

LUMIÈRES : CARTE BLANCHE À CHRISTIAN LACROIX

MUSÉE
COGNACQ-JAY,
THE CITY OF PARIS'
MUSEUM OF THE
EIGHTEENTH
CENTURY

EXHIBITION
19TH NOVEMBER 2014
– 19TH APRIL 2015

INFORMATIONS
WWW.COGNACQ-JAY.PARIS.FR



© Monsieur Christian Lacroix

Table of contents

Press release	p 2
Christian Lacroix: <i>Visions of the Enlightenment</i>	p 3
Rose-Marie Herda-Mousseaux: <i>A return to the museum's founding vision</i>	p 4
Presentation of the new museum layout	p 5
List of artists and contemporary designers taking part in the exhibition	p 12
Multimedia resource: mobile application	p 13
The Musée Cognacq-Jay	p 14
Paris Musées: the City of Paris' museum network	p 15
List of visuals available to the press	p 16

EXHIBITION PRESS CONTACTS

FOUCHARD FILIPPI COMMUNICATIONS

Philippe FOUCHARD-FILIPPI

T + 33 (0) 1 53 28 87 53

M + 33 (0) 6 60 21 11 94

phff@fouchardfilippi.com

www.fouchardfilippi.com

Philippe BOULET

T +33 (0)6 82 28 00 47

boulet@tgcdn.com

Press release

LUMIÈRES, CARTE BLANCHE À CHRISTIAN LACROIX 19 NOVEMBER 2014 – 19 APRIL 2015

Enlightenment: Carte Blanche of Christian Lacroix

In celebration of its grand reopening, the Musée Cognac-Jay has offered Christian Lacroix a creative *carte blanche*.

Established in 1928 by the founder of the La Samaritaine department store, Ernest Cognacq, in 1990 the museum was transferred to the Hôtel Donon, a recently-renovated sixteenth-century townhouse in the Marais district. The Musée Cognacq-Jay is home to a collection of emblematic eighteenth-century artworks, selected by its founder to be displayed in wood-panelled rooms representative of “the artistic décor of French life.”

Renowned for his creative collaborations with museums, **Christian Lacroix has accepted the dual challenge of reimagining the “guiding narrative” of the exhibition spaces while exploring a concept which has shaped his own approach to his art - the fascination exerted by the eighteenth century. He has curated contributions from over 40 contemporary artists, invited to reflect upon ten key themes identified in Ernest Cognacq’s collections with a view to enhancing our understanding of the Age of Enlightenment and its continued relevance in our own era.**

COMMISSARIAT: Christian Lacroix ; Rose-Marie Mousseaux, director of the musée Cognacq-Jay.

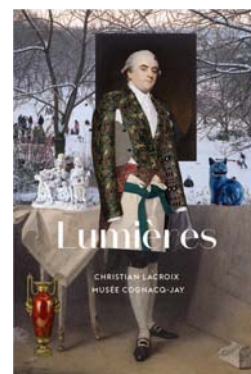
With the support of:



Exhibition booklet

32 pages
16 x 24 format
5 €

This booklet provides a guided tour of the Musée Cognacq Jay's new layout. It explores the intellectual and artistic movements of the 18th century by presenting and contextualising two exhibits from each of the twelve rooms - one from the museum's collections, the other a contemporary work.



MUSÉE COGNACQ-JAY, THE CITY OF PARIS' MUSEUM OF THE EIGHTEENTH CENTURY

8 Rue Elzévir - 75003 Paris
T +33 (0)1 40 27 07 21

Open every day
from 10 :00 to 18 :00
Except Mondays and bank holidays

BOX OFFICE

Full price: €8
Concessions: €6

Christian Lacroix

Visions of the Enlightenment

What is your perspective on the Age of Enlightenment and how has it influenced your work?

My perspective on the Age of Enlightenment is simply that of someone who is passionate about that era. It is an indirect perspective of the late 19th and early 20th century, when the Cognacqs built up their collection in consultation with 'enlightened' art historians. However, I admit that its influence on my work is less clear, as I see myself as more *Dionysian* than *Apollinian*. I can only gratefully advocate everything that the Enlightenment brought about in terms of social progress, political thinking, the fight against obscurantism, tolerance and a thirst for knowledge, as demonstrated by the encyclopaedists. All the more so given that, paradoxically, this seemingly unshakeable knowledge, these foundations that were thought to be the definitive basis of modern societies were suddenly undermined, disputed and denied in the early 21st century. If only for these reasons, it is interesting to make these connections between the 18th century and our own times. However, in my opinion we should also consider 19th century taste - the 'century of the pastiche' - when almost nothing new was created. Post-Napoleon III, decorative arts did nothing but 'sample' previous centuries, just as the Romantic period revived the medieval troubadour. There was no sign of pure, ex nihilo 'contemporary creativity', unlike what was emerging in England and the northern countries. From 1880 to 1910, people were expected to live in accordance with good taste - that is, past tastes - as the middle class post-Napoleon III adopted the style of the pre-Revolution enlightened aristocracy. I must confess that, beyond my appreciation and respect for the Age of Enlightenment, I am not impervious to all the rococo froth it created and inspired in the second half of the 19th century and beyond, with the somewhat risqué 'marquise', 'shepherdess' style, which was basically bourgeois and borderline kitsch. Contemporary artists often look back upon the 18th century from this angle.

Rose-Marie Mousseaux, Director of the Musée Cognacq-Jay

A return to the museum's founding vision

The Musée Cognacq-Jay is more than just a general collection of 18th century art. It is an **evocation of the taste in the 1900s for the Age of Enlightenment.**

The artistic collaboration with Christian Lacroix happened at exactly the same time as we were **rethinking our vision of the Musée Cognacq-Jay**, its place among Paris' museums today and what it has to offer in terms of revealing the appeal of the 18th century. To develop our 21st century perspective, we had to go back to the founding vision of Ernest Cognacq, philanthropist and founder of the La Samaritaine department store who bequeathed the works to the City of Paris.

The exhibition design had not been reviewed since the museum moved premises in 1990, although the thematic display of the works had changed over time. This resulted in the creation of a temporary exhibition space but also led to an imbalance between the number of exhibits and the space in the rooms to display them. The empty galleries detracted from the 'charm' of the tour through the wood-panelled rooms. Finally, when the exhibits in the collection underwent the statutory inspection of their condition and physical integrity, we were able to **look at each item in greater detail and consider its importance and meaning in the context of the collection as whole.**

Today, the challenge is to **make the museum's layout clearer by structuring it around better defined themes.** By giving Christian Lacroix carte blanche, we were able to identify ten recurring themes within the collection and structure them around two key aspects of 18th century society - the importance of social occasions and the emergence of the individual. The layout has therefore been designed to go beyond the chronological limits of the temporary exhibition and incorporate several of the themes explored in the museum's future permanent exhibition spaces. We adopted the same approach when deciding how to present each theme.

Christian Lacroix played a key role in presenting the collections in a way that was both physical and conceptual. The carte blanche that we gave him marks a highlight in the history of the Musée Cognacq-Jay. The temporary exhibition that he has curated combines contemporary works with historical exhibits and is an **opportunity to reconsider our perspective of the Age of Enlightenment**, its promises and disappointments, by inviting visitors to explore and reflect upon its legacy.

Presentation of the new museum layout

Thanks to Christian Lacroix's input, we have been able to rethink how the museum's collections are displayed and show the exhibits in a new light by presenting them in a more structured way that reflects the personalities of Ernest Cognacq and Marie-Louise Jay.

The themes explored as part of this new layout reflect the different motifs found in the collection, which were influenced by the choices made by Ernest Cognacq and Marie-Louise Jay as collectors and by the major artistic movements of the 18th century.

The tour begins in the **introductory room**, which explains the history of the collection and its founders. After that, the exhibition is structured around ten different themes:

- **Sensory experience and knowledge in the 18th century (room 2)**
- **Shows, balls and sociability (rooms 3 and 4)**
- **Paris, capital of the Enlightenment (room 5)**
- **Europe's artistic economy (rooms 6 and 7)**
- **18th century exoticism (room 8)**
- **The classical model (room 9)**
- **Childhood and education (rooms 10 and 11)**
- **Portraits and the emergence of the individual (rooms 12, 13 and 15)**
- **The age of Boucher (room 14)**
- **Fables, stories and novels (room 17)**

Throughout the exhibition, Christian Lacroix draws links between the museum's collections and photographs, textiles, design pieces and installations by contemporary artists.

In doing so, he encourages visitors to reflect on how the Age of Enlightenment has influenced today's society and gain a better understanding of its cultural legacy.



1



2

Room 1 (introduction) - 18th century taste

Although Ernest Cognacq and Marie-Louise Jay both came from modest backgrounds, they managed to build the La Samaritaine 'empire' in less than 30 years, from the small shop they opened by the La Samaritaine water pump in 1870 to the La Samaritaine department store, a name adopted in 1900. From the late 19th century, Ernest Cognacq began to visit auction rooms, where he met Camille Gronkowski, who a few years later became curator of the Petit Palais museum and who gave him advice on his acquisitions. He bought sets of works by renowned artists or pieces related to their work at major auctions (Doucet, Ephrussi).



4

Rather than seeking to create a more general collection, Cognacq instead chose smaller pieces (sculptures, boxes, miniatures) or works that evoked the interior design and intimate moments that took place in private reception rooms. He did not collect works that dealt with religious or historic themes, but rather pieces with interesting formal features.

Eager to make these works accessible to all, Ernest Cognacq displayed his collections at temporary exhibitions held at the Samaritaine de Luxe shop between 1925 and 1927, which were mainly advertised in newspapers and magazines. He ensured that this could continue in the future by annexing the neighbouring building on Boulevard des Capucines and buying ornate wood panelling to recreate an 18th century feel. The museum was opened posthumously in 1929 in accordance with the bequest he made to the City of Paris upon his death in 1928. After the Samaritaine de Luxe shop was sold, the City of Paris decided to relocate the museum to Hôtel Donon, a 16th century townhouse in the Marais district that was undergoing restoration. The Musée Cognacq-Jay reopened at the new premises in 1990.

The name Cognacq-Jay remains associated with other cultural and philanthropic organisations. In 1916, the couple created the Fondation Cognacq-Jay and later set up an endowment fund for large families in 1920 that is managed by the Institut de France (Prix Cognacq-Jay). Both Ernest Cognacq and Marie-Louise Jay came from regions far from Paris and they also set up a museum in the commune where they were born (Musée Ernest Cognacq in Saint-Martin de Ré), as well as the La Jaysinia alpine botanic gardens in Samoëns, which is now managed by the French Natural History Museum.

Exhibits: paintings and sculptures of the Cognacq-Jays (Musée Cognacq-Jay); photographs from the Musée Cognacq Jay's archives; 18th century-style dress (Palais Galliera).

Room 2 - Sensory experience and knowledge

'[...] all of our knowledge comes from the senses [...].'

This was the conclusion reached by Etienne Bonnot de Condillac in his *Traité des sensations* (Treatise on the Sensations). It is based on a philosophical argument involving a statue whose senses are gradually unlocked, enabling it to memorise sensations and learn to rationalise them. This school of thinking was influenced by the theories of the Englishman John Locke and was well-known among Parisian intellectual circles, as well as in Enlightenment arts and writing.

The Musée Cognacq-Jay's collections bring together two artistic movements connected with this philosophy. One is based more on sensation and involves the external representation of groups, where the exaltation of the senses is enriched by contact with nature. The other, more rational, movement depicts everyday objects with the aim of finding the true essence of the inanimate objects represented. These two approaches both fall into the category of 'genre paintings', an iconographic movement that features prominently in the Musée Cognacq-Jay's collections. By displaying such genre paintings immediately after the room dedicated to the history of the collection, we were able to reflect the Cognacqs' interest in this movement as a prelude to the themes developed later on in the exhibition.



5



6

Exhibits: porcelains, oils on canvas and gouaches on paper (Musée Cognacq-Jay); photographs by Véronique Ellena, Louise Bossut and Jean-Louis Bloch-Lainé (private collections).

Rooms 3 and 4 - Shows, balls and sociability

Balls and shows, both private and public, were unique opportunities for discussion between individuals. They were not only places where ideas could be shared, but, in the case of public events, they were also an opportunity for people from different social classes to mix. They were also sometimes the setting for behaviours considered deviant. Jean-Baptiste de La Salle, a French clergyman and teacher, warned against attending such events in his work *Les règles de la bienséance et de la civilité chrétienne* (The Rules of Christian Decorum and Civility), published in 1702. The obsession with theatre (in the sense of theatrical performances) was reflected in the increase in performance venues, some of which were temporary. Iconographic performances involving actors and musicians and those that made direct allusions to instruments became particularly popular thanks to the influence of *fêtes galantes*, a new pictorial genre created by Watteau.



12



7

Exhibits: oils on canvas, gouaches, red chalk drawings, inks on paper (Musée Cognacq-Jay); tapestry by Yann Gerstberger (private collection); *Arlequin* photograph by Lucien Clergue (private collection); *Arlequin* playing card (private collection); stage costumes by Christian Lacroix and historical Harlequin and Columbine costumes (Palais Galliera).

Room 5 - Paris, capital of the Enlightenment

After the death of Louis XIV, many aristocrats moved to Paris or improved their homes there by decorating them in the style of the day. A growing number of activities and venues for socialising, such as intellectual circles and performances, could be found across the city. Paris was seen as the capital of the Enlightenment and developments there were followed closely by those in other big cities via publications and correspondence. The demand for construction work and constant changes in the world of fashion attracted artisans and artists from the French provinces and neighbouring countries, who together helped to create the idea of a 'French way of life'.



9



10

Exhibits: terracotta busts, oils on canvas and gouaches on paper (Musée Cognacq-Jay); portrait by Tina Barney (private collection); photograph by Grégoire Alexandre (artist's collection); sideboard designed by Ferruccio Laviani (private collection); engravings (Palais Galliera and Musée Carnavalet); two pairs of Christian Lacroix shoes (private collection) and four pairs of shoes (Palais Galliera).

Rooms 6 and 7 - Europe's artistic economy

Mounted items, boxes and porcelains feature prominently in the Cognacq-Jay collection. In addition to their decorative functions, they were made using materials and techniques developed in European countries over the course of the 18th century and demonstrate the expertise of artists working in Prussia, England and Italy. In Paris, *marchands-merciers* (decorative art dealers) were responsible for trading and collecting luxury and high-value goods and acted as important intermediaries between factories, artisans and clients looking for the latest fashionable products and imported goods.



11



16



14

Exhibits: Meissen porcelains and objets de vertu (Musée Cognacq-Jay); oils on canvas, oils on wood and inks on paper (Musée Cognacq-Jay); photographs by Pascal Monteil and Véronique Ellena (private collections); photograph by Tim Walker (artist's collection).

Room 8 - 18th century exoticism: *chinoiseries*, *turqueries* and *russeries*

Foreign lands were an extremely fertile source of inspiration for 18th century artists. With the growing popularity of travel writing, the arrival of striking foreign delegations at the king's court and increased access to products made outside of Europe, new forms began to appear in iconographic repertoires. These were often reinterpretations of Chinese, Asian or Turkish motifs and their influence can be seen in porcelains and interior design. Ethnographic elements were freely combined and artists imitated techniques such as porcelain and lacquer.



13



8

Exhibits: porcelains and mounted vases; oils on canvas and red chalk on paper (Musée Cognacq-Jay); photographs by Tim Walker and Guillaume Janot (private collections); clothing designed by Walter van Beirendonck (private collection); sculptures by Chen Zhen (Galleria Continua and private collection).

Room 9 - The classical model

During the 18th century, the European elite collected classical pieces, which had for a long time been considered as a key artistic model that should be studied and imitated as a source of creative inspiration. However, the discovery of ancient Campanian cities by archaeologists, as well as Johann Joachim Winckelmann's classificatory theories, resulted in the 'noble simplicity' of classical Greek art developed during the Athenian democracy between the mid-5th and mid-4th centuries BC being prized above all other artistic forms. These theoretical principles contributed to the emergence of neoclassicism, a new movement that prevailed in the second half of the 18th century.



22



15

Exhibits: oils on canvas, oil on wood, marble and terracotta sculptures (Musée Cognacq-Jay); costumes designed by Christian Lacroix for the Arts Florissants musical ensemble (Centre National du Costume de Scène); photographs by Olivier Roller (private collection) and Gregory Crewdson (private collection).

Rooms 10 and 11 - Childhood and education

During the 18th century, children became a subject of great interest and curiosity, particularly for the members of their own family, as can be seen by the pet names used in personal correspondence. Theoretical works and treatises explored the principles of a good education that would enable children to become good adults and as such worthy subjects of the kingdom.



17

18

Exhibits: oils on canvas, oil on wood, gouaches on paper, marble and porcelain statuettes (Musée Cognacq-Jay); photographs by Véronique Ellena and Pierre Gonnord (private collections); children's clothes (Palais Galliera); dolls (Museum of Decorative Arts); installation by Barnaby Barford (David Gill Gallery); 'Palagonia' 18th century-inspired contemporary seat by Oriel Harwood (private collection).

Rooms 12 and 13 - Portraits and the emergence of the individual

Although the nobility and the Church still dominated 18th century European societies, a middle class made up of merchants, state employees and artists was emerging and claiming its own power. These important social changes were reflected in the art of portraiture, which paid homage not only to the subject's role but also to their private personality.



19

20

Exhibits: oils on canvas, oil on wood, pastels on paper, terracotta busts, miniatures and enamels (Musée Cognacq-Jay); portraits by Joachim Schmidt, Laurent Goumarre, Pierre Gonnord and Wolfgang Tillmans (private collections); suit designed by Walter Van Beirendonck and French-style morning coat (Musée Galliera); photographs by Thomas Struth (private collection); paintings by John Currin (Poitou-Charentes contemporary arts fund).

Room 14 - The age of Boucher

'Boucher is one of those men who typify the taste of a century, who express it, personify it, and incarnate it. French 18th century taste is manifested in him in every particular of its character: Boucher will remain not only its painter, but its witness, its representative, its type.'

E. and J. Goncourt, *L'Art du dix-huitième siècle*, 2nd edition, Paris, 1873-1874.

François Boucher (1703-1770) was admitted as a faculty member of the Académie de peinture et de sculpture in 1734. A renowned painter and favourite of Madame de Pompadour, he was commissioned to create many different interior decorations and works, which were copied and distributed as engravings. He also contributed to the success of the Beauvais and Gobelins tapestry workshops by creating original designs. He was a source of inspiration for his contemporaries and students and his name remains associated with the reign of Louis XV.



21

Exhibits: oils on canvas and wood, porcelains and miniatures, pieces of furniture (Musée Cognacq-Jay); oil on canvas by Glen Brown (artist's collection); French-style dress by Vivienne Westwood (private collection); historical clothing (Palais Galliera).

Room 17 - Fables, stories and novels

Reading and writing were everyday activities in 18th century society. They were private pursuits that offered momentary escape from a world where propriety and social norms left little room for individuals to flourish. The arts were part of this drive to publish, from the republication of 'classics', such as Voltaire's stories and novels, illustrated by renowned artists, to the incorporation of fashionable stories into the iconographic repertoire.



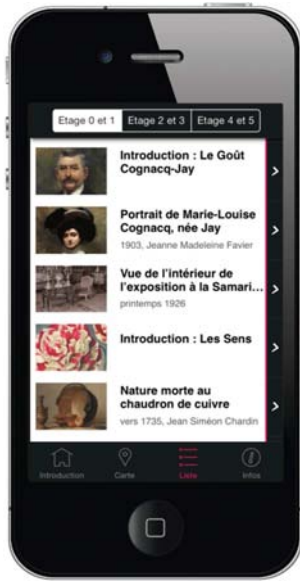
23

Exhibits: oils on canvas, oil on wood and gouaches on paper (Musée Cognacq-Jay); doublet and embroidered waistcoat (Palais Galliera); stage costume by Christian Lacroix and *Mademoiselle Hortensia* dress by Christian Lacroix Haute Couture (Museum of Decorative Arts); dresses (Palais Galliera).

List of artists and contemporary designers taking part in the exhibition

Grégoire ALEXANDRE : room 3, room 5, room 17
Chris ANTEMANN: *Ambrosia*, 2010 (room 7); *Delicate domain*, 2010 (room 7)
Gordon ANTONY: *Cecil Beaton*, 1935 (room 12)
Barnaby BARFORD: *Happily ever after* 2009 (room 11)
Tina BARNEY: *The hands* (room 5)
Walter VAN BEIRENDONCK: *Costume homme* (rooms 8, 12, 17)
Valérie BELIN : *Argenterie*, 1994 (room 2)
Jordi BERNADO : *Roma* (room 6)
Manolo BLAHNIK : *Paires de chaussures XVIII* (room 5) ; *Gravure de mode XVIII* (room 5)
Jean-louis BLOCH -LAINÉ : *Poissons fumés*, 1987 (room 2) ; *Pudding*, 1980 (room 2)
Louise BOSSUT : *Nature morte aux deux citrons*, 2004 (room 2) ; *Paysage hollandais, moulin vert Kinderdijk*, 2007 (room 6) ; *Paysage bruxellois, Parc de Forest sous la neige*, 2010 (room 6)
Glen BROWN : *The shallow end* (room 14)
Nymphenburg : *Porcelaine Comedia dell'Arte Mezzetino* (room 4)
Lucien CLERGUE : *Arlequin à la charette*, Arles, 1955 (room 3)
Céline CLÉRON : *No Spring Till now*, 2007 (room 7)
Gregory CREWDSON : *Sanctuary*, 2009 (room 9)
John CURRIN : *Sophomore*, 1992 (room 13); *Sociology Professor*, 1992 (room 13)
Véronique ELLENA : *Les artichauts*, 2008 (room 2) ; *La petite souris* (room 11)
Jaime HAYON : *The zoo singe* (room 8)
Kris KNIGHT : *Slightly Off*, 2012, (room 15)
Berengo GARDIN : *Gondola Morituararia* (room 6); *Venise, 2012 de la série Venise 1955 - 1960* (room 6)
Yann GERTTSBERGER : *El vendedor de rombitos*, 2013 (room 3)
Pierre GONNORD : *Julia*, 2011 (room 13) ; *Charlotte*, série Territoires, 2010 (room 10) ; *Iris*, série Territoires, 2011 (room 10) ; *Alexander*, série Territoires, 2010 (room 12)
Laurent GOUMARRE : *Sans titre (Arthur)* (room 12) ; *Arthur*, 2010 (room 12)
Harry GRUYAERT : *France Fort Mahon* , 1991 ; *Belgium Flanders region Tour of boom*, 1988 (room 6)
Francois HALARD : *La Duchesse de Devonshire*, 2005 (room 13)
Oriël HARWOOD: *Banquette "Palagonia"* (room 10)
Guillaume JANOT: *Buildings*, 2011 (room 8)
Hella JONGERIUS: *Summer -Tea cosy*, série *Four seasons*, 2007 (room 2)
Bettina KOMENDA: room 11
Christian LACROIX : *Moquette œillets* (room 2) ; *Costumes de scène Adrienne Lecouvreur* (rooms 3, 4, 17) ; *Moquette velours rouge* (room 3) ; *Moquette mappemonde* (room 6) ; *Moquette porcelaine* (room 7) ; *3 costumes des Arts Florissants* (room 9) ; *Gravure détail porte d'Arles* (room 9) ; *Gravure frise romaine* (room 9) ; *Moquette motif* (room 9) ; *Moquette motif broderie* (room 11) ; *Moquette dominoté* (room 14) ; *Moquette dominoté* (room 15) ; *Robe Mademoiselle Hortensia* (room 17)
Ferruccio LAVIANI : *Buffet Evolution*, 2010 (room 5)
José LÉVY : *Assiette aux crapauds* (room 2) ; *Rocher à la maxime* (room 2)
McDERMOTT & McGOUGH : *Cyanotype* 1989 (room 12)
Pascal MONTEIL : *EDEN*, 2013 (room 6)
Bernard QUESNIAUX : *Recherche de surfaces* (room 3) ; *Kit arlequinade* (room 14)
Olivier ROLLER : *Lucius Verus*, série *Les figures du pouvoir- Figures romaines*, 2009 (room 9) ; *Auguste Meroe*, série *Les figures du pouvoir- Figures romaines*, 2009 (room 9) ; *Buste de dos* (room 9)
Adrian SAXE: *Théière*, 1984 (room 2)
Joachim SCHMIDT: *Photogenetic Drafts #10*, 2001 (room 12)
Vincent J. STOKER : *Hétérotopie #TEEDI*, 2008 (room 4)
Thomas STRUTH: *Anci and Harry Guy*, Groby 1989 (room 13)
Wolfgang TILLMANS: room 12
Vivienne WESTWOOD: *Robe* (room 14)
Tim WALKER: *Frida Gustavsson* (room 5); *W Magazine*, March 2012 (room 8); *Xiao Wen London*, UK American Vogue September 2012 (room 8), *Liu Wen as opium madame* (room 12)
Chen ZHEN : *Un village sans frontière*, 2000 (room 8)

Multimedia



The Musée Cognacq-Jay now has its first ever mobile application to mark its reopening for the 'The Enlightenment: Christian Lacroix gets carte blanche' exhibition.

This application is unusual in that it uses iBeacon **indoor geolocation** technology to offer tailored content to visitors. The advantage of this technology is that it uses **Bluetooth**, meaning that **content can be transmitted in any circumstances, even if the visitor's smartphone is no longer connected to a network**, which can often occur in museums.

For the 'The Enlightenment: Christian Lacroix gets carte blanche' exhibition, small beacons have been installed in each of the different sections. These send out a signal that can be picked up by the Bluetooth technology in visitors' smartphones. Thanks to this technology, not only is the application able to show a visitor's location within the museum, but it is also able to provide them with the descriptions of the works in the section that they are visiting.

The application starts with a short interview with **Christian Lacroix** in which he **shares his thoughts** on this carte blanche.

It then invites visitors to **explore the rest of the museum guided by the voice and insights of its director, Rose-Marie Mousseaux**. Visitors will be able to view and listen to information about two works from each section (one belonging to the museum, the other a contemporary piece connected with it in some way). Images of all the works discussed are available in high definition. Visitors will also have access to the biographies of the contemporary artists taking part in the exhibition.

Having completed this tour that highlights the re-emergence of 18th century artistic concepts in contemporary art, those with a passion for the Age of Enlightenment can **explore the museum's collections in greater detail on its website**, where they can save their favourite works and create their own custom tour.

The application is available in French free of charge from the Apple Store and Play Store.

The Musée Cognacq-Jay: the City of Paris' 18th century museum

The Musée Cognacq-Jay was opened in 1929. It houses the collection of works of art built up by Ernest Cognacq (1839-1928), founder of the La Samaritaine department store in Paris. Cognacq was extremely wealthy but had no children and was driven by sincere and remarkable philanthropic ambitions. As well as setting up several humanitarian foundations, including crèches, hospitals and hospices, he also decided to bequeath his 18th century works to the City of Paris. Although his collection as a whole was somewhat eclectic, the pieces he bequeathed together form a more coherent set.

Like many wealthy connoisseurs of his time, both French and American, Ernest Cognacq had a particular interest in 18th century art, which had come back into fashion during the Second Empire to become the epitome of elegance and refinement. In 1925, he exhibited some of his collection in the annex to his 'Samaritaine de Luxe' shop, close to the Opera.

In accordance with his wishes, the museum, which opened after his death and was named after him and his wife, Marie-Louise-Jay, was initially housed in a building next door to the Samaritaine de Luxe at 25 Boulevard des Capucines. A new home had to be found for the collection after the shop closed in 1974 and the buildings were sold several years later. The museum therefore relocated to Hôtel Donon in the Marais district, a fine example of a late 16th century townhouse. The Musée Cognacq-Jay reopened to the public in December 1990.

Collections dedicated to the 18th century

Ernest Cognacq's ambition was to create a coherent, spectacular collection that would reflect the most important creative works of the 18th century. The collection includes paintings, drawings, sculptures, pieces of furniture and objets d'art in equal measure. Busy with his business and seemingly unable to acquire expertise in each of these different fields, Cognacq sought advice on his acquisitions from some of Paris' most famous experts and antique dealers.

He sought out the great artists of the century and bought one or more of their important works. Boucher's 'Le Retour de chasse de Diane' (Diana's return from the hunt) and Fragonard's 'Perrette et le pot au lait' (Perrette and the milk pail) are major works by these two masters. Cognacq had a keen interest in portraiture and built up an impressive collection of portraits of children by Greuze, as well as a set of fine pastels by La Tour and Perronneau. He collected works by Italian artists such as Canaletto, Guardi and especially Tiepolo, including the famous *Banquet of Cleopatra*. He was also interested in English artists who were little known in France at that time, such as Cotes, Gardner, Reynolds and Lawrence.

The museum's collection of sculptures is at least as important as that of its paintings. The busts of the Maréchal de Saxe and the Maréchal de Lowendal by Jean-Baptiste II Lemoine are two masterpieces. The collection also includes major works by Saly, Clodion, Houdon and Chinard.

The collection would not have been complete without pieces by the great cabinet-makers of the era, such as Oeben, Van der Cruze, Carlin and Topino. Many pieces of furniture exhibited at the museum bear their stamps, including the set of small writing desks decorated with polychrome marquetry.

Two major sets stand out among the objets d'art: the collection of figurines made from Meissen porcelain - the only one of its kind in France - and the set of boxes, kits and cases. Like his illustrious contemporaries the Rothschilds, Ernest Cognacq was a keen collector of ornate metal pieces that combined gold, enamel and semiprecious and precious stones.

Paris Musées: the City of Paris' museum network

Paris Musées is a public body that brings together fourteen museums managed by the City of Paris. The collections held by these various institutions are of exceptional quality and cover areas as diverse as fine arts, modern art, decorative arts, Asian art, history, literature and archaeology. The variety of the disciplines covered reflects Paris' cultural diversity and rich history.

Since 2001, visitors have been able to access the museums' permanent collections free of charge* as part of efforts to open up and share this impressive heritage with as wide an audience as possible. The museums have adopted a new admissions strategy and offer a range of different ticket types for temporary exhibitions, as well as running campaigns to attract those who might be excluded from cultural activities. The permanent collections and temporary exhibitions are complemented by a varied programme of cultural events, including visits from lecturers, visual artists, storytellers, actors and musicians. Visitors can also access the new website for the network of fourteen museums managed by the City of Paris, which includes detailed programmes for each of the museums and the latest news and scientific developments, allowing visitors to learn more about the collections and prepare for their visit.

www.parismusees.paris.fr

The museums' success is reflected in visitor numbers:

Exhibitions: from 740,000 visitors in 2001 to 1,674,622 visitors in 2013 (an increase of 126.30%)

Permanent collections: from 395,000 visitors in 2001 to 1,363,144 visitors in 2013 (an increase of 245.10%)

Cultural events: from 13,700 tickets (including 3,100 groups) in 2001 to 31,198 tickets (including 4,566 groups) in 2013

* Excluding attractions that have ticketed temporary exhibitions as part of their permanent collections (such as the archaeological Crypt beneath the square in front of Notre-Dame de Paris Cathedral and the catacombs). The permanent collections at the Palais Galliera are only on display during temporary exhibitions.

The Paris Musées card: unlimited exhibitions!

With a Paris Musées card, visitors get unlimited access to and can jump the queue for all temporary exhibitions held at the City of Paris' 14 museums* for a one-year period, as well as special offers on events (including lectures, workshops and performances). Card holders also benefit from discounts in the bookshops, shops, cafés and restaurants of museums in the network and are the first to receive all the latest news about the museums.



Paris Musées offers different types of membership to suit visitors' needs:

- An individual card priced at 40 euros
- A duo card (valid for the holder + 1 guest of their choice) priced at 60 euros
- A young person's card (for those aged under 26) priced at 20 euros

Visitors can sign up for a Paris Musées card at ticket desks in any of the museums or via the website www.parismusees.paris.fr.

* Excluding the catacombs and the archaeological Crypt beneath the square in front of Notre-Dame de Paris Cathedral

List of visuals available to the press

Visuals available to the press for the duration of the exhibition. Please include the photo credits and mandatory wording specified below.

Terms of use for Roger-Viollet visuals

Print publications: 4 photographs from this selection may be reproduced free of charge for all editorial pieces about the 'The Enlightenment: Christian Lacroix gets carte blanche' exhibition, for the duration of the exhibition. Once this limit has been reached, any further reproductions will be subject to the standard rates charged by Agence Roger-Viollet, the agency responsible for selling reproduction rights. Only reproductions featured in articles containing the following information will be deemed 'press photos': the name and contact details of the museum, the exhibition title and dates, the museum's opening times and a summary of what the exhibition is about.

Maximum reproduction format: ¼ of an inside page on 2 pages only. All photo credits must be attributed to Agence Roger-Viollet and include the mandatory wording 'Press photo'.

Online: 4 low resolution photographs (72 dpi) from this selection may be reproduced free of charge for all editorial pieces about the 'The Enlightenment: Christian Lacroix gets carte blanche' exhibition, for the duration of the exhibition. Any reproduction or representation must be accompanied by photo credits and the mandatory wording required for photographic documents. Failure to include photo credits, incorrect photo credits or photo credits that have been grouped together without reference to the reproductions may incur a charge. Storing photographs after the exhibition has finished or reusing them in a different context is prohibited.



1 - Dessins Christian Lacroix
© Monsieur Christian Lacroix



2 - Dessins Christian Lacroix
© Monsieur Christian Lacroix



3 - Dessins Christian Lacroix
© Monsieur Christian Lacroix



4 - Jeanne Favier, *Portrait d'Ernest Cognacq*, Huile sur toile, 1903. Paris, musée Cognacq-Jay
© Musée Cognacq-Jay / Roger-Viollet



5 - Jean-Baptiste Chardin (1699-1779), *Nature morte au chaudron de cuivre*, Huile sur bois, entre 1734 et 1735. Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet



6 - Jean-Louis Bloch-Lainé, *Pudding*
© Jean-Louis Bloch-Lainé



7 - Marie-Louise-Elisabeth Vigée-Lebrun (1755-1842), *Portrait de Marie-Louise-Adelaïde-Jacquette de Robien, Vicomtesse de Mirabeau*, Huile sur toile, 1774. Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet



8 - Tim Walker, *Xiao Wen in Sherbertyellow Marilyn Wig*
© Tim Walker



9 - *La Consolation de l'absence*, gouache vers 1778, par Niklas Lafrensen, dit Lavreince (1737-1807). Paris, Musée Cognacq-Jay © Roger-Viollet



10 - Grégoire Alexandre, *Viktor&Rolf. Surface*, 2010
© Grégoire Alexandre



11 - Canaletto (Antonio Canal, dit 1697-1768), *Le Grand Canal, vu du pont du Rialto, vers 1725-1730*, Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet



12 - Vincent J. Stoker, *Hétérotopia#TEEDI*
© Vincent J. Stoker



13 - Anonyme. *Vase monté*. Céladon, bronze doré, 1775-1785. Paris, musée Cognacq-Jay © Eric Emo / Musée Cognacq-Jay / Roger-Viollet



14 - Johann-Joachim Kaendler (1706-1775), *La ménagère écrivant dans son livre de comptes ou l'Economie* (vue de face), entre 1756 et 1758. Porcelaine allemande de Meissen. Paris, musée Cognacq-Jay © Patrick Pierrain / Musée Cognacq-Jay / Roger-Viollet



15 - Hubert Robert (1733-1808), *L'Accident*, Huile sur toile. Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet



16 - Louise Bossut, *Paysage Bruxellois sous la neige*
© Louise Bossut



17 - Jean-Baptiste Greuze (1725-1805), *Petit garçon au gilet rouge, entre 1775 et 1780*, Huile sur toile. Paris, musée Carnavalet © Musée Cognacq-Jay / Roger-Viollet



18 - Pierre Gonnord, *Charlotte*
© Pierre Gonnord



19 - Maurice Quentin de La Tour (1704-1788), *Autoportrait au jabot de dentelle*, Pastel, vers 1750. Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet



20 - Wolfgang Tillmans, *Studio*, 1991. C-print, Courtesy of Galerie Buchholz, Berlin/Cologne
© Wolfgang Tillmans



21 - François Boucher (1703-1770), *La Belle cuisinière*, Huile sur bois, avant 1735. Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet



22 - Olivier Roller, *Lucius Verus (5/8)*, 2008 musée du Louvre, Paris
© Olivier Roller



23 - Antoine Borel (né en 1743), *Le vieillard fardé*, Gouache sur papier. Paris, musée Cognacq-Jay © Musée Cognacq-Jay / Roger-Viollet

The visuals provided are subject to the provisions of the French Intellectual Property Code (Code de Propriété Intellectuelle). The provision of these visuals in no way implies the transfer of usage rights. The publisher of the content is solely responsible for how the aforementioned visuals are used and for adhering to the new provisions introduced by the law of 1st August 2006 amending Article L 122-5 / 9 of the Code de Propriété Intellectuelle, which stipulates, among other things, that authors may not prohibit 'the reproduction or representation, in full or in part, of a graphic, sculptural or architectural work of art in print, audiovisual or online media when used for informational purposes only or in direct relation to such purposes, provided that the author's name is clearly indicated'.