has always known how to create by taking into account his environment, the elements of his survival, his comfort, his harmony.”*

*“To live is to create and to live is to move forward towards one’s own flight.”*

*“What do we want to be? How do we want to live? It is not new technologies which are at stake but rather the way men use it.”*

*“Life is made out of flexibility and play, it takes a certain amount of playfulness for life to live: the wood plays, cement plays, the pupil expands and adapts, thus of all living things.”*

*“Live your century and anticipate.”*

*“Art is in everything, art is in life and it expresses itself in every occasion and in every country.”*

*“I don’t define myself. That would be a limitation. I am passionately interested in man in his habitat, in his environment... which includes a certain philosophy of things and life.”*

*“My vocation is to create. To create not only usual forms, which is my profession, but also to create a form of life detached from the stereotypical formulas accepted in these times. In fact, a life of freedom. To question everything, but also to question myself as time goes by, facing the future that lies ahead.”*

*“The subject is man, in the fullness of his faculties still in latency, who only wants to blossom.”*

*“Living is about bringing to life what is within us. How do we want to live? Develop within ourselves, harmonize?”*



*Charlotte Perriand on the Chaise longue basculante B 306, 1929 - Le Corbusier, P. Jeanneret, C. Perriand, 1928* | © EL.C. / ADAGP, Paris 2019 © ADAGP, Paris 2019 © AChP

## Preamble (text from the catalogue “Charlotte Perriand: Inventing a New World”)

### “Charlotte Perriand and I”

#### Frank Gehry

I did not know what to expect when I visited Charlotte Perriand’s apartment for the first time. Sure, I knew about her beautiful furniture designs and her work with **Le Corbusier**, but I was not prepared for what I experienced first-hand: her mastery of space and composition. Everything was exquisitely composed at the human scale, immediate but not contrived. It was clear to me that she understood sculpture in the highest sense of the word, as the relationship between objects in the world. Moving through the modest space, I could feel the spaces as she had composed them. Everything had a purpose in a way that you can only do when designing for yourself.

At the entry of her apartment, a perfectly designed table welcomes you. The subtle curvature of the wood-table edge that embraces you at the entry meets another curve that gently guides you to the staircase. The first is curved for the visitor; the second is curved in response to a protruding cabinet corner, and the result is a square meter of pure sculpture that you occupy, and most importantly, feel comfortable within. Vignettes like this re-occur throughout her apartment—each space a unique composition of furniture, objects, and materials.

When you see the world as a series of symbiotic relationships between people, objects, and elements, it makes sense that Perriand worked in every scale—from cabinet hardware to urban plans. To navigate these varied terrains, she employed a diversity of materials and forms in a humane way, resisting the potential monotony of prefabrication that so many of her peers championed.

The diversity of materials and techniques that she displays in her work comes from the curiosity she extended to the expanded world. The “international style”, as it was called, in many cases unfortunately meant the replication of an idealized solution throughout the world despite the local characteristics and building traditions that its proponents encountered. Through her travels, Ms. Perriand must have realized the shortcomings of such a dogmatic approach. The influence of her time spent in Japan and Vietnam is clear in the evolution of her work. The introduction of bamboo and the reconsideration of her established designs with wood produced beautiful results.

The influence of Japan resonated with me as well. Growing up as an architect in Southern California in the 1950s and ’60s, I was taught by GIs returning from Japan following the war.



Japanese wood construction made so much sense as an influence on postwar USA in light of the thousands of wood-framed houses were being built. In our own way, the California architects had our own reappraisal of the international style. In the humanity and matter of fact-ness of traditional Japanese architecture, we saw a way out of it.

Although I never had the honor of meeting Ms. Perriand, I feel a kinship with her. She showed her staggeringly beautiful chaise-longue in 1929—the year I was born. Many years later, I worked on my own bentwood chairs that had resonance with hers. I cannot say that I was conscious of her work then, but it must have crossed my path.

She clearly understood what was going on in the world around her, especially in the world of art and architecture. In particular, I was moved to learn of her work with **Fernand Léger**. Ms. Perriand's daughter Pernette and her husband Jacques shared wonderful anecdotes of how she was able to motivate **Léger** to work in the purpose of greater causes. In my life, I have always found great comfort in the world of art and my relationships with artists as I have navigated the paths of my own career.

My lack of awareness of the breadth of her work is a travesty, and I am sure many share this oversight. It is for the benefit of all that the Fondation Louis Vuitton exhibits the work of Charlotte Perriand. Her work has genuinely enlightened me and will serve as an inspiration in my own future work. I hope it will do the same for others. I sincerely want to thank Pernette Perriand-Barsac and Jacques Barsac, without whom my enlightenment would not have been possible. They have opened their hearts and home to an American whose heart will always be in Paris.

*Frank Gehry*

## Preface (text from the catalogue “Charlotte Perriand: Inventing a New World”)

### A dialogue of the arts at the Fondation Louis Vuitton

**Bernard Arnault**

*President of the Fondation Louis Vuitton*

**Frank Gehry**’s passion and immense talent engendered the creation of an architecture for the Fondation Louis Vuitton that was immediately lauded by the public as a major new artistic landmark for Paris. Since its inauguration in October 2014, this “vessel” moored in the Bois de Boulogne has welcomed more than five million visitors, offering an artistic program that spans both resolutely contemporary creations and their precursors in modern art.

Today, the Fondation is proud to present one of the greatest creative talents of the twentieth century, Charlotte Perriand, whose work and thinking extend far beyond the fields of design and architecture. Charlotte Perriand (1903–1999) invites us on an unprecedented creative journey marked by a dialogue with the artists of her time, from **Fernand Léger** and **Pablo Picasso** to **Georges Braque**, **Alexander Calder**, **Hisao Domoto**, **Joan Miró**, **Henri Laurens**, **Le Corbusier**, and **Sōfu Teshigahara**. The exhibition presents some two hundred works of art, either integrated directly with creations by Charlotte Perriand, or displayed in conjunction with her design projects. Drawing inspiration from Japan and Brazil, she traces the contours of a new world where tradition embraces modernity, bridging different arts and cultures. I would like to personally pay tribute to Charlotte Perriand by considering some of the major accomplishments throughout her remarkable life.

In the 1920s, the young woman’s boldness and creativity was already surprising her contemporaries. After studying at the École des Arts Décoratifs, Charlotte Perriand was soon drawn to the creative avant-garde of the era. She engaged wholeheartedly with her times, an age of new technologies symbolized by the automobile. She discovered the Cubism of **Braque** and **Picasso**, the Purism of **Le Corbusier**, and the power of works by **Fernand Léger**, with whom she forged an unwavering friendship. Her necklace made from ball bearings is an expression of the freedom sought by women such as her friend Dora Maar, whose portrait by **Picasso** is included in our exhibition. Charlotte Perriand was also fascinated by Josephine Baker, as can be seen in her impressive sketches. Her design for the *Bar sous le toit* proved a sensation at the 1927 Salon d’Automne, catching the attention of **Le Corbusier**, who invited her to join his studio. Her *Chaise Longue Basculante* and *Fauteuil Grand Confort* have become design icons. Imagining an ideal apartment with **Le Corbusier** and **Pierre Jeanneret**—very similar to a contemporary loft – she broke with the codes of her time and proposed something much more than simply architecture, a new art of living.

For the *Maison du Jeune Homme* (House for a young man, 1935), Charlotte Perriand called on **Fernand Léger**, leading to an amazing example of integrated art forms. A large painting is hung in the middle of an exercise room, while behind the young man's desk a "collection wall" displays objects found in nature beside another painting by **Léger** with a vegetal motif. The tubular metal furniture is combined with a wooden chair, reaffirming a salutary return to nature.

In the 1930s, works by **Fernand Léger** and Charlotte Perriand engaged in a remarkable poetic dialogue. Her art brut photographs echo drawings by **Léger**, who created a majestic screen mural with abstract forms that evoke the tails of comets. Here, the rigid distinction between decorative arts and visual arts simply vanishes.

In 1938, when Charlotte Perriand was commissioned to design a desk for the office of Jean-Richard Bloch, editor of the newspaper *Ce soir*, she conceived a "free form" that encouraged dialogue with his journalists, also designing a coffee table whose top integrated the abstract forms of **Fernand Léger** and engravings by **Pablo Picasso** from his series *The Dream and Lie of Franco*. In her monumental photomontage *La Grande Misère de Paris* (1936), she denounces the unhealthy living conditions in the French capital. In 1937, she joined **Fernand Léger** to create immense murals for the Paris World Exposition.

During this time, she was frequently in contact with **Miró**, **Calder**, and **Picasso**, who used their art to combat fascism. Their work was presented in the Spanish Republican Pavilion, including **Picasso's** celebrated *Guernica*, which had a profound impact on her. We are proud to be able to display the original cartoons used to weave the three tapestries of *Guernica*, which were crafted under **Picasso's** direct supervision.

Invited to Japan in 1940, Charlotte Perriand discovered a new conception of space that had a profound influence on her career. When she presented the findings of her research in 1941, in an exhibition titled *Selection, Tradition, Creation*, she demonstrated her ability to continually renew her approach to design and interior architecture. Her chaise longue was revisited in bamboo, sculpting space thanks to a subtle play of shadows and reflections. During the event she introduced **Fernand Léger's** work in Tokyo with a reproduction of his *Composition aux deux perroquets*, since the original could not be transported during wartime. She retained her love of Japan throughout her life. In Tokyo in 1955, she organized Proposal for a *Synthesis of the Arts*, an exhibition/manifesto bringing together paintings, sculptures and design. Ceramics and canvases by **Léger** became an integral part of Perriand's architecture, which provided a fresh context for paintings and tapestries by **Le Corbusier**. Her visionary eye also incited her to present **Soulages** and **Hartung**, both little known in Japan.

A few years prior to her death, Charlotte Perriand once again turned to the East. The Tea House she designed for the headquarters of UNESCO in Paris embodies a message of peace and harmony. She was always dedicated to nurturing an attentive dialogue between cultures, anchored in creativity and resolutely focused on modernity.



Charlotte Perriand anticipated the evolutions of her time. In 1950, *Elle* magazine published an imagined government of exclusively women, naming Charlotte Perriand “Minister of Reconstruction.” She took part in the postwar reconstruction with her designs for the student rooms at the Cité Universitaire Internationale de Paris. For the Maison de la Tunisie (1952), she conceived bookcases with polychromatic color schemes by artists **Sonia Delaunay**, **Silvano Bozzolini**, and **Nicolas Schöffer**. In the 1960s, her reasoned approach to space made her a natural choice to rethink the interior design of the Musée National d’Art Moderne de Paris. She also entirely redesigned the Galerie Leiris, which, when it reopened, exhibited a series of works by **Picasso** that were displayed in an architecture that was every bit as modern as the artist’s exceptional canvases. We are delighted to display one of the paintings in **Picasso**’s series *The Women of Algiers*, which Charlotte Perriand knew.

Charlotte Perriand’s attentiveness to the dialogue between the visual arts and interior architecture is also manifest in the apartment she designed for the prominent art collector Maurice Jardot, including unique furniture pieces. She rethought the ways of “displaying and seeing” art in both private and public contexts. The reconstitutions of her architecture reveal their full meaning thanks to the presence of artworks that interact with the spaces, such as the **Laurens** bronze sculptures set on an elegant sideboard, or canvases by **Braque** and **Picasso** which can be concealed or revealed by sliding screens, another significant first presented in our exhibition.

Charlotte Perriand’s innovations in design and projects integrating different art forms should not of course lead us to overlook her remarkable work as an architect. Her ,1930s waterside house, Maison au bord de l’eau, also recreated for the exhibition, boasts volumes that open out to engage with the surrounding nature, while her Tonneau refuge, also on display, is an invitation to climb mountains. Rather than replicate the compositionsof architects trained at the École des Beaux-Arts, she preferred to take a pragmaticapproach, subtly engaging with nature to better reveal it for those living in the spaces. She spent nearly thirty years working on the ski resort at Les Arcs in Savoie, creating a complete holiday village. Her design masterfully unifies the different scales, from the furniture to the buildings and the overall site plan, enabling large numbers of people to discover the wonders of a nature she wished to both preserve and elevate. Indeed, Charlotte Perriand’s approach to nature clearly evokes contemporary commitments to ecology and protecting the environment. Here too, she was well ahead of her time.

A woman of resolute commitments and a creator of spaces that integrate the arts and engage with nature, Charlotte Perriand is beyond any doubt a seminal figure in the history of twentieth century art. She is also a woman whose work remains an inexhaustible source of inspiration for us today. Her creations, her thinking, and her engagement were so visionary that they continue to assert their relevance at the beginning of the twenty-first century.

**Bernard Arnault**  
President of the Fondation Louis Vuitton

## Foreword (text from the catalogue “Charlotte Perriand: Inventing a New World”)

**A new world...**  
**A life of freedom**

**Jean-Paul Claverie**

*Advisor to the President, Administrator of the Fondation Louis Vuitton*

*“What do we want to be? How do we want to live?  
It is not new technologies that are important, but rather how people use them.”  
Charlotte Perriand*

The work of Charlotte Perriand holds a seminal place in the history of the decorative arts, a position recognized by the world’s leading museums. The pieces she designed in the 1920s for her studio on Place Saint-Sulpice in Paris and her subsequent collaborations with **Le Corbusier** and **Pierre Jeanneret** are considered essential references by design historians. The chaise longue on which she was photographed in 1929—wearing a necklace made of ball bearings—continues to amaze us with its modernity. In 1985, the Musée des Arts Décoratifs in Paris paid a vibrant homage to Charlotte Perriand, who graduated from the École des Arts Décoratifs in the early 1920s, before becoming a prominent figure of the French avant-garde. In 2005, the Centre Pompidou brought this pioneer of modernity to the attention of the general public, presenting a body of work extending well beyond her iconic *Fauteuil tournant* for her Saint-Sulpice atelier (1927) and the celebrated *Chaise longue* that she designed in collaboration with **Le Corbusier** and **Pierre Jeanneret**. Twenty years after her passing, the Fondation Louis Vuitton is celebrating this resolutely independent woman whose creations appear so contemporary to us today.

Through an exceptional ensemble of artworks intimately linked to her career, and thanks to unprecedented reproductions, the Fondation invites visitors to discover *Charlotte Perriand: Inventing a New World*, a world that transcends the boundaries of individual disciplines and, viewed from our twenty-first century perspective, affirms remarkably prescient insights.

Charlotte Perriand was a visionary who embraced the changes shaping her century. This is evident in her creations, which act as keys to understanding both the contemporary art of living and the artistic and intellectual interactions of the twentieth century. She was an extraordinary personality who advocated for a veritable evolution—indeed a revolution—in the way we perceive the world, leading to new forms of cultural and artistic expression.

She figured at the heart of a new order, a new relationship between the arts themselves—architecture, painting, sculpture, and other forms of artistic expression—as well as new relationships between the world’s cultures, not only that of Japan, but also of Indochina and Brazil. At the same time, she maintained a broader view, her “fan eye,” focusing on changes in society.

She engages us around such thoroughly contemporary issues as the role of women, our relationship with rurality, or the dark shadow cast by totalitarian regimes. She charts a path for us with creations that are bursting with joy, always eschewing the banal. After the Second World War, she designed multicolored bookcases for the Maison de la Tunisie and Maison du Mexique student residences. Here too, the presence of artists attests to a reconstruction that was as moral as it was physical.

Last but not least, Charlotte Perriand proved particularly visionary and uniquely forward-thinking in her respect for the environment, her ability to be awed and inspired by nature, and her sensitivity to the relationship between people and nature. She thus established and holds a unique place in the lifestyles and new spirit that shaped our contemporary societies.

The Fondation Louis Vuitton exhibition brings together over four hundred works that reconstitute the “*synthesis of the arts*” so dear to Charlotte Perriand. It also includes spaces that enable visitors to directly experience Charlotte Perriand’s modernity, thanks to reproductions whose faithful precision has been made possible by meticulous research and the remarkable work of all the Fondation’s teams and the partners who brought this ambitious project to fruition. I would in particular like to extend our warm thanks to Pernelle Perriand-Barsac, whose enthusiasm for the work of her mother has inspired us all. The essays in this catalogue by eminent art historians underline Charlotte Perriand’s holistic approach. Her poetic body of work bridging the arts continues to astonish us today with its modernity. A committed and independent woman, she invites us to build a “new world” in which the arts and nature play a pivotal role. As she herself eloquently wrote:

*“My vocation is to create. To create not only standard forms, which is my job, but also to create a form of living that is not bound by the accepted stereotypical formulas of our times. In other words, a life of freedom. To challenge everything, but also to challenge myself as time passes and I face the future ahead of me.”*

**Jean-Paul Claverie**  
Advisor to the President,  
Administrator of the Fondation Louis Vuitton

# Introduction

(text from the catalogue “Charlotte Perriand: Inventing a New World”)

## Suzanne Pagé

*Artistic director of the Fondation Louis Vuitton*

The legitimacy of this exhibition dedicated to Charlotte Perriand is founded on her continuing relevance and her way of having been—and still being—so obviously contemporary. For that is what she is, timelessly, as a creator of objects that have become iconic—*Chaise longue basculante*, *Nuage bookcase*—but also as an architect with a humanist conception of her work and a relation to space free of any unnecessary constraints: fluid inside, labile toward the exterior, in a new expression of a general empathy toward beings in the world that is very much of our moment.

*« Everything is linked: the body and the mind; mankind  
and the world; the earth and the sky. »*

From the outset, she saw the world as plural, whether rural, alpine, or urban, taking an approach at once conceptual and sensory, opening onto different arts, geographies, and cultures. In tune with the world, she always knew how to find its life and vitality and embrace this in her own creations. With her, there is no gap between what she is, what she feels, what she wants, and what she conceives; all are fully rooted in the real. Perriand fluently took inspiration from the vernacular of here and elsewhere (an all-wooden chair, the Berger stool, stackable chairs, and the Rio table), using natural materials and artisanal methods (benches and tables made from tree trunks, a bamboo chaise longue, and a table in jacaranda wood, etc.). She also made bold use of industrial materials (rubber, chrome tubing, metal brackets, aluminum, etc.), and prefabricated and modular assembly techniques (the storage units, beds, tables, bookcases, kitchens, and bathrooms for Les Arcs).

In doing so, she reinvented the space of the everyday, exploiting hitherto ignored potential. The liberated body moves naturally here in an open and intercommunicating environment, adaptable to multiple uses, starting with the solutions invented back in 1927 for her own apartment-cum-studio on Place Saint-Sulpice. Users discovered new ways of being present, at once practical, economical, and precise.

Also, totally in tune with our times is Perriand’s idea of a modular, non-hierarchical space for a society in which horizontality triumphs over the constraints of a verticality long suffered but now obsolete. Equally contemporary is that freedom she shows in innovatively articulating tradition and modernity, whether in Europe, Japan, or Brazil, reinventing the modalities of our bond to a world made positive and pleasant to inhabit.

Contemporary, yet again, were her various engagements, both social and political, whether within the AEAR, championing the Spanish Republics, or campaigning against insalubrious housing (*La grande misère de Paris*). In the same spirit, her conception of urbanism strove to be open and, primarily, respectful of human beings. In this regard, we find her inventing mass solutions for social, student, and leisure housing (Maison au bord de l'eau, mountain refuges, rooms at the Cité Universitaire, Les Arcs etc.).

Uncluttered by rhetorical discourse, everything she did stemmed naturally from an unspoken feminism that implied consciousness of the obligations that fell to women at the time. In this sense she anticipated and abided by the behavioral norms that we all recognize today. This free spirit never balked at dealing with practical, everyday problems, and worked on “useful forms” to facilitate life and make it lighter (storage units, closets, bookshelf/ partitions, etc.). Likewise, she was always ready to reflect on the mass production of the kind of furniture that, today, we have all found ourselves using (the combinable modules produced by Galerie Steph Simon).

This enthusiasm for all aspects of life was bound to generate a deep and essential sense of spiritual companionship with artists. Particularly important to her was **Fernand Léger**, whom she met in 1930. They shared a taste for the “art brut”—driftwood, stones, bits of bones or scrap metal—that they collected on their walks in the company of **Pierre Jeanneret** and then photographed. Léger was involved with a number of her projects (Pavillon de l'Agriculture in 1937, exhibitions in Japan, the 1951 Milan Triennale, etc.). Through Josep Lluís Sert, the architect who designed the pavilion of the Spanish Republic, she got to know the work of **Joan Miró** and **Pablo Picasso**. She integrated **Léger's** drawings and **Picasso's** etchings into a coffee table for **Jean-Richard Bloch**, publisher of the Communist newspaper *Ce soir*, for whom she also designed the famous Boomerang desk. A member of the UAM from 1929, then co-founder of the Formes utiles movement in 1949, she exhibited works by **Léger**, **Le Corbusier**, **Alexander Calder**, and **Miró** at the Musée des Arts Décoratifs in Paris, alongside her own designs and everyday objects.

*Proposal for a Synthesis of the Arts*, her comprehensive exhibition in Tokyo in 1955, was like a condensed summary of these engagements, with design integrated alongside painting, ceramics, tapestries, and rugs, all within a total environment involving a now clearly affirmed complementarity.

Thus, as the sequence of this exhibition reveals, Charlotte Perriand can be seen as the very symbol of the resolutely and definitively contemporary woman: intrepid, free, audacious, independent, sporting, and also curious about everything, eager for everything, with body and mind constantly awake. Essentially a “creator,” her life mirrors her passion for conceiving an “art of dwelling” that is also an “art of living.” So, it goes with her project for a “House beside the Water,” a “gîte without architecture accessible to all.” Often working as part of a team, her ambition was not to impose power, but to give concrete form to the power of doing, a positive, pragmatic and always generous power dedicated to general well-being. Attentive to the world's changes and immediately conscious of ecological issues, she remains—decidedly, fully—of the moment.

And that is why there was every reason to include Charlotte Perriand in the programming of our Fondation, dedicated as it is to modern and contemporary creators, in line with the mission laid out for it by its President.

From this project's inception, the distinctive and sustained commitment of Jean- Paul Claverie has reflected his personal interest in this figure who is now the object of renewed interest. Given its multidisciplinary nature, this exhibition needed some extremely expert curators, to whom we are very grateful. Working alongside Pernette Perriand-Barsac and Jacques Barsac, diverse specialists and talents gave of their best: Sébastien Cherruet, Gladys C. Fabre, and Sébastien Gokalp, with the assistance Roger Herrera; Olivier Michelin was kind enough to take over for the final phase of installing the exhibition.

The ambitious catalogue—edited by Sébastien Cherruet and Jacques Barsac, with the participation of Pernette Perriand-Barsac, coordinated by Martine Dancer-Moures, and with Céline Guichard as publishing editor—synthesizes current knowledge of Charlotte Perriand and her work. It involves numerous researchers and authors, in addition to the curators themselves: Katia Baudin, Véronique Bergen, Enrico Chapel, Jean-Louis Cohen, Romy Golan, Yuko Kikuchi, and Jean-François Lyon-Caen.

We are most grateful. We are also much indebted to a great Le Corbusier expert, Arthur Rüegg, who advised us on the various recreations presented here. Architect Jean-François Bodin, assisted by Hélène Roncerel, conceived the exhibition spaces with his usual flair.

The realization of this ambitious project required the collaboration of a whole team within the Fondation itself, with deputy director Sophie Durrleman at the forefront. Production was handled by Élodie Berthelot and her team.

Raphaël Chamak, head of publications at the Fondation Louis Vuitton, was in charge of producing the catalogue, with the help of Annie Pérez.

We thank them all warmly.

***Suzanne Pagé***

*Artistic director of the Fondation Louis Vuitton*



# Creating a “New World”

(text from the catalogue “Charlotte Perriand: Inventing a New World”)

## Sébastien Cherruet

*Curator*

Charlotte Perriand was born in 1903, the year in which the prestigious competition for the Grand Prix de Rome was first opened to women. In the 1920s, she became part of the avant-garde by designing tubular furniture that remains “contemporary” today. At that time, she was working alongside **Djo-Bourgeois**, **René Herbst**, and **Le Corbusier**, her male counterparts, signing her works using her maiden name. In 1938, when an act abolishing the legal incapacity of married woman was passed in France, Charlotte Perriand designed a free-form table for her Montparnasse studio. When she had divorced in 1932, she moved alone to this apartment where she updated her approach to interior design. Invited to visit Japan in 1940, she gained recognition for her knowledge of industry and her ability to synthesize formal innovation and the use of vernacular techniques. In 1950, *Elle* magazine appointed her Minister of Reconstruction in an imaginary “First Ministry of Women”. We should also remember that with the creation of Les Arcs ski resort, Perriand ranked among the great “builders” of France during the “Trente Glorieuses”, the thirty-year postwar boom period. With the UAM in the 1930s, then after the war in the 1955 exhibition *Proposal for a Synthesis of the Arts*, and throughout her career Perriand brought us a new “art de vivre” (art of dwelling) in which the fine arts played a vital role. A politically committed woman, Charlotte Perriand lived through the twentieth century as more than just its witness—she was a leading actor in the field of artistic creativity.

Today Perriand’s works are held in the major museums, but how can we understand their meaning beyond a simple, functionalist approach? How should we see the characteristics these objects brought to the space that Perriand conceived, a space in which living creatures move, trying to master a new world that is constantly being redefined? This is the creative journey through the twentieth century to which we are invited by this incredible woman, whose legacy is strikingly contemporary, since the role of women in our society, our relationship with the human body and with nature, and the importance of artistic creativity are still fundamental issues in the early twenty-first century.

### *The poetic function of the object*

Around 1928, Charlotte Perriand hung a car headlight (bought at the Salon de l’Automobile) on the wall of her Saint-Sulpice studio. In 1929, on the famous metal *Chaise longue* designed together with **Pierre Jeanneret** and **Le Corbusier**, she posed wearing a gleaming ball-bearing necklace.

At that time, she claimed that her era was that of the machine: “In the street, the beautiful cars, shining with clean lines, are giving me the eye.” But was the machine Charlotte Perriand’s only benchmark? We must beware of a reading that is overly clear-cut and functionalist. In the 1920s, the automobile was primarily designed for sport. The subheading of the daily newspaper *L’Auto*—“Automobiles, Aeronautics, Cycling, Boxing, Athletics & all sports”—indicated that its focus was sport.

The car was synonymous with adventure, offering a new vision of space, as **Fernand Léger** described in his essay “Dans la Voisin de Le Corbusier.” Paradoxically, by overcoming distances, the automobile made it possible to discover inaccessible places. As for the functionalism and economies that accompanied industrialization, this was largely an illusion when it came to modern furniture, which remained the prerogative of rich patrons. Although **Fernand Léger’s** *Le Ballet mécanique* of 1924 offered the vision of a triumphant machine, the furious rhythm breaks off when a woman delicately smelling a flower appears. Perriand was no doubt fully aware of this ambivalence.

The car was one source of inspiration, but so equally was literature. As Stefan Bollmann warns, *Women Who Read Are Dangerous*, and Charlotte Perriand, who in 1925 designed a bookbinding for Paul Valéry’s *Eupalinos ou l’Architecte* (Eupalinos, or The Architect), was a fine example of this. She does not seem to have stopped at the cover. In his book, Valéry sets up an imaginary dialogue wherein Socrates tells Phaedrus about his discovery of an object, shaped by nature, like “some fish bone weirdly worn by the rubbing of the fine sand under the water.” This description is reminiscent of the photographs Charlotte Perriand made in the 1930s using found objects that are surprisingly close to the “things cast up by the sea,” which are, in *Eupalinos*, or the Architect, the starting point of a reflection on artistic creativity.

Marianne Clouzot mentioned her friend Charlotte Perriand’s “favorite book,” *L’Histoire merveilleuse de Krishna* in which Perriand discovered a “young god playing the flute in the Brindavana forest,” far removed from the forests of Sénart and Fontainebleau that she explored on the weekend. Among other things, the book tells the story of Gopi women who draw a picture of their god in the sand before plunging “completely naked into the pure waters of the river”. Needless to say, before long Krishna steals their dresses. This idealized natural world where bodies are liberated from their Western constraints is also the subject of the film *Moana* (1923), which shines a light on the inhabitants of a Polynesian archipelago. And Charlotte Perriand’s drawing of Josephine Baker is surely a symbol of a kind of emancipation. Long before she set off for Japan in 1940, Perriand dreamed of distant horizons. In Ferdinand Ossendowski’s *Beasts, Men and Gods*, she discovered “the author’s escape route through Asia,” which took him through Mongolia to Beijing in order to flee the Bolsheviks. She was also passionate about Paul Claudel’s play *Tête d’Or* and his “invocation to the tree”, which echoes the author’s journey as a Christian. With an unbaptized mother and anticlerical father, Charlotte Perriand had taken her first Communion just a few years previously.

And perhaps we should also mention Snorri Sturluson's *Heimskringla: History of the Kings of Norway*, Édouard Schuré's *The Great Initiates: A Study of the Secret History of Religions*, and Maurice Maeterlinck's *The Blue Bird* in which the stone walls of a cottage "become transparent." Beyond its material function, the object must be thought of as a symbol. While some critics saw the 1928 dining room as "a fashionable whim, a fashion inspired by the daily spectacle of machines," at the time this machine aesthetic embodied the very idea of modernity. But this approach was soon called into doubt. In 1935, on the occasion of the Exposition Internationale in Brussels, Charlotte Perriand worked with **René Herbst** and **Louis Sognot** to design the *Maison du jeune homme* (House for a young man) in which the modernist aesthetic of the 1920s was subtly challenged. By contrast with the *Fauteuil tournant* of 1928, Perriand designed a wooden armchair with rush seat and backrest. The machine-made furniture-machine came face to face with vernacular craftsmanship. On the wall, wooden shelves bore a variety of objects, but this was not a cabinet of curiosities intended to surprise the visitor. Juxtaposing a painting by **Fernand Léger** with a flint and a whale vertebra, this wall created a dialogue designed to feed the imagination. The young man of 1935 would have applied his body in a gymnastics area beneath the gaze of a huge **Fernand Léger** painting, before applying his mind to think about urbanism, as he contemplated a "manifesto-sideboard" designed in collaboration with **Le Corbusier**. While for the 1937 Exposition Internationale some architects built classical-style buildings that echoed the rise of fascist regimes in Europe, Charlotte Perriand kept on her shelf a stamp that read: "La guerre est possible" (War is possible). *The Table extensible*, patented in 1928, like the free-form table designed in 1938, fulfilled a function. The adjustable dimensions of the former and the fluidity of the latter meant they could fit into tight spaces. But it was not just about techniques and shapes. These ideas were also the sign of a rivalry between industrialization and a return to nature. Both the lounge chair depicted on the theater curtain that served as backdrop to Josephine Baker's performances at the Folies Bergere and Perriand's ball-bearing necklace were first and foremost symbols, soon to be called into question by the specter of the 1929 crisis. In the 1930s, the "objects of poetic reaction" that appeared in Le Corbusier's pictorial work and the introduction of nature into Charlotte Perriand's interior architecture offered an essential kind of poetry.

### ***From object to space***

Focusing on objects can create a stumbling block. Exhibited in museums, perched on podiums with careful lighting, these objects transformed into works of art seem distant. Set up as icons, they become unapproachable to the visitors passing through the galleries. . This type of exhibition design eliminates the space that Charlotte Perriand imagined, a space brought to life by a body in continual movement. While the *Coin de Salon* exhibited in 1926 was mainly an opportunity to display furniture in the style of set dressers, in the early months of 1927 Perriand was looking into the design of a bedroom "for twin children" whose bed "would swivel on a foot to facilitate cleaning". Her *Travail et Sport* proposal, published in the *Répertoire du goût moderne* in 1929, involved sliding partitions and *Fauteuils pivotants*, which, like the sliding access ladder, emphasized that space was underpinned by movement.

Just as in the “bedroom for twin children” which “would open onto a garden or terrace”, for *Travail et Sport* Perriand invented a volume that was predominantly open to the exterior. In *Our Lady of the Flowers*, Jean Genet writes: “Divine, who disliked anyone’s walking over her head, lived on the top floor of a middle-class apartment house in a sober neighborhood.” Charlotte Perriand too imagined only the sky as her neighbor. The large glass-roofed space of her studio in Saint- Sulpice (1927–1928), her attic studio in Montparnasse (1938), as well as her Méribel chalet (1961), and her “living space” in Paris (1970–1996) shared the same common denominator—the horizon.

The fact that Charlotte Perriand did not train alongside the architectural students of the École des Beaux-Arts is an essential key to understanding her work. While she mastered visualization tools such as floor plans, cross-sections, and perspective views, she did not take on board the art of composing massive, often symmetrical facades. Her architecture did not operate through a monumental approach but through an interpenetration of living space and perception of exterior space. This is how she worked when she designed the architecture of the Les Arcs ski resort in Savoie. It was less a question of arranging buildings according to a master plan and more of designing dwellings that could all enjoy a view of the immense mountain. The modest studios located on the north side of the La Cascade building (1969) featured a large horizontal picture window looking out onto a vibrant scene, with the summit of Mont Blanc as the main feature. As for the south-facing dwellings, the apartments were extended via terraces using benches that ensured a successful transition.

The interior space was given special attention. By creating mobile tables and seats, which could be moved about easily during the day, Perriand imagined the ideal apartment as a space whose functions could evolve. Thus, the bench seats where guests sat down for dinner served, during the night, as beds. This approach referred directly to the Japanese architecture that Perriand discovered in the early 1940s and that led her to design the *Ombre* chairs (1954) that could be stacked and stored in a closet. In the *Tao Te Ching*, Lao Tzu reminds us that in order to make a house one must “cut out doors and windows” because “in their ‘nothing’ lies the house’s usefulness.” Just as a vase is only useful through the emptiness it encloses, so in architecture “nothing makes for usefulness.” This lesson that Charlotte Perriand learned through her fellow student **Junzō Sakakura** in **Le Corbusier**’s studio, then experienced in practice during her stay in Asia from 1940, encouraged a paradigm shift. It was no longer a question of building walls but of thinking in terms of spaces.

While absolutely fundamental for Perriand, space was not an abstraction—it engaged the body fully with all of its senses. The sense of sight was constantly challenged by the playful use of distance but also by the natural and artificial light that reshaped the volumes. As early as 1927, Perriand designed a “light fitting for a gallery” whose “layered sheets of frosted glass create varying degrees of transparency”, while in the 1950s she sculpted the space of Galerie Steph Simon using **Isamu Noguchi**’s diaphanous lamps, and in 1967, she positioned her buildings in the town plan of Les Arcs in relation to the sunlight.

The sense of touch was not overlooked. When, in 1930, a critic attacked the hostility of the “hard, cold materials” of steel and glass, Charlotte Perriand seemed to respond a few years later by using solid wood whose feel contributed to the perception of the location. Hearing also played a vital role. Her apartment in Saint-Sulpice had no less than two phonographs, whose presence was just as essential in the *Maison du jeune homme* with its gramophone built into the sideboard. Although the senses of taste and smell were perhaps less conspicuous, it is worth emphasizing that in architecture, without a kitchen, the home simply does not exist. By decompartmentalizing this space, Charlotte Perriand contributed to a “notion of the kitchen-cum-living room”, of which her project for the Unité d’Habitation in Marseille was one of the most successful examples. Creator of a modern kind of space, continually reinvigorated throughout the twentieth century thanks to the contributions of new techniques and foreign cultures, Charlotte Perriand designed a phenomenology of architecture that simultaneously engages our minds and our senses.

### *The space for a dialogue between the arts.*

In the 1930s, in addition to designing furniture, Perriand concentrated equally on prefabricated buildings, notably in the form of the *Maison au bord de l’eau* (House beside the water, 1934) and the *Tonneau refuge* (1938). In the 1960s, *Les Arcs* illustrated the soundness of her approach when applied to a resort town. But Perriand’s architecture had another dimension, namely integrating the fine arts, which are without practical use yet essential. While postwar reconstruction projects in France were posing a huge challenge for the building sector, Charlotte Perriand showcased the presence of works of art in the exhibition *Formes utiles* (1949–1950). An **Alexander Calder** mobile hung alongside a tapestry by **Joan Miró**, not far from a large painting by **Fernand Léger**. Painting, sculpture, tapestry, furniture, and architecture symbolized reconstruction on the metaphorical as well as the material level. Following the trauma of war, education became a priority. To create the polychrome bookcases in the students’ rooms at the *Maison de la Tunisie*, Charlotte Perriand collaborated with **Sonia Delaunay**, **Nicolas Schöffer**, and **Silvano Bozzolini**. The variety of colors and the oscillation created by the asymmetrical arrangement of the blocks combined to turn these prefabricated pieces of furniture into compositions that brought space to life. The synthesis of the arts that Perriand designed was not part of a specific movement, nor the result of a doctrine espoused by a journal, as in the case of *De Stijl*. This integration of the fine arts was formed above all of complicities that led to collaborations without strict hierarchy, by contrast with the practices of an architect such as Édouard Albert, who organized the synthesis of the arts under the strict supervision of the project manager, or such as **Le Corbusier** who, like a demiurge, was simultaneously architect, painter, and sculptor.

From the 1930s on, Charlotte Perriand tried to integrate works of art into her furniture. In 1937, she incorporated drawings by **Pablo Picasso** and **Fernand Léger** into the top of a table designed for the writer **Jean-Richard Bloch**.

This practice continued as she integrated into her furniture photographic prints representing objects shaped by nature and industry, such as the arrangement shown in the 1941 exhibition *Selection, Tradition, Creation*, first in Tokyo then in Osaka. Perriand was also interested in monumental scale. While **Le Corbusier** used large prints as early as 1933 in his Pavillon Suisse, Perriand developed a way of using giant photomontage as a manifesto, as in the *La Grande Misère de Paris* (1936). The integration of the arts also involved techniques from other cultures. In Japan, Perriand discovered the qualities of bamboo, whose strength and lightness enabled her to redesign the metal Chaise longue exhibited in 1929—using thin bamboo slats, its appearance and meaning were transformed. The gleaming chrome tube was replaced by a subtle play of shadows, combined with the flexibility of a material that retains the tension the craftsman brings to the material. Charlotte Perriand was passionate about both vernacular and the most innovative technologies. While she revisited her box bookcase in Brazil by adding canework similar to that used in the shutters of working-class houses, she also, in the 1990s, was keen on the opportunities offered by aerospace technologies.

The exhibition *Proposal for a Synthesis of the Arts*, which Charlotte Perriand organized in 1955 in Tokyo, testified to this desire for a dialogue between art and technology. By bringing together different kinds of artworks—ceramics, paintings, sculptures, and prints—in an exhibition design that combined furniture with an architectural framework, Charlotte Perriand conceived a world where artistic creativity was omnipresent and where the distinction between the everyday object and the work of art was obsolete. Just as **Fernand Léger**'s screen depicting comets cannot be considered a simple decorative piece of furniture, Perriand's architecture cannot be reduced to functional volumes. These artists define space in which they invite us to rethink our relationship with art, nature, and other people. Charlotte Perriand maintained that "the Profession of Architecture is work in the service of humanity," in order to build "a new world." But this world calls for the involvement of its inhabitants. Like Paul Valéry, Charlotte Perriand invites us into her new world with a caveat—"Friend, do not enter without desire"—because the world that Charlotte Perriand imagined lies less in the objects it comprised than in our gaze, in our enthusiasm, and in our ability to dream of a future that is ours to build.

**Sébastien Cherruët**  
Curator



## “I called her Charlotte”

(text from the catalogue “Charlotte Perriand: Inventing a New World”)

### Pernette Perriand-Barsac

*Curator*

“Living means moving forward” Charlotte used to say. “You have to give voice to your era,” live in tune with the times, create with the techniques available, both industrial and artisanal, using metal, wood, bamboo, stone, enameled metal, glass, polyester, rubber, and so on, depending on the project and the site. At the end of her life, she was dreaming about using carbon fiber and soft materials. “Nothing is off the table; there is no single answer” was one of her favorite expressions. That’s how she constantly reinvented herself throughout her seventy-year career in design.

Shortly after Charlotte passed away, a friend told me that “we have to wait twenty years or so after the death of a creator to understand their role in the history of art.” His words puzzled me. Yet here we are, and I now realize he was right. Through the filter of time, the sifting of fashions, the successive waves that make or break ephemeral glory, we have to wait to see what is still standing around the world. The problem is even greater in that Charlotte’s work—that of a woman designer—has been fused with the great names of modernity, **Le Corbusier**, **Pierre Jeanneret**, and **Jean Prouvé**, with whom she worked throughout her long career. As if a woman could not be autonomous, the equal or even more relevant than a man in these dominant fields. It’s true that the world of architecture and design was, essentially, a masculine one, and that the old paradigm of male domination still held sway, including in the history of art.

#### *“How to describe Charlotte?”*

Architect, urban planner, designer, photographer, art director, exhibition curator, an advocate of art for all. “I don’t define myself; that would be too limiting,” she would tell journalists. “A woman of art,” was a description that suited her well. In any case, she was an avant-garde woman, a visionary and an innovator, who kept lessons from the past in mind and paid close attention to vernacular imagery and designs in all the countries she visited. “You have to keep your eyes as open as fans,” she told me, meaning that curiosity is a crucial skill, because you don’t invent, but rather discover. She traveled all over the world, encountering new cultures to enrich her own, and sometimes enriching others; cross-fertilization, as it is called today. Charlotte was an independent woman, in constant motion, observing the world, a leader, an activist who initiated or organized movements, always keeping the idea of the collective in mind, uncompromising; a committed woman who wanted to bring the progress of modernity to the largest number of people and who always advocated for women’s freedom.

She had a team spirit, both professionally and personally, forged through her experience mountaineering, when roped to her climbing partners—this meant she pushed through projects bringing together men and women, equally, through both troubled times and successes. “The Profession of Architecture is work in the service of humanity”. Charlotte charted her course between functionalism and poetry, on a human scale, devoting her life to perfecting the “human nest,” factoring in the body and mind, in a continuum spanning the individual, the environment, and nature; interior architecture, exterior architecture, and urban planning. Although she was a pioneer of design, Charlotte viewed her approach as that of an architect, conceiving every element as a piece of the whole, paying attention to details and the whole.

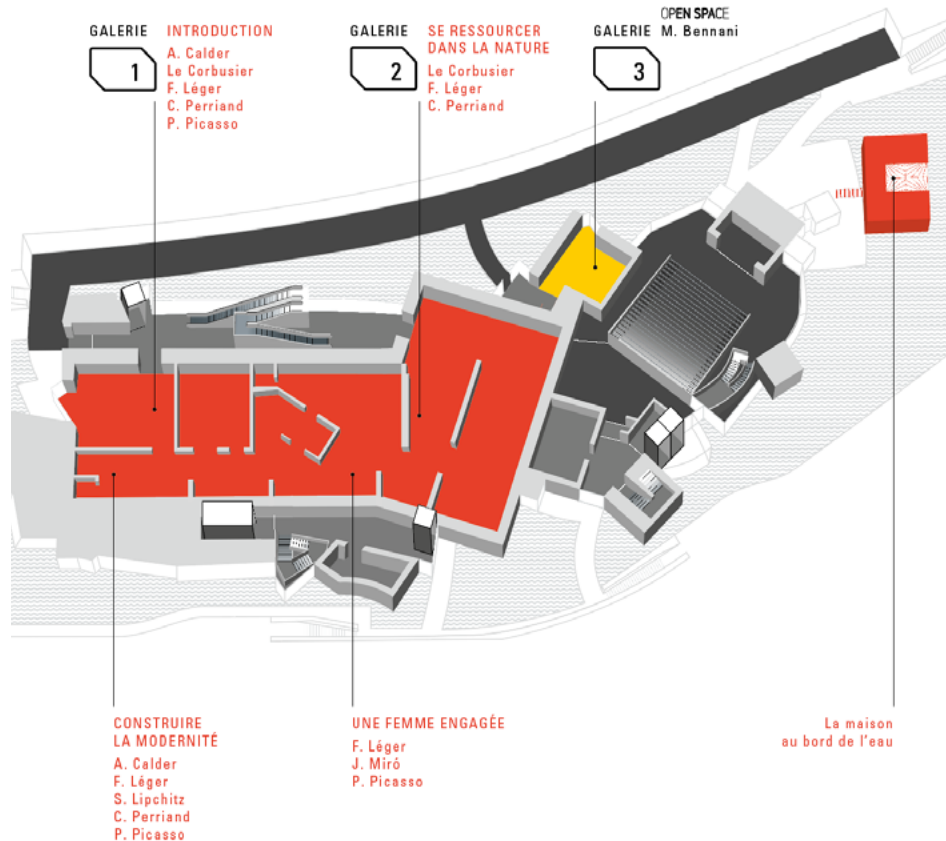
She felt that “there is art in everything, whether it be an action, a vase, a saucepan, a glass, a piece of sculpture, a jewel, a way of being. “Making love is an art,” she wrote in her notebook while traveling in Japan. This vision of art reveals a profound sense of optimism, as it opens the doors of art to one and all. Everyone can be a creator. “Work and consume, an infernal circle ... in which life’s sublime beauty is ignored. The subject is mankind and our still latent faculties are begging to blossom.” She had a zest for life, a “joy in creating and living in our century” each and every day, thereby avoiding regret and bitterness. “I have always cultivated happiness, that’s how I made it through,” she responded to a student’s question one day. The famous photograph depicting her with a bare back facing a valley is the perfect image of my mother, whom I called Charlotte.

***Pernette Perriand-Barsac***  
*Curator*

# Visit of the Exhibition

## and visuals available for the press

*Level -1*



### Gallery 1

#### INTRODUCTION - CONSTRUCTING MODERNITY - A COMMITTED WOMAN

The pool level is dedicated to the invention of a modernity that oscillates between a fascination for industry, political engagement and the imperative of reconnecting with nature. Beginning in the 1920s, Charlotte Perriand imagined an “art de vivre” that broke with the codes of her era. Finding inspiration in the worlds of automobiles and cinema and rethinking the role of women, she designed strikingly modern chrome tube furniture for her Saint-Sulpice studio (1927) and began researching a project entitled “*Work & Sport*” (1927) to illustrate her vision of the modern apartment. An associate of **Le Corbusier** and **Pierre Jeanneret**, she collaborated with them in designing icons such as the “chaise longue” and the “fauteuil grand confort” armchair for an “ideal apartment”, presenting them at the 1929 Salon d’Automne.

## Visuals available for the press



**Pablo Picasso**

*Dora Maar sur la plage (Dora Maar at the beach), 1936*

Oil on canvas

65 x 64 cm

Private collection

© Succession Picasso 2019

© Anne Chauvet

**Fernand Léger**

*Nature morte (Le Mouvement à billes) (Still-life with ball bearings), 1926*

oil on canvas

146 × 114.2 cm

Gift of Dr. h.c. Raoul La Roche, 1963.

Kunstmuseum Basel, G 1963.13

© Adagp, Paris, 2019

© Kunstmuseum Basel, Martin P. Bühler



**Charlotte Perriand**

*Collier roulement à billes chromées (Ball-bearing necklace), 1927*

Chrome-plated metal

Ø 20 cm

Private collection

© Adagp, Paris, 2019

© AChP



*Charlotte Perriand on the  
« Chaise longue basculante, B306 »,  
1929 – Le Corbusier, P. Jeanneret,  
C. Perriand, circa 1928*

© F.L.C. / ADAGP, Paris 2019

© ADAGP, Paris 2019

© AChP

**Le Corbusier, P. Jeanneret, Ch. Perriand**  
*Chaise longue basculante, B306, 1928*

67 × 57.5 × 161.5 cm

lacquered sheet steel, chromium-plated tube, rubber,  
fabric and steel springs

Vitra Design Museum

© F.L.C. / Adagp, Paris, 2019

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Courtesy of Vitra Design Museum



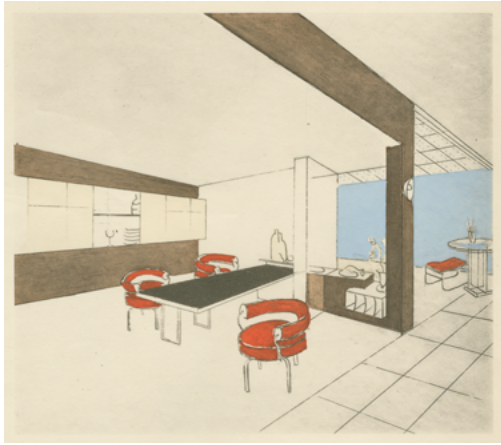
**Charlotte Perriand**  
*Fauteuil pivotant (Swivel armchair), B302,  
1927*

72,7 x 62,5 x 55,5 cm

Vitra Design Museum

© Paris 2019

Courtesy of Vitra Design Museum



**Charlotte Perriand**

***Salle a manger 28 (Dining room 28), 1927***

*Perspective drawing of the project designed for the apartment-studio Place Saint-Sulpice, published in L'Art international d'aujourd'hui, vol. 6, Intérieurs (Paris: Editions d'art Charles Moreau, 1929), pl. 40*

© Adagp, Paris, 2019

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**Le Corbusier, Pierre Jeanneret,  
Charlotte Perriand**  
***Salle a manger 28 (Dining room 28),  
1929***

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

***Fauteuil grand confort, large model, 1928***

© F.L.C. / Adagp, Paris, 2019

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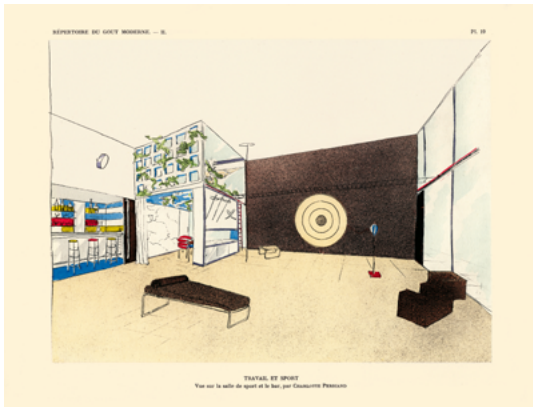


## Gallery 2

### INSPIRED BY NATURE

Recognizing the drawbacks of contemporary design dedicated solely to functionality, in the 1930s she showed a greater affinity with nature and called for a renewal of living spaces. Decrying “*the great misery of Paris*” in terms of housing, she proposed a *Maison du Jeune Homme* (*House for a Young Man*, 1935), a space bathed in light and interspersed with art works, objets trouvés and contemporary furniture. A look at her “L’Art Brut” photographs alongside drawings by **Fernand Léger** reveals a nature whose force inspired her to create her first “free form” furniture with their organic curves.

### Visuals available for the press



**Charlotte Perriand**

*Travail et Sport (Work and Sport),*  
1927-1929

published in “*Répertoire du goût moderne II*”,  
planche 19, 1929

© Adagp, Paris, 2019

© AChP

**Fernand Léger**

*The exercise room, Sport,*  
1935

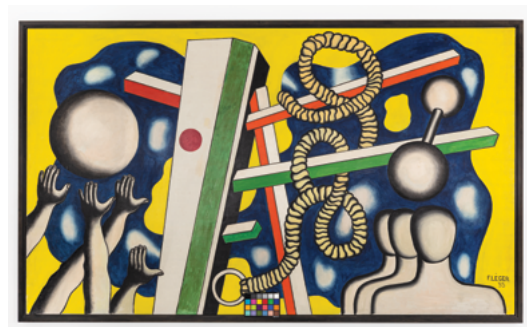
Oil on canvas

234.95 x 396.25 cm

Private Collection

© Adagp, Paris, 2019

© Silvia Ros





**Charlotte Perriand**  
*Manifesto table for Jean-Richard Bloch,*  
*1937*

© Adagp, Paris, 2019

© Charlotte Perriand/AChP

© Succession Picasso 2019

On the tabletop, two engravings by **Picasso** from the series *The Dream and Lie of Franco*, 1937, and two drawings by **Fernand Léger**, *Tire-bouchon* (Corkscrew. Fragment) and *Fragment de vitrage* (Glass fragment), 1933



**Charlotte Perriand**  
*La Grande Misère de Paris (Poverty-stricken Paris)*, 1936

Principal frame: 16 x 3 m ; back frame : 8 x 5 m

© Adagp, Paris, 2019

© AChP



**Pablo Picasso**  
*Guernica,*

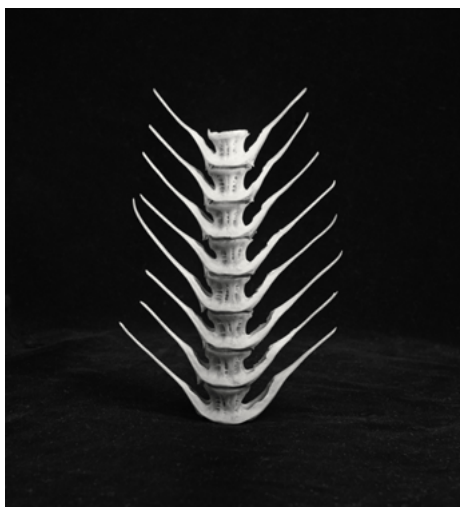
Gouache on kraft paper  
300 × 700 cm

Private collection

© Succession Picasso 2019

© Sébastien Gokalp

Cartoon for the tapestry *Guernica*, realized in 1955 by **Jacqueline de la Baume-Durrbach** and **Rene Durrbach** at the request of **Pablo Picasso**, after his painting *Guernica* (1937).



**Charlotte Perriand**  
*Fish vertebra, 1933*

86 × 86 cm

© Adagp, Paris, 2019

© AChP

**Charlotte Perriand**  
*Cast iron residue, 1933*

Original print mounted on card

23 × 29.5 cm

© Adagp, Paris, 2019

© AChP



**Fernand Léger**  
*Silex blanc sur fond jaune*  
*(White flint on yellow background), 1932*

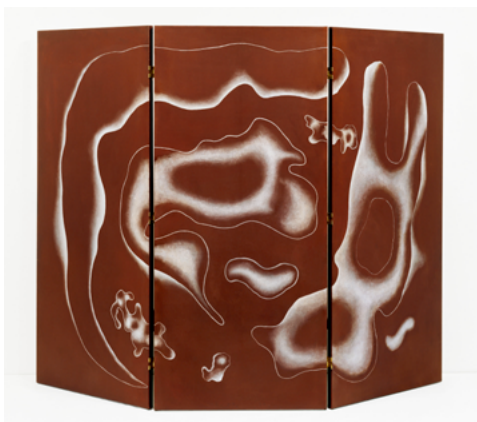
India ink and gouache on paper

51 x 71 cm

Belfort, Musée d'art moderne -Gift of Maurice Jardot

© Adagp, Paris, 2019

© Musée d'art moderne, Donation Maurice Jardot, Belfort



**Fernand Léger**

*Paravent, composition sur fond marron*  
(Screen, composition on brown background), 1932

Screen, three panels, oil on canvas

197.5 × 89.5 cm (each panel)

Gift of Nadia Leger and Georges Bauquier in 1969, Biot,  
Musée National Fernand

© Adagp, Paris, 2019

© RMN-Grand Palais (musée Fernand Léger) / Gérard Blot

**Charlotte Perriand**

*Charlotte Perriand, Sandstone from*  
*the Bourron quarry, Fontainebleau forest,*  
1935

Exhibition carbon print

86 × 86 cm

© Adagp, Paris, 2019

© AChP



**Fernand Léger**

*La baigneuse (The bather)*, 1932

Oil on canvas

98 × 130 cm

Gift of Nadia Leger and Georges Bauquier in 1969.  
Musée National Fernand Léger, Biot,

© Adagp, Paris, 2019

© RMN-Grand Palais (musée Fernand Léger) / Gérard Blot





**Le Corbusier**  
***Le déjeuner près du phare***  
***(Lunch near the lighthouse), 1928***

Oil on canvas

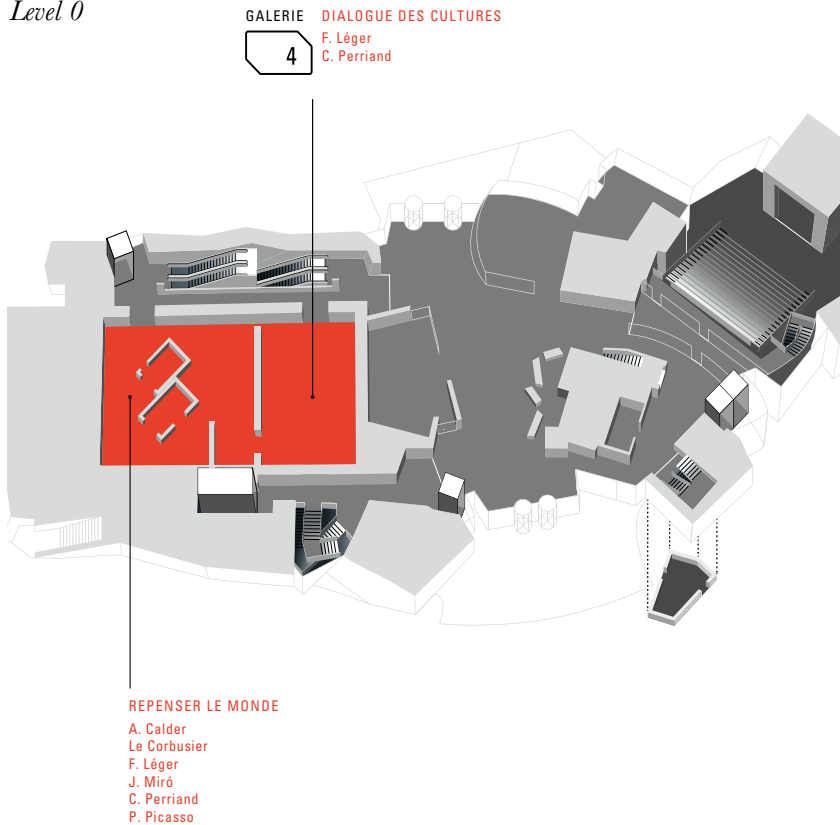
100 x 81 cm

Fondation Le Corbusier

© F.L.C. / Adagp, Paris, 2019

© Fondation Le Corbusier

Level 0



## Gallery 4

### DIALOGUE BETWEEN CULTURES - RETHINKING THE WORLD

Invited to Japan in 1940 to advise the country on industrial arts, she presented an exhibition called “*Selection-Tradition-Creation*”, a manifesto for rethinking living spaces and using traditional materials such as bamboo. She influenced an entire generation of Japanese designers while herself finding fresh sources of inspiration in the culture. Following the Liberation of France she took part in the Reconstruction, calling on artists including **Fernand Leger**, **Pablo Picasso** and **Alexandre Calder** to contribute to her projects. In 1947, *Elle* magazine named her “Minister of Reconstruction” in an imagined government of women. The rooms she designed for the Maison du Mexique (1952) and the Maison de la Tunisie (1952) student housing units in Paris illustrate her approach to minimal spaces and the intimate integration of furniture, architecture and art. Her Reconstruction was of course physical, but at the same time metaphorical, aimed at providing men and women with an indispensable sense of renewal following the trauma of war. Her window revealing a drawing by **Picasso** (for Paul Nelson’s “Maison Familiale Minimum”, 1947), her selection of “useful forms” for an exhibition at the Musée des Arts Décoratifs (1949-1950), and the open kitchen she designed for the Unité d’Habitation housing development in Marseille, are all emblematic of the poetic function Charlotte Perriand sought to bring to living spaces.



## Visuals available for the press



### Charlotte Perriand

*Presentation in Tokyo, March 28–April 16, 1941*

© Adagp, Paris, 2019

© Francis Haar / AChP

### *Living room:*

stone floor with red woolen carpet with the character “Truth” or “Free” voided into it. At the back, a child’s drawing executed on canvas with embroidery; at the back to the right, bamboo sofas with cushions covered with Tatsumura fabrics. In the center, a folding chair with wooden frame and rice-straw cushions woven in the same way as mino straw coats, a tripod coffee table with interchangeable top, standard untreated wooden leg assembly, and black lacquer top; on the left, movable aluminum shelves. In the foreground, table with cherrywood leg assembly, polished slate top and Taiwanese bamboo stools. On the left, exterior bamboo blinds (sudares)

### *Child and Saburo Hasegawa, Tapestry of a child’s drawing chosen by Charlotte Perriand, painted by Saburo Hasegawa, 1940*

Fabric, paint, and embroidery

331 × 418.5 cm

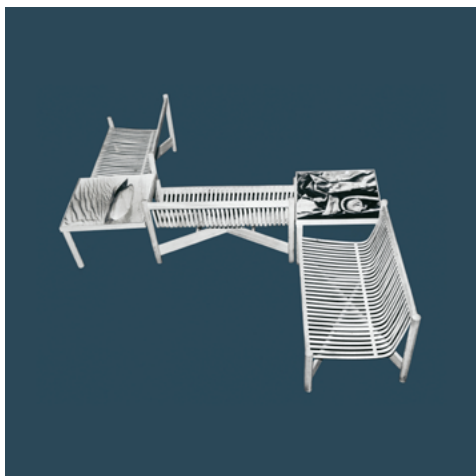
on deposit at The Museum of Modern Art,  
Kamakura & Hayama

Collection Tatsumura Textile Co. Ltd.

© Adagp, Paris, 2019

© Shizuka Suzuki / AChP





**Charlotte Perriand**

*Méandre banquettes, composed of standard elements with wooden frame, seat and back in bamboo strips, 1940*

Tabletops with photographs by Charlotte Perriand

Original maquette, Paris, 1937

Fabrication Chikkosha, Jiro Hayashi, Tokyo, 1941  
of John & Amy Phelan

© Adagp, Paris, 2019

**Charlotte Perriand**

*Bookcase for the Maison de la Tunisie, 1952*

Fabrication Ateliers Jean Prouve for the metal parts,

Andre and Pierre Chetaille for the wooden parts

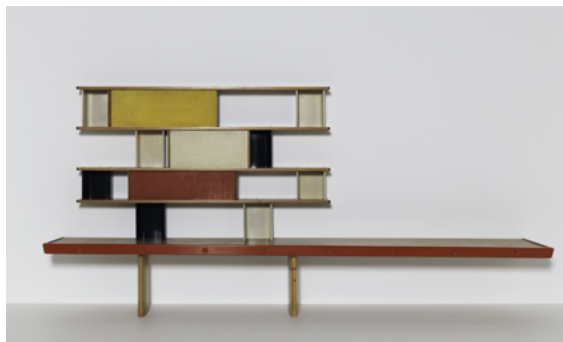
162,0 x 353,0 x 53,0 cm

Paris, Centre Pompidou - Musée national d'art moderne -  
Centre de création industrielle

© Adagp, Paris, 2019

© Centre Pompidou, MNAM-CCI, Dist.

RMN-Grand Palais / Audrey Laurans



**Alexander Calder**

*Shields, 1944*

Painted metal

Paris, Centre Pompidou - Musée national d'art moderne -  
Centre de création industrielle

© 2019 Calder Foundation, New York / ADAGP, Paris

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais /  
Georges Meguerditchian



**Joan Miró**

***Hirondelle d'amour (Swallow love), 1980***

Warp tapestry

Manufacture des Gobelins

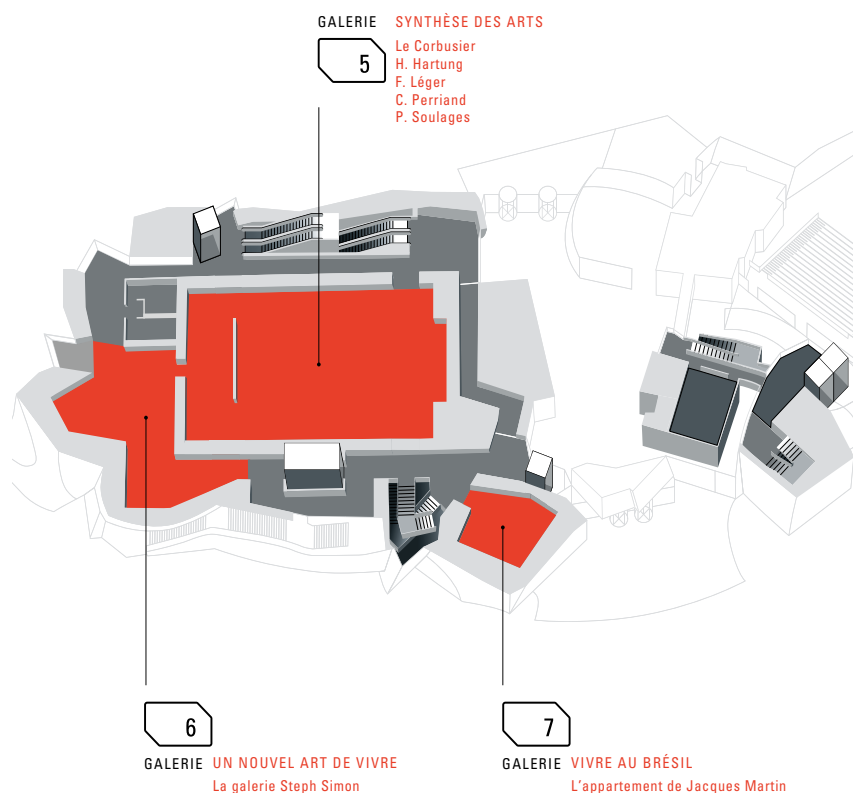
196 × 244 cm

Paris, Mobilier National

© Successió Miró / Adagp, Paris, 2019

© I.Bideau

## Level 1

Gallery 5**SYNTHESIS OF THE ARTS**

The continuity between Art and Architecture was embodied in the exhibition “*Proposal for a Synthesis of the Arts*”, which opened in Tokyo in 1955. For the occasion Charlotte Perriand renewed her longstanding association with **Fernand Léger** and **Le Corbusier**, as well as with **Hans Hartung** and **Pierre Soulages**, designing a space that brings together paintings, sculptures, tapestries, furniture and architecture, thus effectively eliminating the boundaries between disciplines. Her goal was to transform the quotidian thanks to the arts by creating a new relationship with the world, enriched with new social interactions and fewer barriers and designed to awaken the senses.

**Visuals available for the press:**



**Le Corbusier**  
*Les huit (The eight), 1963*

Warp tapestry  
225 x 299 cm  
Mobilier National, France  
© F.L.C / Adagp, Paris 2019  
© I.Bideau



**Hans Hartung**  
*T1952-51, 1952*

Oil on canvas  
23.5 × 100 cm  
Fondation Hans Hartung et Anna-Eva Bergman  
© Hans Hartung / Adagp, Paris, 2019  
© Photographie Fondation Hartung-Bergman



**Charlotte Perriand**  
*Ombre chair, 1954*

Curved colored plywood  
65 × 45 × 56 cm  
Purchased in 1996  
Centre Pompidou, Paris – Musée National d'Art Moderne-  
Centre de Creation Industrielle  
© Adagp, Paris, 2019  
© Centre Pompidou,  
MNAM-CCI, Dist. RMN-Grand Palais / Bertrand Prévost



**Charlotte Perriand**  
*Dining room and Ombre chairs*

© Adagp, Paris, 2019

© AChP

Exhibition Proposal for a Synthesis of the Arts, Paris, 1955. **Le Corbusier, Fernand Léger, Charlotte Perriand** at the Takashimaya department store, Nihonbashi, Tokyo, 1955. Charlotte Perriand, *Dining room and Ombre chairs*. In the background, tapestry by **Fernand Léger** *Composition a la figure* (sur fond bleu).

**Fernand Léger**  
*Composition aux deux perroquets*  
(*Composition with two parrots*), 1935-1939

Oil on canvas

400 × 480 cm

Gift of the artist, 1953

Centre Pompidou, Paris – Musée National d'Art

Moderne-Centre de Creation Industrielle

© Adagp, Paris, 2019

© Centre Pompidou, MNAM-CCI, Dist.

RMN-Grand Palais / Jacques Faujour



**Charlotte Perriand**  
*Reception room, 1955*

© Adagp, Paris, 2019

© AChP

Exhibition Proposal for a *Synthesis of the Arts*, Paris, 1955. **Le Corbusier, Fernand Léger, Charlotte Perriand** at the Takashimaya department store, Nihonbashi, Tokyo, 1955. Charlotte Perriand, *Reception room*, stackable low Conversation Chairs in curved plywood. Guéridon empilable, called Table Air France stackable tables, bookcase with blocks built into the architecture closed by a sliding door. Polychrome ceramic by **Fernand Léger**, *Le Tournesol*, 1953.



## Gallery 6

### A NEW ART OF LIVING

This utopian proposition is championed in Paris by the Galerie Steph Simon, which offers creations emblematic of Charlotte Perriand's distinctive *art de vivre*.

### Visuals available for the press:



**Charlotte Perriand**  
*Furniture and scenography,*  
*Steph Simon gallery, 1956*

© Adagp, Paris, 2019

© Gaston Karquel / AChP

*Bibliothèque Nuage* à jouer avec poste de radio, table à manger rectangulaire en bois massif pour dix personnes, chaises *Ombre*.

**Charlotte Perriand**  
*Nuage bookcase, Steph Simon*  
*edition, c. 1958*

Wood, folded sheet metal, and plastic

163 × 334 × 38 cm

François Laffanour - Galerie Downtown

© Adagp, Paris, 2019 ;

© Studio Shapiro / Galerie Downtown -  
François Laffanour





**Charlotte Perriand**  
*Air France agency, London, 1957*

© Adagp, Paris, 2019

© Gaston Karquel / AChP

## Gallery 7

### LIVING IN BRAZIL

The home she designed in Rio illustrates the capacity for constant renewal that this indefatigable creator exhibited throughout her career, always remaining faithful to her principles: design useful forms and integrate both cutting-edge technologies and the savoir-faire of different cultures.

### Visuals available for the press:



**Charlotte Perriand**  
*Stool, ca. 1955*

Collection Laurence and Patrick Seguin

© Adagp, Paris, 2019

© Galerie Patrick Seguin





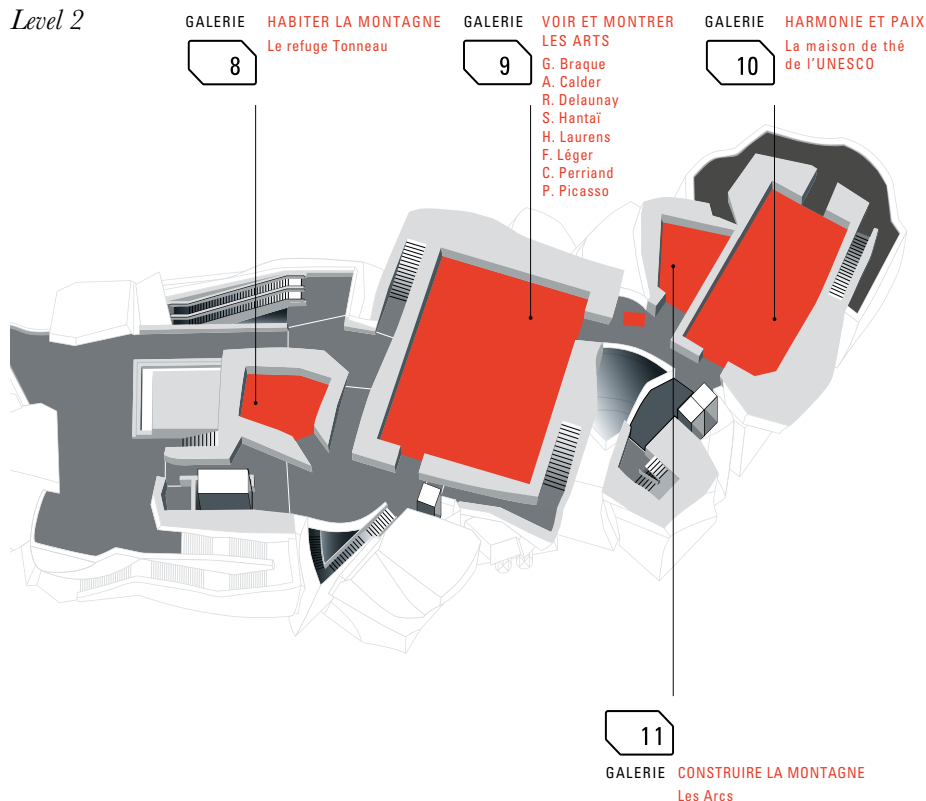
**Isamu Noguchi, Charlotte Perriand**  
***Lighting Rio. Apartment J. Martin., 1963***

H 235 x L 134 x D 80 cm

M Plus Collections Limited, Hong-Kong

© Adagp, Paris 2019

## Level 2

Gallery 9

## SEEING AND SHOWING THE ARTS

The upper level of the Foundation will present some lesser-known aspects of Charlotte Perriand's work, in particular her contribution to museums and private collectors. Furniture and fittings for the Musée National d'Art Moderne (1965), the apartment of collector **Maurice Jardot** (1978) and the redesign of the Galerie Louise Leiris (1989) all define spaces that invite a dialogue between visitors and the works

## Visuals available for the press:

**Henri Laurens***Oiseau à points (Bird with spots), c. 1945*

Bronze

20 × 36 × 1.8 cm

© Adagp, Paris, 2019

© Musée d'art moderne, gift of Maurice Jardot, Belfort  
 Courtesy of Donation Maurice Jardot, Belfort



**Henri Laurens**

*La petite musicienne (Small musician), 1937*

Bronze

40 × 28.6 × 24.3 cm

© Adagp, Paris, 2019

© Musée d'art moderne, Gift of Maurice Jardot, Belfort

**Fernand Léger**

*Le profil (Profile), 1926*

Gouache on paper

34.8 × 26 cm

© Adagp, Paris, 2019

© Musée d'art moderne, gift of Maurice Jardot, Belfort

Courtesy of Donation Maurice Jardot, Belfort



**Georges Braque**

*Les oiseaux (The birds), 1954-1962*

Oil on paper maroufle

73 x 92 cm

© Adagp, Paris, 2019

© Musée d'art moderne, gift of Maurice Jardot, Belfort

Courtesy of Donation Maurice Jardot, Belfort



**Pablo Picasso**

***Le déjeuner sur l'herbe d'après Manet (Luncheon on the grass after Manet),***

*Mougins, July 12, 1961*

Oil on canvas

81 × 99.8 cm

In lieu Pablo Picasso, 1979, Musée National Picasso-Paris

© Succession Picasso 2019

© RMN - Grand Palais (Musée National Picasso Paris) / Adrien Didierjean

**Pablo Picasso**

***Femme nue couchée dans un intérieur (Reclining nude in an interior), 1961***

Oil on canvas

46 x 55 cm

© Succession Picasso 2019

© Musée d'art moderne, Gift of Maurice Jardot, Belfort



**Charlotte Perriand**

***Sideboard, 1977***

White lacquered wood, canework

Paris, musée des Arts décoratifs

© Adagp, Paris, 2019

© MAD, Paris / Jean Tholance





**Charlotte Perriand**

***Apartment of Maurice Jardot in Paris, 1967-1987***

Sitting-room furniture, lacquered wood, caned sliding doors, 1977

© Adagp, Paris, 2019

© Pernette Perriand-Barsac / AChP

Painting by **Fernand Léger**, *Paysage romantique*, 1946

Bronze sculptures by **Henri Laurens** *Le Drapeau*, 1939; *Jeunesse*, 1953; *L'Espagnole*, 1934

**Gallery 8 and Gallery 10**

**LIVING & CONSTRUCTING THE MOUNTAIN**

Interested in prefabrication from the 1930s onward, she designed the “Refuge Tonneau” (1938) with **Pierre Jeanneret**, both a shelter and an invitation to travel. This love of nature and the mountains explains the force and discretion of the architecture Charlotte Perriand conceived for the ski resort Les Arcs in Savoie (1967-1989). Each of the buildings is integrated in the slopes with singular ingenuity, offering occupants spaces for rest as well as contemplation of the spectacular landscapes of the Alpine peaks.

**Visuals available for the press:**



**Charlotte Perriand (1903–1999),  
Pierre Jeanneret (1896–1967),  
*Tonneau refuge*, 1938**

Aluminum and wood

485 × Ø 425 cm

© Adagp, Paris, 2019

© Charlotte Perriand / AChP





**Charlotte Perriand, Guy Rey-Millet (AAM)**  
*Arc 1600, La Cascade, façade nord,*  
1968-1969

© Adagp, Paris, 2019

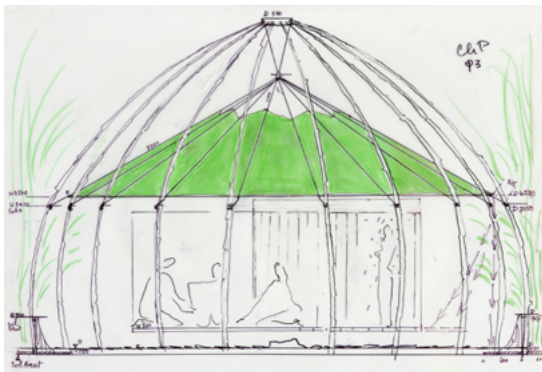
© Charlotte Perriand / AChP

## Gallery 11

### HARMONY AND PEACE

The last gallery in this remarkable itinerary invites visitor to meditate on the place of nature and the importance of dialogue among cultures with the *Maison de Thé* (1993), created for UNESCO and presented alongside works by Japanese artists such as **Sofu Teshigahara** and **Isao Domoto**.

### Visuals available for the press:



**Charlotte Perriand**  
*Sketch for the Tea House, Elevation,*  
1993

india ink and felt pen on tracing paper

29.7 × 42 cm

© Adagp, Paris, 2019

© Charlotte Perriand / AChP

# Programme of Events

## **Talk** - Auditorium

**Wednesday 2<sup>nd</sup> October 2019, 6pm**

**“Talk about Charlotte Perriand”**

with Frank Gehry, Architect, and Jean-Louis Cohen, Architecture historian.

## **Symposium** - Auditorium

**Wednesday 4<sup>th</sup> December 2019**

An activity day organized around 4 round tables, with the themes: ecology and nature, the role of women, the synthesis of the arts and engagement in the life and work of Charlotte Perriand.

## **Music**

*As part of the exhibition “Charlotte Perriand: Inventing a New World”*

## **Noh theatre performances**

**Sunday 6 October, at 2.30pm and 4pm** - Galleries

*Performance with flute, small percussion and voice*

*duration: 25-30 mins per performance / price: included in the Fondation entrance ticket*

**Monday 7 October, at 12am and 2.30pm** - Galleries

*Performance with flute, small percussion and Noh dance in costume*

*duration: 25-30 mins per performance / price: included in the Fondation entrance ticket*

**Wednesday 9 October, from 11.30am until 1pm** – Auditorium

*Public masterclass with Genjirô Okura*

*“The history of Noh theatre”*

In this masterclass, the maestro will talk about the art of Noh theatre, for which he is a passionate ambassador. Genjirô Okura has made it his mission to perpetuate the tradition of Noh theatre and promote it around the world.

*In the auditorium – duration 1 hr / price: included in the Fondation entrance ticket*

**Wednesday 9 October, 8.30pm** - Auditorium

*Noh theatre - Genjirô Okura*

*“Hagoromo”*

*In the auditorium – duration 1.5 hrs / price: €25*

***Thursday 19<sup>th</sup> December 2019, 8:30pm - Auditorium***

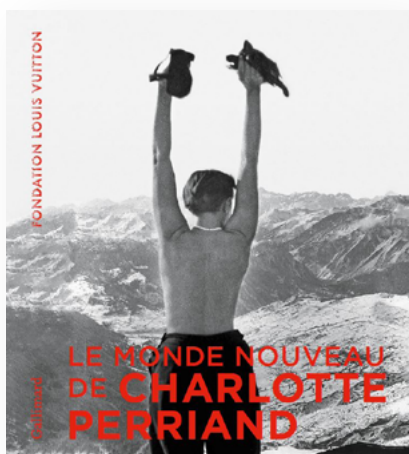
*“Johann Sebastian Bach, Charlotte Perriand’s musical universe”*

David Fray Recital, piano – Johann Sebastian Bach, The Goldberg Variations

Trained alongside Jacques Rouvier at the Paris Conservatory, French pianist David Fray is quickly establishing himself as a specialist in the German repertoire. His predilection for Johann Sebastian Bach’s music makes him a choice performer for the monumental Goldberg Variations, the peak of the Leipzig cantor’s art. If David Fray hasn’t hesitated to record in parallel the music of the latter and that of Pierre Boulez, the dialogue that takes place here is of a completely different order and transcends the boundaries between the arts. Indeed, the subtle architectural and contrapuntal construction of the aria and its thirty-two variations was a fertile source of inspiration for the French architect and designer Charlotte Perriand.



# Publications



**Catalogue**, 400 p., 300 illus., 49€

*Under the direction of Jacques Barsac*

*and Sébastien Cherruët*

*with the participation of Pernelle Perriand-Barsac*

*and the coordination of Martine Dancer-Mourès*

## Prefaces

Frank Gehry

Bernard Arnault

Suzanne Pagé

Jean-Paul Clavierie

## Essays

Jacques Barsac

Katia Baudin

Véronique Bergen

Sébastien Cherruët

Enrico Chapel

Jean-Louis Cohen

Martine Dancer

Gladys Fabre

Sébastien Gokalp

Romy Golan

Roger Herrera

Yuko Kikuchi

Jean-François Lyon-Caen

Pernelle Perriand-Barsac

Arthur Ruegg

*Published by Fondation Louis Vuitton and Gallimard*



**Journal #10**, 72 p., 6€



**Hors-série,**  
**Connaissances des Arts**  
68 p., 10€

# Content around the Exhibition

## AUDIOVISUAL

### **Charlotte Perriand, pioneer of the art of living**

*Documentary by Stéphane Ghez (France, 2019, 52mn)*

*Co-production: ARTE France, CinéTévé, Fondation Louis-Vuitton*

Designer, architect and urban planner, Charlotte Perriand (1903-1999) has marked the 20th century. A pioneer in social and committed architecture, this collaborator of Le Corbusier has created furniture with sober elegance that has become iconic. This film, in the form of a memory notebook, plunges intimately into a life of passion and creation.

***Broadcast on ARTE, Sunday 13 October 2019 at 5:35pm and on replay at ARTE.tv until December 13, 2019 / Available on DVD (ARTE Editions)***

### **Signed Perriand**

*Documentary web series by Émilie Valentin (France, 2019, 8x4mn)*

*Co-production: ARTE France, Darjeeling Production, Fondation Louis Vuitton*

“shadow” Chair, “Tunisia” library, “Boomerang” desk ... A web series that takes possession of an object from the brilliant designer’s emblematic everyday life by inviting a personality (Augustin Trapenard, Nora Hamzawi...) to comment on it.

***Posted on ARTE.tv on the 2<sup>nd</sup> of October 2019***

## PUBLICATIONS

### **Charlotte Perriand | L'œuvre complète – Tome 4**

*Jacques Barsac | Editions Norma*

*Preamble of Michelle Perrot*

*528 pages - 800 illustrations*

*95 €*

The last component of the complete work is volume 4 and is partly devoted to the Arcs, which this year are celebrating their 50th anniversary. For more than twenty years, Charlotte Perriand, a pioneer in bioclimatic architecture, led the urban and architectural design of Arc 1600 and Arc 1800, in collaboration with a team of architects. She also designed the interior architecture of more than 4,500 homes, intervening to the extent of even choosing the teaspoons.

This exceptional work is the result of Charlotte Perriand's extensive research on housing for a large number of people. She illustrates, as well as her teaching activity at the Besançon School of Fine Arts (1967- 1971), her latest constructions in Tokyo and Paris, the project for a cultural centre for women (1975) or even the tea house (1993) presented in this book, her genius for pushing back the walls to invent a new way of life.

***Published September 2019***

## **Charlotte Perriand in Japan**

*Charles Berberian | (ARTE Editions / Le Chêne)*

*128 pages*

*19,90 €*

**The first graphic novel about the mythical artist, a pioneer in design.**

June 1940, aboard the Hakusan Maru, Charlotte Perriand left France for Japan, a fundamental period in the life and creation of this unconventional avant-gardist. The immersion into Japanese traditions and its culture will be a real revelation to her and this experience will allow her to develop her vision of design and interior architecture.

An adventure that inspired Charles Berberian to write a magnificent graphic novel that sublimates the work of this architect and designer, to whom we owe today's furniture that has now become true icons of design.

***Released on 12 September 2019 (ARTE Editions / Le Chêne)***

## **Charlotte Perriand**

*Laure Adler | Editions Gallimard*

*272 pages*

*200 illustrations*

*29,90 €*

Published on the 20<sup>th</sup> anniversary of Charlotte Perriand's death (1903-1999), this illustrated biographical essay portrays the committed designer, a free and visionary woman who left her mark on modern architecture and on 20th century design.

In a very personal essay, Laure Adler addresses three complementary aspects of the designer: first, that of the designer who, with Le Corbusier and Pierre Jeanneret in the 1930s, developed the founding furniture of modern design; second, that of the free, committed, sporty and adventurous woman; and finally, that of the visionary, capable of drawing inspiration from all cultures, especially Japanese, to develop a thought of space and habitat adapted to humans.

Thanks to the richness of the Perriand archives, Laure Adler's story is accompanied by a selection of 200 photographs, many of which were taken by Charlotte herself, that show the free, independent and modern woman that she was.

***Publication date : 3 October 2019***

## **Et devant moi la liberté – *Journal imaginaire de Charlotte Perriand***

*Virginie Mouzat | Editions Flammarion*

*300 pages*

*19 €*

Charlotte Perriand (1903-1999) is one of the greatest figures in 20<sup>th</sup> century architecture. A free and avant-gardist woman, she helped invent our modernity.

This book is her imaginary journal.

***Published on 18 September 2019***

## **Special issue, Beaux Art Magazine**

## **EXHIBITIONS**

### **Presentation of an ensemble dedicated to Méribel at the MAD**

On the occasion of the twentieth anniversary of Charlotte Perriand's death and of the exhibition dedicated to this architect and designer by the Fondation Louis Vuitton from *October 2, 2019 to February 24, 2020*, the Musée des Arts Décoratifs is offering from its permanent collection a period-room dedicated to one of its emblematic but little known creations: the chalet built in Méribel in 1961. She imagined a construction that is more like a shelter than a residential cottage. "The architecture of the Méribel chalet is a variation on the theme of indoor-outdoor relationships with nature", says Jacques Barsac in *Charlotte Perriand, the complete work, volume 3, 1956-1968* (Norma Editions). This construction is based on the Savoyard model of a double-sloped structure resting on thick stone walls, but replaces the wooden slats with large sliding windows to open towards the light and the outside. The period-room recreates, through its furniture and photographic enlargements (showing views from the inside), the ground floor with its large fireplace surrounded by granite slabs, its shepherd's stools, the Meribel stool (whose legs are designed not to damage tatamis), its dining table composed of raw tree trunks, a fire place and the light suspension of Noguchi. The first floor is not shown here. Intended for residential use, it is covered with tatamis containing beds that can be insulated with a system of removable partitions. A digital terminal presenting photographs of the entire chalet as well as drawings of plans, sections and elevations complete the set.

***October 2, 2019 - February 24, 2020***

***Museum of Decorative Arts - permanent collections***

**“The remorseful crate. Picasso engraver**

*Museum of Modern Art in Belfort - Donation Maurice Jardot*

The exhibition presents an exceptional donation, made to the City of Belfort, of 45 Picasso etchings and drypoints, composing “the remorse box”, a series of copper engraved between 1919 and 1955, printed in 1960 and never signed by **Picasso**, who never had time to do so. “The style, it’s when you’re dead,” said the painter in **Malraux**. This exhibition is part of the celebration for the 20<sup>th</sup> anniversary of the opening of the Musée d’Art moderne - Donation Maurice Jardot and part of a partnership with the Louis-Vuitton Foundation, which borrows 32 works from the Musée d’art Moderne de Belfort to reconstruct Maurice Jardot’s apartment designed by Charlotte Perriand.

**4 October, 2019 - 19 January 2020**

***Musée d’art moderne de Belfort - Donation Maurice Jardot, 8 rue de Mulhouse 90000 Belfort***

# Activities around the Exhibition

## Family Activities

### **“THE WORLD OF CHARLOTTE” STORY TRAIL** , ages 3/5 with family

*Every weekend, every day during French school holidays and bank holidays, every day from Saturday 5 October 2019 to Sunday 23 February 2020.*

*At 11am - Duration: 1h*

*Upon reservation, full price 16€, reduced price 12€ - 7€, free access with the Family Pass*

Charlotte is a little girl with a head full of ideas. She wants to build houses and create objects to better inhabit them... In order to make her dream come true, she knocks on the door of a stranger: Mr. Corbu. The history and the adventure of its objects have only just begun...

The tales and songs of this journey allows the young and old to discover together the life and creations of Charlotte Perriand. A first experience to design and architecture in the company of a storytelling mediator.

### **“MY MOBILE HOME” WORKSHOP**, ages 6/10 with family

*Every weekend, every day during French school holidays and bank holidays, every day from Saturday 5 October 2019 to Sunday 23 February 2020.*

*At 2.30pm – Duration 2h30*

*Upon reservation, full price 18€, reduced price 14€ - 9€, free access with the Family Pass*

Measure or disproportionate, large scale, volume... parents and children explore Charlotte Perriand's recreated spaces in the exhibition with two cultural mediators, before creating their own model in the studio, inspired by La Maison au bord de l'eau. A small modular home for adventure - and especially on holiday - children create and customize their homes with the help of certain elements that make them more aware of building materials.

The prototypes of models made during this workshop were designed as part of an educational project by Armelle Antier and Simon Caillol, students at the Ecole des Arts Décoratifs, Paris.

**FAMILY WEEKEND**, *from the age of 6yrs, with family*

*Saturday 19 and Sunday 20 October 2019*

*From 14h30 to 18h- Ongoing activities*

*Upon reservation of a “Family weekend” ticket, a single 32€-ticket grants access to two adults and up to four children under the age of 18 yrs), full price 18€, reduced price 14-9€, free access with the Family Pass*

Families are invited – over the course of a weekend - to discover the Galleries and to experiment in the Auditorium the work of designer Charlotte Perriand.

## Adults

### SHORT TOURS

*Every day, every 30 mins, during the opening hours*

*Duration: 15 minutes*

*Free, no reservations required. Meet at the sign-posted “Micro visites” locations.*

Accompanied by a cultural mediator, the “micro visits” allow visitors to discover at a glimpse a selection of work or the architecture of the Fondation Louis Vuitton... To experiment on their own or with others, they offer a brief cultural break to a first approach to the exhibition or building.

### EVENING VISITS

*Every Friday at 7pm*

*Duration: 45 minutes*

*Free with entry tickets and with no reservations required, within the limit of available spaces. Meet in the hall.*

The evening visits are thematical and allow visitors to discover or further understand a notion of the exhibition in the company of a cultural mediator.

## LATE HOURS

Every first Friday of the month, the Fondation Louis Vuitton opens its doors in the evening, an opportunity for visitors to discover the building, artworks and exhibitions from a different angle. Visits, artistic, musical and collective performances, and other lively moments take place through these evenings.

The Friday evenings of 4 October, 8 November, 6 December 2019 and 7 February 2020 will be dedicated to the exhibitions “Charlotte Perriand: Inventing a New World”.

*Late Hours at the Fondation: every first Friday of the month from 7pm to 11pm. Upon reservation, Special Late Hours price: 10€, 5€*



## Educational activities around the Exhibition

**As an exception, free admission will be given to students in art, architecture, fashion and design. Every Friday.**

To encourage the artists, architects, art historians, designers and stylists in the making to discover the work of Charlotte Perriand's, the Louis Vuitton Foundation is offering free admission every Friday to all students studying architecture, art, and history of art. This one-off offer is available to students in art, art history, architecture, applied arts and design, as well as to teaching teams in these disciplines. Available upon presentation of a valid student card at the welcome desk.

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### **Educational projects and school visits around the exhibition.**

Committed since its opening to making its building and exhibitions accessible to everyone, especially to school groups, the Fondation Louis Vuitton offers specific educational projects and schemes around the exhibition "*Charlotte Perriand's New World*". Free of charge.

In partnership with the Fondation Louis Vuitton, students at the École nationale supérieure des Arts Décoratifs de Paris have prototypes of models of Charlotte Perriand's unsuccessful architectural projects. These models, which reflect projects that are not well known about the artist's work, will be presented during the Nocturne on Friday, December 6. One of the projects was also selected to be the subject of the Family Workshop proposed by the Louis Vuitton Foundation. Inspired by *La Maison au bord de l'eau*, the project designed by Armelle Antier and Simon Caillol, is an opportunity for the whole family to better understand the challenges of Charlotte Perriand's work and to create a model of her own mobile home.

The Fondation extends a particularly warm welcome to school groups, offering specific time slots outside of the general opening times. The visitor guidance teams offer thematic tours around the Charlotte Perriand exhibition and are adapted to the level of the students. The visitor guidance teams also make themselves available to the teachers to ensure their visit is a truly rewarding cultural and educational experience.

*Up to 6 years old: Narrated tours "Charlotte's world".*

*All levels: visit "The art of living: design and modernity"; visit "Living differently: architecture and design"; visit "Charlotte Perriand and the artists" High school and higher education: visit "Charlotte Perriand, a committed artist" online booking on the website: [www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr) / section : ticket office / school groups*

*30 participants maximum, 1 hour countered tour, 1 h30 thematic tours*

*Rates: 80€ school, 140€ student*

# Practical Information

## Reservations

*On the website:*

*[www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr)*

## Opening hours (except school holidays)

*Monday, Wednesday*

*and Thursday from 11am to 8pm*

*Friday from 11am to 9pm, Night opening on the 1st Friday of every month until 11pm*

*Saturday and Sunday from 10am to 8pm*

*Closed on Tuesdays*

## Opening hours (during school holidays)

*October holidays: Closed on Tuesdays –*

*Everyday from 10am to 8pm*

*Christmas holidays: Everyday from 10am to 8pm*

*February holidays: Every days from 10am to 8pm*

## Access

**Address:** 8, avenue du Mahatma Gandhi, Bois de Boulogne, 75116 Paris.

**Métro :** line 1, station Les Sablons, exit Fondation Louis Vuitton. Bus 244, stops in front of the Fondation on weekends.

**Fondation shuttle:** leaves every 15 minutes from place Charles-de-Gaulle - Etoile, at the top of avenue de Friedland. (Service reserved for people with a ticket and transport ticket - return journey for 2 € for sale at [www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr) or on board)

## Fares, except Night openings

*Full fare: 16 €*

*Reduced fare: 10 et 5 €*

*Family pass: 32 € (2 adults + 1 to 4 children under 8 years old)*

*Free for handicapped people and people accompanying them.*

*Tickets give access to all of the Fondation's spaces and to the Jardin d'acclimatation.*

## Visitor information

+ 33 (0)1 40 69 96 00

## The Apps of the Fondation

*New guide with previously unseen interviews and videos. Borrow from the reception counter.*

*Also available on Smartphone thanks to the application Fondation Vuitton from the App Store and Google Play.*

*Free WiFi access.*

## Lucky Vibes Apps

*The Fondation Louis Vuitton game*

*Available free from the App Store.*

## Archi Moi Apps

*The Fondation for architecture apprentices.*

*iPads available from the reception counter, also available for free from the App Store.*

***Press contacts***

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## **FONDATION LOUIS VUITTON**

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Bernard Arnault *President of the Fondation Louis Vuitton*

Jean-Paul Claverie *Advisor to the President*

Suzanne Pagé *Artistic Director*

Sophie Durrleman *Executive Director*