

Les Rencontres des Arts Décoratifs

Thursday, March 9th, 2023

“The 1980s. Style, Design and Graphic Design in France”
Octobre 13th, 2022 – April 16th, 2023
Musée des Arts Décoratifs



1. Martin Szekely —
Siège Pi
1983
Dépôt du FNAC au MAD

Interest is high today in the links between the arts, craft and industry. Classes, seminars and conferences are ever more numerous, encouraging a deepening of our knowledge of these relations and bringing out methodological, theoretical, patrimonial and technical debates.

The Rencontres des Arts Décoratifs aim to contribute to the structuring of this relatively new field within art history by lending visibility to young researchers.

1. Universities, art and architecture schools as well as private and public heritage institutions are invited to participate in this discussion. Students with at least a first year Master's degree (*Master 1*), PhD candidates and those having recently defended are invited to present untapped collections, works that have gone unnoticed, forgotten techniques and little-known esthetic movements to a wide audience. Analyses and discussions are mediated by recognized specialists in the field, chosen for the acuteness of their vision on the topic and the originality of their approach. Each *Rencontre* is followed by a tour of an exhibition, archives or collection. The venue for this event, the Musée des Arts Décoratifs in Paris, is highly symbolic: originating in the mid-19th century in order to educate artists, artisans and specialized workers, to spread knowledge and to promote contemporary creation, it is the ideal context for highlighting the many dimensions of “doing” that even today continue to give life to the creation of objects. Coming together for this annual event, young scholars, professors, professionals and amateurs are invited to think together in historical, critical and prospective manner about the crossing trajectories of the conception of forms, the fabrication of objects and the organization of lived spaces.

Steering Committee

Jérémie Cerman, Associate professor, Sorbonne Université, Centre André Chastel

Éléonore Challine, Associate professor, Université Panthéon Sorbonne

Rossella Froissart, Research Director, École Pratique des Hautes Études

Bénédicte Gady, Curator, Musée des Arts Décoratifs

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Céline Trautmann-Waller, Professor, Université Sorbonne Nouvelle, IUF



2.



3.

2. Grapus —
Couverture pour Arts
Infos, dossier Aquitaine
n° 16, mai-juin 1984
MAD

3. Popy Moreni —
Ensemble deux pièces
1983
MAD

Frame for the second Rencontre: “The 1980s. Style, Design and Graphic Design in France”

Octobre 13th, 2022 – April 16th, 2023

In France, the 1980s are seen as an artistic, social and political turning point, from the election of François Mitterrand in 1981 to the fall of the Berlin Wall in 1989.

The decade was marked by strong contrasts in the field of artistic creation; styles, references and processes coexisted and layered over each other to create a sort of great kaleidoscope of a variety of images.

These protean and multi-faceted years saw the emergence of designers that reinvented their field in a context that was ideal for free expression, especially thanks to the opening of more galleries that promoted avant-garde furniture. This led to its liberation, its social purpose no longer being simply “form and function” as posited by the pioneers of modernism, but “meaning, form and function”.

Style of this decade was influenced by the widespread development of pret a porter which made its way to the whole of society and brought about a change in status for the couturier, henceforth a designer. A look was no longer the sole domain of seasonal fashions but became the means of expression for a personal language that all could make their own.

In the field of advertising and graphic design, the 1980s were the beginning of global visual communication in which the world and society continue to be constructed and evolve, even today. The liberalization of media and the increase in radio and television channels starting from the beginning of Mitterrand’s mandate provided the perfect ecosystem for this change. French visual communication was henceforth divided between the growing marketing carried out by advertising agencies and public use graphic design.

This *Rencontre des Arts Décoratifs* will adopt a wide perspective, welcoming all disciplines (art history, history, sociology, visual studies, etc.) and will explore both the situation in France and on an international scale.

The overarching themes of the exhibition “The 1980s. Style, Design and Graphic Design in France” which reflect these rapid-fire ideas and forms will provide the lines of inquiry for proposed communications. These can be both case studies (of participants, important or symbolic projects) or more global, removed and critical analyses that take into account:

→ cultural policy: the recognition of the heritage significance of fields up until then unremarked (design, fashion, graphic design, advertising, architecture, interior design, performances, dance, music)

→ transdisciplinarity: the development of these practices through dialogue and mutual exchange.

→ postmodernism(s): the relationship with history and new technology, identity, internationalism and questions of definition.

Proposals, between 2500 and 5000 characters (spaces included), with a short biography and a bibliography, should be sent to the following addresses before December 2nd, 2022:

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