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**EILEEN GRAY**

**20 FEBRUARY - 20 MAY 2013**

**EILEEN**

**GRAY**

**Centre  
Pompidou**

# EILEEN GRAY

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GALERIE 2, LEVEL 6

18 January 2013



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## PRESS RELEASE

# EILEEN GRAY

### FEBRUARY 20 – MAY 20, 2013

#### GALERIE 2, LEVEL 6

From February 20<sup>th</sup> to May 20<sup>th</sup> 2013, the Centre Pompidou devotes a retrospective to the unique work of Irish designer Eileen Gray. Featuring a selection of works, pieces of furniture, photographs, scale models and documents brought together for the first time, this exhibition pays tribute to a designer of genius, whose work traverses the Art Deco period and the Modern Movement.

Along with Le Corbusier or Mies Van Der Rohe, Eileen Gray ranks among the architects and designers who have left a significant mark on the 20<sup>th</sup> century and defined modernity.

In an artistic world still largely dominated by men, Eileen Gray also embodies a new kind of femininity. A total designer, she continues to inspire a whole generation of artists to this day, in fields ranging from photography to textiles, from lacquer painting to architecture.

“The future projects light, the past only clouds”: it is with such firm determination that Eileen Gray fully engages herself in the modern impulse. A painter by training, an autodidact in many other areas, Eileen Gray, free above all else and evolving far from the conventional, continues to design projects her entire life and leaves behind her more than seventy years of creation. Never having developed an industrial production, each of her pieces is thus unique and therefore all the more rare. Her masterpiece, a manifesto of modernity, remains the house E1027, built in Roquebrune-Cap-Martin in 1929, in close collaboration with Romanian architect Jean Badovici.

The exhibition at the Centre Pompidou highlights the career and the work of an artist who managed to associate tremendous technical virtuosity with an inimitable poetic force, excelling particularly in lacquer and textiles, but also in a new conception of space and of the relationship to furniture and objects.

The catalogue and album (bilingual) of the Eileen Gray exhibition are published by the Éditions du Centre Pompidou, under the direction of Cloé Pitiot, curator of the exhibition.

## 2. MAP OF THE EXHIBITION



### 3. ITINERARY OF THE EXHIBITION

#### The Art of Lacquerwork

Eileen Gray discovers the art of lacquerwork at the turn of the 20th Century, while she is still a student of drawing and painting at the Slade School of Fine Art in London. Fascinated by the pieces in the collections of the Victoria and Albert Museum, she decides to learn the technique of this material with D. Charles, an artisan-restorer in the Soho district. A short time after settling in Paris in 1906, she meets lacquerwork craftsman Seizo Sugawara, with whom she would perfect her training. In 1910, the two unite their skills and work together at 11 Rue Guénégaud; their collaboration continues for over twenty years. From their studio would emerge such emblematic pieces as *The Magician of the Night*, the *Siren* armchair, the pieces commissioned by renowned fashion designer Jacques Doucet and by Mme. Mathieu Lévy – milliner of the boutique J. Suzanne Talbot. The union of their expertise, combined with Gray's sensibility, daring and talent, would become the source of some of the greatest lacquerwork masterpieces of the Western world during the early 20th Century.

#### Jacques Doucet

Fashion designer, art-lover and collector Jacques Doucet takes notice of Eileen Gray's first lacquer works at the Salon des Artistes Décorateurs in 1913. Fascinated by her creations, he visits her studio, studies her work and purchases from her a four-panel screen entitled *Destiny*, the only piece signed and dated by Gray's own hand. Between 1913 and 1915, the pieces of furniture Doucet commissions from Gray will take their place in his apartment in the Avenue du Bois, and then, in 1926, in his studio in the Rue Saint-James in Neuilly: the *Chariot Table* in the entrance hall, the *Bilboquet Table* in the centre of the gallery and the *Lotus Table* in the Oriental Cabinet. The auction of his collection in 1972 at the Hotel Drouot will be the source of the rediscovery of Eileen Gray's work.

#### Jean Désert

Eileen Gray opens the Galerie Jean Désert on May 17th 1922 at 217 Rue du Faubourg-Saint-Honoré, Paris, in the heart of a district dedicated to art and luxury. Her clientele consists of aristocrats, fashion designers, financiers, women of letters, and artists – Charles and Marie-Laure de Noailles, Philippe de Rothschild, Elsa Schiaparelli, Boris Lacroix, Henri Pacon, Damia, Romaine Brooks, Loïe Fuller... Pieces of furniture, carpets, designs for apartment interiors and their decoration are exhibited on the ground floor, while the basement accommodates a weaving workshop. This second workshop is added to the one created in 1910 with Evelyn Wyld following their discovery of the art of weaving in the Atlas Mountains. The decade of Jean Désert, the designer's most prolific period, would see the materials of lacquerwork and weaving evolve towards those of chromed tubular metal, glass, cork and rhodoïd. Gray is surrounded by the most talented artisans: Kichizo Inagaki, cabinet-maker and plinth-maker to Rodin; Abel Motté, editor of the furniture of Francis Jourdain; and textile designer Hélène Henry. It is during this period that she designs the famous decor of the Boudoir de Monte Carlo in 1923. In 1930, Eileen Gray definitively closes Jean Désert.

#### E 1027

Sitting high above the Bay of Roquebrune-Cap-Martin, the seaside villa is the fruit of the enigmatic collaboration between Eileen Gray and Romanian architect Jean Badovici. Its name, *E 1027*, is the only element which attests to the complexity of the role played by each in the development of the project: a combination of the first and last names of the architects – E for Eileen, 10 for the J in Jean (the 10th letter of the alphabet), 2 for Badovici and 7 for Gray.

The design of the villa *E 1027* begins in 1926 and is based on a minimalist agenda: for a man, Jean Badovici, who enjoys work, sport and entertaining. The combination of a vertical axis (the spiral staircase providing access to the rooftop terrace) and horizontal planes (the two levels of the villa crowned by the rooftop terrace), the villa is organised around a central room, all the while bestowing genuine importance to its secondary spaces. Oriented in relation to the path of the sun, the interior spaces communicate with the exterior by means of various sliding window systems.

An organic entity endowed with a soul, *E 1027* is a model of sensitive modernity. Here, Gray and Badovici intend that one should “find within the architectural construction the joy of feeling perfectly himself, as though part of a whole which both extends and completes the self.”

### ***Tempe a Pailla***

In 1931, Eileen Gray embarks upon the design of her own house, *Tempe a Pailla* (a Mentonasc proverb meaning “time for yawning”), which will remain the only project which she designs entirely independently. Construction begins in 1934 on a site of old cisterns in the hills of Menton. Amidst vineyards and citrus trees, the house seeks to be hidden from view. While *Tempe a Pailla* borrows certain concepts from the villa *E 1027* in its multiplication of references to ocean liners and in the addition of a diagram of wind patterns to the diagram of the trajectory of the sun, Eileen Gray nonetheless chooses an architectural treatment which lies at the crossroads of modernism and the vernacular. Her fierce independence of spirit incites her to satisfy her own desires and needs rather than to implement the “Five Points Towards a New Architecture” as defined by Le Corbusier and Pierre Jeanneret. Developing the architecture/furniture relationship to its utmost in this project, she creates a series of prototype furniture: a mobile pant-rack, a seat-stepladder-towel-rack, a retractable bench, an extendable wardrobe. At the close of the Second World War, Gray undertakes a large scale restoration of the house which had been greatly damaged. She finally sells it to painter Graham Sutherland in 1955.

### ***Lou Pérou***

At the age of 76 years old, with the help of a local architect, Eileen Gray embarks upon her last architectural project: the restoration and extension of a country house which she had owned since 1939. In the heart of a vineyard, not far from the Chapelle Sainte-Anne and just south of Saint-Tropez, *Lou Pérou* would be her last summer refuge. The sobriety of the site, the simplicity of the volumes, the rustic nature of the materials and the proximity to nature all appeal to the designer who wishes to construct a modest and discrete project. In a clearly vernacular style, the basic architecture establishes a discourse with the gardens and the layout of the terraces. Interior and exterior spaces intermingle and echo one another with simplicity and elegance.

### **Personal Creation**

Although considered secondary in the œuvre of Eileen Gray, the practice of painting remains nonetheless consistent throughout her life. Her training as a painter at the Slade School of Fine Art, the Académie Colarossi and the Académie Julian leads her to exhibit a watercolour in 1902, and then a painting in 1905, at the Salon de la Société des Artistes Français held at the Grand Palais. Despite the fact that she abandons canvas and paper media for a period of time, she never stops painting and drawing. Lacquered panels and carpets become her new media for creation, through which she develops her research into geometric abstraction. Architectural drawing monopolises the greater part of her attention from the mid-1920s onwards, even if she continues to devote herself to photography, painting and collage until the end of her life. Letters addressed to her niece, painter Prunella Clough, bear witness to the keen interest with which Gray continues to view her initial training, although she is over 90 years old: “I can understand you ask yourself sometimes why go on, when painting seems to aim either at total facility or total destruction... I can see what Tapié means when he says it’s unnecessary that painting should express anything at all, but just be”.

### **Le Corbusier**

Eileen Gray’s first contact with Le Corbusier occurs during the early 1920s. Their shared friendship with Jean Badovici results in their frequent encounter up until the presentation of Eileen Gray’s Vacation Centre project in Le Corbusier’s “Modern Times Pavilion” at the International Exhibition in Paris in 1937. If each one recognises in veiled terms the talent of the other, their relations would always remain distant, and become even more so when, in 1937, Le Corbusier decides to paint imposing frescoes on the interior and exterior walls of the villa *E 1027* without informing the designer. In 1952, it is in the shadow of Eileen Gray’s seaside villa that Le Corbusier chooses to build his *Cabin*.

### **Jean Badovici**

Eileen Gray is believed to have met Jean Badovici in the early 1920s. If the nature of their relationship and collaboration remains enigmatic to this day, it is certain that they unite minds both to write and to build together. In 1923, Romanian architect Jean Badovici becomes the founder and editor in chief of the new magazine *l'Architecture Vivante*, which is published by Albert Morancé. Through his friendships with some of the most important architects of the period, including Le Corbusier, he permits Gray to have privileged access to this network. It is likely that Gray obtains a great part of her architectural training by means of these contacts and through the analysis of the projects received for publication in the magazine. The two remain close until Badovici's death in 1956.

### **Le portfolio d'Eileen Gray**

Between 1956 and 1975, Eileen Gray assembles a selection of her own projects in a portfolio. Following her own criteria, she includes black and white photographs, sketches, architectural plans, elevations and cross-sections. In a relative chronology, she annotates, labels, details and explains her work. Although she does highlight her lacquered furniture and interiors from the 1910s and 1920s, she equally emphasises the Galerie Jean Désert, the villa *E 1027*, the studio for Jean Badovici in the Rue Chateaubriand and *Tempe a Pailla*. She also devotes a large part of the portfolio to her architectural work, revealing finished projects that were never built, such as the Vacation Centre, the Cultural and Social Centre, the Ellipse House, the House and Studio for Two Sculptors, and a proposed theatre decor for the Ancient Irish Epic. In this collection, she chooses to exclude some of her most famous projects, including the pieces of furniture created for Jacques Doucet. She also elects not to include her painting and photography work: her own private world of creation deliberately kept aside from her career.

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## 4. INTERVIEW WITH PETER ADAM (excerpts)

**You are the author of Eileen Gray's biography<sup>1</sup>, but what you and Gray had was primarily a long friendship. How did it blossom between a German journalist from the BBC and an Irish-born architect forty years his senior?**

Eileen Gray was more interested in other people than herself. Her serious and calm nature had given her an infinite interest in everyone. She was keen on company and conversation, she was fascinated by the world of politics for instance. Many memories had faded in her. She did not like to dwell on the past, which incidentally seemed blurry to her, hers more than any other. She wrote: *"The future projects light, the past only shadows."*

I had met her through her niece, the painter Prunella Clough, in 1960; she was eighty-two years old. We became friends over time, we were often close, rarely intimate. She led a reclusive life, which in fact suited her disposition. She was a very active woman still, she had just finished an imposing cork screen. Her work was the only area where her passions and obsessions were reflected. She dedicated her life to creation.

**How did she work?**

She had a profound sense of the soul of objects, contemplating them, analyzing them, perfecting them. The various stages of her work manifested a free spirit, uncompromising, either with fashion or the trend of the day. She escaped the intellectual imposture of her contemporaries through a constant questioning of her work and herself. Her creations were the result of research conducted in the most absolute isolation. She drew her energy in solitude, far from the obligations imposed by society. She needed to submerge herself in her work in order to escape. Among her notes, she left these few words by Julien Green: *"Generally speaking, this is the problem of any life: escaping. [...] Almost always, our restlessness is on the surface; deep inside us, there is a region of calmness, and happiness for whoever wants it."*

**However, she designed E 1027 four-handedly?**

E 1027 was conceived for life in community, for a man she loved, the Romanian architect Jean Badovici. He is the one who encouraged her to go beyond decoration and to launch into the architectural adventure in spite of her apprehensions. She had no training in the field. The Roquebrune villa ended up being the reflection of a certain lifestyle. There, she sought to set the beauty of things, wanting to imprint a feeling of irrevocable stability; no addition, no subtraction, only a feeling of eternal stability, in the image of their intimacy.

**Once she completed her architectural adventure, she preferred to escape.**

She said: *"I like doing things, I hate possessing them. Memories cling to things and objects, so it is best to start all over again."*

**So she embarked on a more personal project?**

*Tempe a Pailla*, in Castellar, revealed her innermost self. More spartan, almost masculine, that villa was an ideal place for thinking and working. But its looting during the war, as well as the fire in her Saint-Tropez apartment, plunged her into absolute despair.

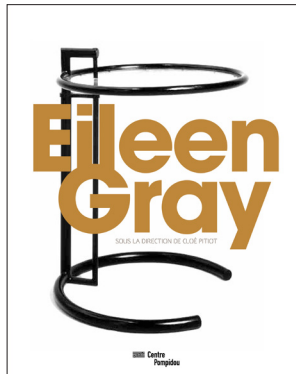
**Was it anger that allowed her to move on?**

She said: *"In those days when the individual feels so divided, anger may be the best source of inspiration. It suddenly gathers you in one room."* She never gave up. I remember our talks and her thoughts on life, her work: *"Plants and animals seem to naturally grow and reach their perfection; the better the environment, the better the result. Men, on the other hand, deteriorate in overly easy conditions; they must go down to hell to make progress, renounce themselves, lose ground before becoming accomplished."*



## 5. PUBLICATIONS

### Catalogue of the exhibition



Under the direction of Cloé Pitiot

267 color illus.

232 pages

Price: 39,90 €

Eileen Gray (1878-1976), an Irish architect-designer who chose France as her adopted country, was an outstanding multidisciplinary artist: a lacquer artist, a decorator, a textile designer, an architect, a photographer, and also a painter. Her innovative work in terms of furniture and architecture combines the sleek lines of the Modern movement with a concern for comfort and convenience.

A contemporary of Charlotte Perriand, Eileen Gray is one of the leading figures of the French decorative arts of the 1910s and 1920s, and belongs in the pantheon of modern architects and designers.

The exhibition catalogue is the new reference book on the artist and her work, when there is very little literature in French on Eileen Gray. The 2013 exhibition devoted to her by the Centre Pompidou will provide the general public with an opportunity to discover the modernity and the incredible variety in her work: furniture, models, drawings, photographs and previously unpublished archive documents.

### Album of the exhibition



by Cloé Pitiot

60 color illus.

27 x 27 cm

60 pages

Price: 9,90 €

Bilingual French/English Version

A journey through the exhibition in images: a selection of the major works illustrated with short texts.

## 6. EXCERPTS FROM THE CATALOGUE

### EILEEN GRAY, THE POETRY OF MYSTERY

Introduction of the catalogue by Cloé Pitiot, curator of the exhibition

What is left of Eileen Gray are unique, resolutely bold works, incomplete archives and... a host of mysteries. Although she wanted to leave no trace of herself, one of her notes found in her archives gives us a glimpse of some of the artistic fields she went through, those that called out to her, or even inspired her, throughout her career: "the supernatural, the lyricism of signs and forms, rebel poetry", but also "African art, fauvism, cubism, futurism, abstract art in Russia". Using the artist's archives, the knowledge and analysis of her works, the retrospective presented by the Musée national d'art moderne - Centre de création industrielle in the Centre Pompidou sets out to put new information in perspective, shed light on grey areas, and in the end, establish a change in paradigm. Our research, combined with the sum of scientific books published by Joseph Rykwert, Jean-Paul Rayon, Brigitte Loye Deroubaix, Philippe Garner, Caroline Constant and the biography by Peter Adam, now place Gray's work in a conception and creation process that falls under the *Gesamtkunstwerk* ("total work of art"). Critics have often split Gray's career into two parts, one within the decorative arts and the other within modernist architecture. Now, her work is returned to its linearity, whether through the practice of drawing, painting, lacquer work, interior design, architecture or photography. These artistic fields all overlap within her work and feed on one another. Gray encouraged the artist not to "neglect any means of expression", to "be simple and healthy" and to understand "the meaning of each thing". Definitely of her time, she wished to express all forms of the inner life through her productions, seeking to satisfy "the man of a certain time with the tastes, feelings and gestures of that time". Whether pictorial, decorative or spatial, Gray's work, through the combination of means of expression, artistic fields and techniques, advocates a return to emotions. In 1900, Gray is twenty-two years old. Although she is often described as discreet and solitary, she is also independent, determined, and in search of absolute freedom. She knows what she wants and finds the ways to implement it. Such will be her mindset throughout her life. When the young Irish girl expresses the wish to extract herself from her very Victorian family environment, give up getting married, enroll in an art school, and go and live alone in France, her family understand her choices, although they do not fully agree with them, and give her the means to fulfill her wishes by supporting her needs. First, Eileen Gray decides to enter the Slade School of Fine Art in London, drawn to the avant-garde education it provides. There, she comes across artists (Percy Wyndham Lewis, Kathleen Bruce, Jessie Gavin, Jessica Dismorr) who aspire to be free and discover the world. Beyond Europe, everyone dreams of exploring Egypt, the United States, the Indies or South America. Paris, which is more flexible than London in terms of morals, becomes the capital where all artists want to live. Gray moves there in 1902. The same year, she engages in a resolutely pictorial path and exhibits a watercolor at the 120th Salon de la Société des artistes français, in the Grand Palais. Living near the Montparnasse area, she consecutively enrolls in the Académie Colarossi and in the Académie Julian. At the time, she has no connection with the fields of decoration and architecture. The young woman moves in exclusively Anglo-Saxon artistic circles. Her friends are the painter Wyndham Lewis – who made a portrait of Gray entitled *Lady with a French Poodle* in 1902 – the portraitist Gerald Festus Kelly, the occultist poet Aleister Crowley, the photographer Stephen Haweis and his wife, the poetess Mina Loy, Kathleen Bruce and Jessie Gavin, her friends from the Slade School who came to Paris with her. Through Crowley and Bruce, she meets Auguste Rodin and, through Haweis and Loy, she approaches – probably much sooner than is suspected – the writer Gertrude Stein. As Frédéric Migayrou has analyzed, thanks to those artists, painters and poets, she lives the early beginnings of imagism and vorticism, two major movements in England that will fuel her work. From the poetic school of imagism, which draws its sources from the Japanese culture as well as Ancient Greece and Ancient Egypt, Gray takes a way of "giving objects this complex ideogrammatic form where cultural uses, references and functions are merged". From the dynamic energy of lines specific to the plastic language of vorticism, she takes the way axes are fractionated using rotations or shifts that contribute to the multiplication of functions in her chrome-plated metal tube furniture.

Considering only the Parisian scene and French designers and architects in reviewing the sources of Gray's creations would be minimizing the importance of her origins, as Olivier Gabet has analyzed. Jennifer Laurent confirms that Gray's training years and her network of friends and artists have definitely had an undeniable impact on her career.

In 1905, Gray exhibits a painting at the 123rd Salon de la Société des artistes français in the Grand Palais. But the obligation to hurry back to London to her mother's bedside completely shifts the course of things. The young woman decides to reconnect with the lacquer restoration artisan D. Charles. From then on, her canvases become panels and painting turns into lacquer. Two years later, now twenty-eight years old, Gray, who has permanently settled at 21, rue Bonaparte, in Paris, chooses to direct her focus towards the stringent work needed to master this medium. She meets Seizo Sugawara, under whom she perfects her skills in this demanding technique, and experiments with new methods of applying pigments, even giving herself the liberty of overstepping ancestral codes by creating deep blue lacquers, a color never seen before in that material.

In 1908-1909, Gray learns how to dye and weave wool yarn with her friend Evelyn Wyld in the foothills of the Atlas Mountains. In 1910, she opens two workshops, one devoted to lacquer at 11, rue Guénégaud, and the other to rug weaving, at 17-19, rue Visconti. That year marks the beginning of her collaborations, which would be numerous and last over twenty years. She surrounds herself with the best Japanese artists and artisans, Seizo Sugawara, but also Kichizo Inagaki, a talented cabinetmaker, a pedestal maker for Rodin, who has a perfect mastery of woods. From now on, lacquer panels and rugs are her new mediums of expression. Each lacquered or weaved piece, having been drawn and painted in gouache, is now incarnated in the density and thickness of the materials. The two-dimensional work gradually incorporates the measure of depth.

Like her, but three years later, in London, in a legacy from the Arts and Crafts movement, members of the *Bloomsbury Group* open the *Omega Workshops*, which bring out art, craft and decoration objects from designs by artists such as Vanessa Bell, Duncan Grant and Wyndham Lewis. The latter, who will soon be a dissident of the group, creates the *Rebel Art Centre*. He will be mostly known as a founding member of vorticism in 1914 and for his story entitled *The French Poodle*, published in 1916 in the magazine *The Egoist*. While the connection between Gray and Wyndham Lewis from an art-historical point of view is yet to be determined, it is undoubtedly at the heart of the repositioning of her work in a history that is more British than French. From the 1900s to the end of the Great War, Gray's work is definitely related in some form or another to the whole English artistic avant-garde. In 1913, while Gray continues weaving rugs, which are the medium for her research on abstraction, her lacquer panels become assembled, articulated and movable. The screen becomes the time marker for her consideration of space. As such, *Le Destin* is significant in two ways: three-dimensional, it also marks the shift from figurative to abstract in the work of the designer.

From then on, Eileen Gray is considered as a designer rather than an artist – which, however, does not stop her from conceiving her pieces in an approach of total creation.

Thanks to Jacques Doucet, she will be able to fulfill her wish to undertake furniture design and produce some of her most striking lacquer pieces (the *Table aux chars*, the *Table aux lotus*, the *Table au bilboquet*). In the line of the pioneer of decoration, the American Elsie de Wolfe, Gray designs her first interiors for Madame Mathieu Lévy from the 1920s onwards. On 17 May 1922, she opens her gallery, Jean Désert, at 217, rue du Faubourg-Saint-Honoré, in the heart of an area devoted to art and luxury. As Valérie Guillaume analyzes, Gray develops a real network of personal, commercial and cultural relationships, mostly Parisian and American. Strangely, she does not claim the title of either designer or decorator, and simply writes on her business card: "Lacquer screens, lacquer furniture, wood furniture, wall hangings, lamps, sofas, mirrors, rugs, apartment decoration and setup". While she does display her creations, Gray makes the odd decision of also exhibiting not other designers, but other artists. This stance implicitly expresses her primary aspirations. While most critics see in her *Chambre à coucher boudoir pour Monte-Carlo* project a decoration that is strange, unusual, or even inspired by the sets from the German expressionist film *The Cabinet of Dr. Caligari*, others, like J. J. P. Oud and Jan Wils or Frederick Kiesler, will recognize the quintessential modernity in her approach, as early as 1923. The Romanian architect Jean Badovici, creator of the avant-garde magazine *L'Architecture vivante*, understands better than anyone the artist hiding behind Gray, a designer who has succeeded in setting "an atmosphere of

plastic infinity where plans are lost within one another, where each object is grasped only as one element of a mysterious and living unity that is beyond it. For Eileen Gray, space is only a plastic material that can be transformed and shaped according to the demands of decoration, and that grants the artist infinite possibilities.”

Jean Badovici instills in her the energy and confidence she needs to build with him, from 1926 to 1929, what everyone acknowledges as one of the masterpieces of modernism: the villa *E 1027*. From her beginnings at the Slade School to *E 1027*, Eileen Gray has not received any training in architecture per se, if not through the magazine *L'Architecture vivante* and its archives. The villa, designed on the basis of a minimum program, is the architectural translation of the dialogue published by Gray and Badovici in *L'Architecture vivante* under the title “De l'éclectisme au doute” in 1929, the very year when Gray takes part in the founding of the Union des artistes modernes. An organic unit equipped with a soul, *E 1027* is a model of sensitive modernity in which “the furniture itself, losing its own individuality, merges into the architectural whole”, walls and partitions accompany the movements of the body, the expandable furniture adapts to the gestures of the user, this new relationship with the body having been developed by Élise Koering.

After the four-handed feat that was *E 1027*, in which it is difficult to assess each one's involvement, as Jean-François Archieri points out, the Gray-Badovici duo could have done it again, but Eileen Gray prefers to reclaim her freedom and design her own haven on the road from Castellar to Menton, the house *Tempe a Pailla*. This achievement marks the transition to another form of architecture, a combination of modern and vernacular elements, which evidences Gray's conceptual independence. There, she develops multi-purpose prototypes, like the “chair-stepladder-towel rack”. In his essay, Olivier Cinqualbre sheds light on a mysterious part of the work of Gray who, after building *Tempe a Pailla* in the mid-1930s, produces dozens of architectural project drafts. Never built, they all perfectly resonate with the ideas and concerns of their time.

At first acclaimed by the avant-garde critics in the 1920s, Eileen Gray has sunk into oblivion to rise again, in 1968, under the pen of the historian Joseph Rykwert, who restores her to her former glory in the magazine *Domus*. Thanks to Cheska and Robert Vallois, and then to Gilles Peyroulet, many of her furnishings are saved from the early 1970s onwards. In 1972, the auction of the Jacques Doucet collection re-establishes her place on the decorative arts scene, and in 2009, that of Pierre Bergé and Yves Saint Laurent's promotes her to the rank of the most reputed designers of the 20th century. These two auctions bring to light pieces that were designed, for the most part, during the 1910s (in particular the screen *Le Destin*, the *Table aux lotus* and the *Table au bilboquet* created for Jacques Doucet; the *Fauteuil aux dragons* and the sideboard made for Madame Mathieu Lévy). One quarter of Gray's works are now preserved in museum collections.

The remaining three quarters, which illustrate more specifically the lacquer work and the furniture sold in the Galerie Jean Désert, are spread over the five continents in private collections. The archives are distributed across two public institutions: the National Museum of Ireland and the Victoria and Albert Museum. None of the interiors built by Eileen Gray has been preserved. Only her houses remain, but they were stripped from most of their furniture during World War II. For this exhibition, we thought it interesting to gather Gray's works by ensemble, especially for sets such as the *Boudoir Monte-Carlo*, the room in the rue Bonaparte, *E 1027* or *Tempe a Pailla*. For today's visitor, the restitution proposals in the form of period rooms will serve to better grasp the perfect expression of a “sum of possibilities”, whose “appearance endlessly changes with the movement of light”.

## 7. LIST OF WORKS ON DISPLAY

### Entrance

#### Eileen Gray and Seizo Sugarawa

*Le Magicien de la nuit*, circa 1913

Chinese lacquer and red and black lacquer

Private collection

#### Percy Wyndham Lewis

*Lady With a French Poodle*, 1902

Colored pencil on paper

Private collection

### Lacquer Room

#### Eileen Gray

Double-sided lacquered panel, circa 1915

Lacquer mixed technique, wood

Galerie Doria, Paris

#### Eileen Gray and Seizo Sugarawa

*Clair de lune*, bas-relief, circa 1918

Lacquered wood

Galerie Vallois, Paris

Lacquer sample cabinet, no date

Wood

Donation from Seizo Sugarawa to Eileen Gray

Private collection

#### Eileen Gray

*Sirène* armchair, circa 1919

Lacquered wood, velvet

Anthony DeLorenzo

#### Eileen Gray

Brick screen, prototype, circa 1918

Darkened wood, metal

Galerie Vallois, Paris

#### Eileen Gray

Brick screen, 1919-1922

Black lacquered wood

Private collection, courtesy Galerie Vallois,

Paris

#### Eileen Gray

*Table aux chars*, designed for fashion designer

Jacques Doucet, circa 1915

Lacquered wood, ebony, ivory

Private collection, courtesy Galerie Vallois,

Paris

#### Eileen Gray

Console table, unique piece, circa 1918-1920

Polished and ripped Chinese lacquered wood

Private collection

### Display Case

#### Eileen Gray

Lacquer samples, no date

Lacquered wood

Private collection

#### Eileen Gray

Box, circa 1920

Lacquered wood

Joe and Marie Donnelly

#### Eileen Gray

Box, circa 1920

Lacquered wood

Joe and Marie Donnelly

#### Eileen Gray

Plate, circa 1920

Lacquered wood

Galerie Vallois, Paris

#### Eileen Gray

Box, circa 1920

Lacquered wood, ivory

Galerie Vallois, Paris

#### Eileen Gray

Box, circa 1920

Lacquered wood

Private collection, courtesy Galerie Vallois,

Paris

#### Eileen Gray

Cup, circa 1920

Lacquered wood

Galerie Vallois, Paris

#### Eileen Gray

*Pirogue* cup, circa 1920

Lacquered wood

Private collection, courtesy Galerie Vallois,

Paris

**Eileen Gray**

Cup, circa 1920  
Lacquered wood  
Galerie Vallois, Paris

**Eileen Gray**

Platter, circa 1920  
Lacquered wood  
Private collection, courtesy Galerie Vallois,  
Paris

**Eileen Gray**

Cup, circa 1920  
Lacquered wood  
Galerie Vallois, Paris

« Intérieurs Modernes, Le salon de verre  
de Mme J-Suzanne Talbot, à Paris »  
*L'illustration*, 27 May 1933  
Archives Gilles Peyroulet, Paris

Kichizo Inagaki and his son in her Paris  
workshop, 1920  
B&W Photograph  
Private collection

Kichizo Inagaki, 1947  
B&W Photograph  
Private collection

**Eileen Gray**

Lacquer book, 1914-1923  
Victoria and Albert Museum, London

Seizo Sugawara photographed by Eileen Gray  
in her workshop at 11, rue Guénégaud, Paris,  
no date  
B&W Vintage photograph  
National Museum of Ireland, Dublin

M<sup>me</sup> Mathieu Lévy in the lobby of her apartment,  
9 rue de Lota in Paris, 1922  
B&W Photograph  
Archives Gilles Peyroulet, Paris

Entryway of Mme Mathieu Lévy's apartment,  
9 rue de Lota in Paris, *L'Architecture vivante*,  
IV<sup>th</sup> year no. 14, Winter 1926, Plate 32  
Centre Pompidou, Kandinsky Library,  
Eileen Gray Collection

Mme Mathieu Lévy in the *Pirogue* sofa designed  
by Eileen Gray, circa 1922  
Photographed by Baron de Meyer  
Centre Pompidou, Kandinsky Library,  
Eileen Gray Collection

Elisabeth de Clermont-Tonnerre  
« Les laques de Miss Eileen Gray »  
*Feuillets d'Art*, n° 3, February/March 1922  
Centre Pompidou, Kandinsky Library, Paris

« Le Salon de la Société des artistes  
décorateurs en 1913 »  
*Art et Décoration*, , March 1913  
Centre Pompidou, Kandinsky Library, Paris

Jacques Doucet, 1926  
Vintage photograph  
Courtesy archives Gilles Peyroulet, Paris

Lettre d'Eileen Gray à Jacques Doucet, 26 mai  
1913  
Institut national d'histoire de l'art, Bibliothèque,  
collections Jacques Doucet

Letter from Eileen Gray to Jacques Doucet,  
26 May 1913  
Institut national d'histoire de l'art, Library,  
Jacques Doucet collections

André Joubin « Le studio de Jacques Doucet »  
*L'illustration*, n°45-48, 3 May 1930  
Ville de Paris. Forney Library

A.S., « An Artist in Lacquer »  
*Vogue*, August 1917  
Bibliothèque nationale de France, Paris

**JEAN DÉSSERT ROOM - Rugs****Eileen Gray**

Rug model, circa 1925  
Wool yarn and wool and silk yarn  
Vintage label with the name "Gray & W."  
Private collection

**Eileen Gray**

Lockstitch rug model, 1910-1920  
Wool yarn  
Private collection

**Eileen Gray**

Rug, circa 1925  
Cotton  
Galerie Vallois, Paris

**Eileen Gray**

*Saint-Tropez*, Rug, 1975  
Wool  
Donegal Carpets Edition  
National Museum of Ireland, Dublin

**Eileen Gray**

Rug, 1926-1929  
Wool  
Les Arts décoratifs, Musée des Arts décoratifs,  
Paris

**Eileen Gray**

Rug, circa 1928  
Felt  
The Museum of Modern Art, New York  
Donation from Prunella Clough, 1980

**Eileen Gray**

Floor lamp, circa 1925  
Wood, parchment  
Joe and Marie Donnelly

**Eileen Gray**

Floor lamp, circa 1925  
Lacquered wood, polished brass, paper  
Private collection

**Eileen Gray**

Vase, circa 1920  
Lacquered oak  
Private collection, courtesy Galerie Vallois,  
Paris

**Eileen Gray**

Pedestal table, circa 1922-1925  
Natural wood, lacquered wood  
Galerie Vallois, Paris

**Eileen Gray**

Rug, circa 1920  
Gouache on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Gouache on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Pencil, gouache and collage on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Pencil, gouache and collage on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Gouache on paper  
Private collection

**Eileen Gray**

Rug, circa 1925  
Collage on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Pencil on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Gouache on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Gouache on paper  
Private collection

**Eileen Gray**

Rug, circa 1920  
Gouache and collage on paper  
Private collection

**Eileen Gray**

*Marine d'abord*, Rug, 1926-1929  
Pencil and India ink  
Private collection

**Eileen Gray**

*Centimeter*, Rug, 1926-1929  
Gouache on paper  
Private collection

**Eileen Gray**

*L'Art Noir*, Rug, 1922  
Gouache on paper  
Private collection

**Eileen Gray**

Rug, circa 1930  
Gouache and collage on paper  
Private collection

**Eileen Gray**

*Black Magic*, Rug, circa 1930  
Pencil and gouache on paper  
Private collection

**Eileen Gray**

Rug, no date  
Gouache on cardboard  
Private collection

**Eileen Gray**

Rug, no date  
Gouache on cardboard  
Private collection

**Eileen Gray**

Rug, 1922-1923  
Gouache and collage on paper  
National Museum of Ireland, Dublin

**Eileen Gray**

Rug, 1923-1925  
Gouache and collage on paper  
National Museum of Ireland, Dublin

**Eileen Gray**

Rugt, 1923-1924  
Gouache and collage on paper  
National Museum of Ireland, Dublin

**Eileen Gray**

*Biribi*, Rug, 1921-1923  
Gouache on paper  
National Museum of Ireland, Dublin

**Eileen Gray**

Rug, 1918-1921  
Gouache on paper  
National Museum of Ireland, Dublin

**Eileen Gray**

*Bobadilla*, Rug, circa 1928  
Pencil, watercolor, gouache and collage  
on cardboard  
Victoria and Albert Museum, London

**Eileen Gray**

Rug, 1919-1929  
Gouache and ink on paper  
Victoria and Albert Museum, Londres

**Man Ray**

Gerald Murphy, circa 1926  
Gelatin silver print  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Man Ray**

Elizabeth Eyre de Lanux, 1925  
Gelatin silver print  
Cropped by the artist with a black pencil.  
Red pastel line on the print. Writing in black  
pencil on the back by an unknown hand:  
"Eyre de Lanux"  
Dation in 1994  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Man Ray**

Yeshwant Rao Holkar Bahadur,  
Maharaja of Indore, circa 1927  
Contact print  
Dation in 1994  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Man Ray**

Romaine Brooks, circa 1925  
Gelatin silver print  
Dation in 1994  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Man Ray**

Charles de Noailles, 1930  
Contact print  
Cropped by the artist with black ink  
Dation in 1994  
Centre Pompidou,  
Musée national d'art moderne, Paris



**Man Ray**

Gertrude Stein, circa 1926  
Gelatin silver print  
Centre Pompidou,  
Musée national d'art moderne, Paris

**François Kollar**

Elsa Schiaparelli, 1930  
B&W Photographic print  
RMN, Réunion des musées nationaux,  
Médiathèque de l'Architecture et du Patrimoine,  
Paris

**Bachrach**

Nathalie Clifford Barney, no date  
B&W Photographic print  
Chancellerie des Universités  
Bibliothèque Littéraire Jacques Doucet, Paris

**Agence Presse Meurisse**

Isadora Duncan in her Bellevue house, 1919  
B&W Photographic print  
Bibliothèque nationale de France, Prints and  
Photographs Department, Paris

**Nadar (Atelier de)**

Elisabeth de Gramont, no date  
B&W Photographic print  
RMN, Réunion des musées nationaux/  
Médiathèque de l'Architecture et du Patrimoine,  
Paris

**Ullstein Bild**

Mary Louise Fuller, known as Loïe Fuller,  
American dancer, 1905  
B&W Photographic print  
Agence Roger-Viollet, Paris

**Du Guy**

M<sup>elle</sup> Lucy Vauthrin, 1906  
B&W Photographic print  
Bibliothèque nationale de France, département  
musique, Paris

**Display Case****Evelyn Wyld**

Invitation card to the exhibition  
« Tapis modernes », circa 1930  
RIBA Drawings & Archives Collections, Londres

**Eileen Gray**

Rug book, 1920  
Victoria and Albert Museum, Londres

**Sonia Delaunay**

« Tapis et Tissus »  
*L'Art international* Collection, n°15,  
Charles Moreau, Paris, circa 1929  
Centre Pompidou, Bibliothèque Kandinsky,  
Paris

**Gabrielle Rosenthal**

« Les Tapis nouveaux »  
*L'Amour de l'art*, n° 8, 1926  
Centre Pompidou, Bibliothèque Kandinsky,  
Paris

**JEAN DÉSSERT ROOM** (continued)**Eileen Gray**

Drawing of the curved sofa, circa 1927-1929  
Pencil on paper  
Victoria and Albert Museum, London

**Eileen Gray**

Table plan and elevation, circa 1923  
Pen on paper  
Victoria and Albert Museum, London

Plates published in *L'Architecture vivante*, Paris,  
Éditions Albert Morancé, 1922-1933  
Under the direction of Jean Badovici  
Centre Pompidou, Bibliothèque Kandinsky,  
Paris

**Eileen Gray**

Rug from Mme Tachard's apartment, circa  
1922-1924  
Wool  
Private collection

**Eileen Gray**

Architect cabinet, circa 1924  
Sycamore, chrome-plated metal  
Joe and Marie Donnelly

**Eileen Gray**

Lamp, circa 1920  
Ivory, mahogany, fabric  
Galerie Vallois, Paris

**Eileen Gray**

Dressing table, circa 1920  
Oak, sycamore, glass  
Galerie Vallois, Paris

**Eileen Gray**

Six-panel screen, 1922-1925  
Lacquered, incised and painted wood  
Stephen E. Kelly, New York

**Eileen Gray**

Table, circa 1923  
Painted oak and sycamore  
Virginia Museum of Fine Arts, Richmond, (VE)  
Donation from Sydney and Frances Lewis

**Eileen Gray**

Floor lamp presented in the *Chambre à coucher boudoir de Monte-Carlo* au Salon des artistes décorateurs à Paris, 1923  
Lacquered wood, parchment  
Virginia Museum of Fine Arts, Richmond, (VE)  
Donation from Sydney and Frances Lewis

**Eileen Gray**

Curved sofa, 1929  
Chrome-plated steel tube, PVC-coated fabric  
Purchase 1992  
Centre Pompidou, Musée national d'art moderne, Paris

**Eileen Gray**

*Trombone* table, Eileen Gray's personal table for her apartment at 21, rue Bonaparte in Paris, 1925-1928  
Vintage chrome-plated metal  
Private collection

**Eileen Gray**

Stool, created for Eileen Gray's bedroom for her apartment at 21, rue Bonaparte in Paris, 1930  
Aluminum, leather  
Private collection

**Eileen Gray**

*Aéroplane*, ceiling lamp, circa 1930  
Opal glass, chrome-plated metal, neon tubes, rubber  
Private collection

**Display Case**

Lobby of Mr. M..., bd du Montparnasse with a rug by Eileen Gray  
Published in the article "De belles applications de la glace en décoration", *Glaces et verres*, no. 26, February-March 1932  
Victoria and Albert Museum, London

Living room of Mme J. Henri Labourdette-Debacker with an oak and laquer vase, a desk, a footstool and a ceiling lamp by Eileen Gray  
Plate no. 17 published in *L'Art d'aujourd'hui*, 4th year, no. 13, Spring 1927, Paris, Éditions Albert Morancé  
Archives Galerie Gilles Peyroulet, Paris

Room of the Maharaja of Indore with Eileen Gray's *Transat* armchair  
B&W Photograph  
Archives Galerie Gilles Peyroulet, Paris

Jean Badovici, no date  
B&W Photograph  
Archives Galerie Gilles Peyroulet, Paris

Jean Badovici's studio, 17 rue Chateaubriand, Paris, circa 1930  
B&W Photograph  
Centre Pompidou, Kandinsky Library, Paris-Eileen Gray Collection

Plan of Jean Badovici's studio, 17 rue Chateaubriand, Paris, circa 1930  
B&W Photograph  
Centre Pompidou, Kandinsky Library, Paris-Eileen Gray Collection

Silver curtain in the entryway of Jean Badovici's apartment, 17 rue Chateaubriand in Paris, circa 1930  
B&W Photograph  
Centre Pompidou, Kandinsky Library, Paris-Eileen Gray Collection

Advertising flyer for the Galerie Jean Désert in Paris, 1922-1930  
National Museum of Ireland, Dublin  
Victoria and Albert Museum, London

**Eileen Gray**

Front window design  
for the Galerie Jean Désert  
Unsigned, undated  
Red pencil on paper  
Victoria and Albert Museum, London

Jean Badovici « L'art d'Eileen Gray »  
*Wendingen*, n°6, June 1924  
Centre Pompidou, Bibliothèque Kandinsky,  
Paris

Interior of the Galerie Jean Désert  
"Eileen Gray, meubelen en interieurs"  
*Wendingen*, no. 6, June 1924  
Archives Gilles Peyroulet, Paris

Bill from Inagaki to Eileen Gray,  
31 January 1920  
Victoria and Albert Museum, London

Letter from Jan Wils to Eileen Gray,  
9 December 1922  
Victoria and Albert Museum, London

*New York Herald*, 20 June 1922  
Victoria and Albert Museum, Londres

*Le Salon des Décorateurs*, 5 May 1923  
Victoria Albert Museum, Londres

Postcard from J.J.P. Oud to Eileen Gray,  
September 1924  
Victoria and Albert Museum, London

Postcard from J.J.P. Oud to Eileen Gray,  
24 August 1925  
Victoria and Albert Museum, London

Jean Badovici, « Entretiens sur l'architecture  
vivante, Eileen Gray », *L'Architecture vivante*,  
Paris, Éditions Albert Morancé,  
Fall-Winter 1924  
Centre Pompidou, Kandinsky Library,  
Paris

Jean Badovici  
Liner equipped with the lifeboat, type E7  
Photographic print  
Musée national de la Marine, Paris / A. Fux

*Chambre à coucher boudoir pour Monte-Carlo*,  
exhibited at the Salon des artistes décorateurs  
in 1923  
Color stencil  
Archives Gilles Peyroulet, Paris

Eileen Gray's bedroom in the apartment at 21,  
rue Bonaparte in Paris  
B&W Photograph  
Centre Pompidou, Kandinsky Library,  
Eileen Gray Collection

**Salle E 1027**

**Eileen Gray et Jean Badovici**  
Plan of the *E 1027* villa, upper ground floor,  
circa 1926  
Pencil on heavy paper  
Galerie Doria, Paris

**Eileen Gray**  
Plan of the villa *E 1027*, guest room,  
circa 1926  
India ink on tracing paper  
Private collection

**Eileen Gray**  
Drawing of the *Non-Conformiste* armchair,  
circa 1925  
Pencil and ink on paper  
Victoria and Albert Museum, London  
Donation from Prunella Clough

**Eileen Gray**  
Drawing of the *Transat* armchair, circa 1927  
Pencil on paper  
Victoria and Albert Museum, London  
Donation from Prunella Clough

**Eileen Gray**  
Villa *E 1027*, plans and elevation of the East  
façade, circa 1927  
Pen and ink on paper  
Victoria and Albert Museum, London

**Eileen Gray**  
Villa *E 1027*, sun path map, 1929  
Pen and ink on paper  
Victoria and Albert Museum, London

**Eileen Gray**

Villa *E 1027*, plans and elevation of the South façade, 1927  
Pen and ink on paper  
Victoria and Albert Museum, London

**Le Corbusier**

Preparatory drawing for the mural painting created for the villa *E 1027*, *Danseuse, porte et spirale*, no date  
Pencil, graphite, pastel, grease pencil on paper  
Fondation Le Corbusier, Paris

**Le Corbusier**

Preparatory drawing for the mural painting created for the villa *E 1027*, *Deux nus féminins assis*, no date  
Ink, pastel, colored pencil on laid paper  
Fondation Le Corbusier, Paris

Le Corbusier in front of a mural painting at the villa *E 1027*, no date  
B&W Print  
Fondation Le Corbusier, Paris

**Le Corbusier**

Preparatory drawing for the mural painting created for the villa *E 1027*, *Personnages assis*, 1937  
Gouache, pasted paper on paper, pasted on cardboard  
Fondation Le Corbusier, Paris

**Eileen Gray**

Cabinet with swivel drawers, 1926-1929  
Painted wood  
Furniture from the villa *E 1027*  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

Table on wheels, 1926-1929  
Metal, wood  
Furniture from the villa *E 1027*  
Purchase, 1992  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

*Bibendum* armchair, circa 1930  
Chrome-plated metal, canvas  
Furniture from Mme Tachard's collection  
Private collection

**Eileen Gray**

Table, prototype, no date  
Wood, metal  
Les Arts Décoratifs, musée des Arts décoratifs, Paris

**Eileen Gray**

Dressing table/screen, 1926-1929  
Painted wood, aluminum, glass, cork, silver foil  
Furniture from the villa *E 1027*  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

Dressing table, circa 1927  
Tube, wood, leather  
Private collection

**Eileen Gray**

Element table, 1926 -1929  
Lacquered tubular steel, wood  
Purchase, 1992  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

Stool with pin created for the villa *E 1027*, 1925 -1928  
Chrome-plated iron, leather  
Private collection

**Eileen Gray**

Cabinet, circa 1929  
Painted wood  
from the villa *E 1027*  
Private collection

**Eileen Gray**

Dining room chair, circa 1926-1929  
Nickel-plated steel, brown leather  
Furniture from the villa *E 1027*  
Donation from the Société des amis du Musée national d'art moderne, 2011  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

Dining room table created for the villa *E 1027*, circa 1927  
Nickel-tubular metal, cork, wood  
Galerie Anne-Sophie Duval

**Eileen Gray**

*Non-Conformiste E 1027* armchair, created for the villa *E 1027*, 1925-1928  
Painted tube, plywood, painted wood  
Private collection

**Eileen Gray**

Armchair, 1926-1929  
Lacquered metal tube, wood  
Furniture from the villa *E 1027*  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

Adjustable table, circa 1925  
Tubular steel, lacquered plywood  
Private collection

**Eileen Gray**

Adjustable table, 1926-1929  
Lacquered tubular steel, cellulose acetate  
Furniture from the villa *E 1027*  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

*Transat* armchair, 1926-1929  
Varnished sycamore, nickel-plated steel, synthetic leather  
Furniture from the villa *E 1027*  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**

*Transat* armchair, 1926-1930  
Lacquered wood, waxed canvas, nickel-plated steel, brass  
Former Jean Badovici Collection  
Courtesy Bröhan Design Foundation, Berlin

**Eileen Gray**

*Transat* armchair from the Maharaja of Indore's Manik Bagh Palace, 1930  
Lacquered wood, nickel-plated brass, leather, canvas  
Private collection

Villa *E 1027*, Roquebrune-Cap Martin, 1926-1929  
Model made by Steven Belflower, Todd Mc Dowell, University of Florida, 1993-1994  
Irish Architectural Foundation,  
Irish Architectural Archive, Dublin

Excerpts from the 16 mm film made by Le Corbusier on the villa *E 1027*, 1936  
By kind permission of the Fondation Le Corbusier

Audiovisual direction: Bernard Lévêque  
Technical Resources / Audiovisual Department / Production Division.

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Villa *E 1027*, Roquebrune Cap-Martin, 1926-1929

Audiovisual direction: Bernard Lévêque  
Courtesy Archives Eileen Gray, Archives Gilles Peyroulet, Paris, Kandinsky Library / Eileen Gray Collection, Paris,

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National Museum of Ireland, Dublin,  
Photos Alan Irvine and Danielle Schirman  
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**Display Case**

« *E 1027. Maison en bord de mer par Eileen Gray et Jean Badovici, architecte, 1929* »  
*L'Architecture vivante*, Special issue, Paris, Éditions Albert Morancé, Fall-Winter 1929  
Fondation le Corbusier, Paris

Letter from Eileen Gray, 7 April 1953  
Bibliothèque des Arts décoratifs,  
Paris-archives UAM

Letter from Eileen Gray to Raymond Templier, 26 June 1930  
Bibliothèque des Arts décoratifs,  
Paris-archives UAM

Stand at the Salon de l'UAM, l'Union des artistes Modernes, Paris 1930  
B&W Photographic print  
Photo Les Arts décoratifs, Paris / Jean Tholance.

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« La maison minimum »  
*Architecture d'aujourd'hui*, n° 1, November 1930  
Bibliothèque des Arts décoratifs, Paris

Eileen Gray et Jean Badovici  
« De l'éclectisme au doute »  
*L'Architecture vivante*, Special issue, Paris,  
Éditions Albert Morancé, 1929  
Centre Pompidou, Kandinsky Library

### **Salle *Tempe a Pailla***

**Eileen Gray**  
*Tempe a Pailla*, Sun path map,  
circa 1930  
Pencil on paper  
Private collection

**Eileen Gray**  
*Tempe a Pailla*, Garden side elevation,  
1931-1934  
India ink on paper  
Purchase, 1998  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**  
*Tempe a Pailla*, Floor plan and ground floor  
plan, 1931-1934  
India ink on paper pasted on cardboard  
Purchase, 1998  
Centre Pompidou,  
Musée national d'art moderne, Paris

**Eileen Gray**  
*Tempe a Pailla*, Drawing of a chair, circa 1930  
India ink on tracing paper  
Victoria and Albert Museum, London.  
Donation from Prunella Clough

**Eileen Gray**  
Drawing of a folding chair that serves  
as a ladder to reach the storage area  
in the suspended ceiling, circa 1930  
Pencil and ink on tracing paper  
Victoria and Albert Museum, London  
Donation from Prunella Clough

**Eileen Gray**  
Drawing of an articulated chair, circa 1930  
Pencil on paper  
Victoria and Albert Museum, London.  
Donation from Prunella Clough

**Eileen Gray**  
Drawing of the S folding lounge chair  
for its reissue, 1965-1970  
Pencil drawing  
Victoria and Albert Museum, London.  
Donation from Prunella Clough

**Eileen Gray**  
Chair with a detachable seat  
created for *Tempe a Pailla*, 1930-1933  
Painted iron, raffia matting  
Private collection

**Eileen Gray**  
Folding deckchair  
created for *Tempe a Pailla*, 1930-1933  
Metal, tarp fabric, rubber  
Private collection

**Eileen Gray**  
Pant cabinet  
created for *Tempe a Pailla*, 1930-1933  
Painted plywood, celluloid, metal, aluminum  
Private collection

**Eileen Gray**  
Chair-stepladder-towel rack  
created for *Tempe a Pailla*, 1930-1933  
Painted plywood  
Private collection

**Eileen Gray**  
Coffee table created for the villa *E 1027*  
and later used for *Tempe a Pailla*, 1925-1928  
Painted plywood, painted tube  
Private collection

**Eileen Gray**  
Coffee table created for the villa *E 1027*  
and later used for *Tempe a Pailla*, 1925-1928  
Nickel-plated tube, engraved natural wood  
Private collection

**Eileen Gray**  
Stool, circa 1928-1930  
Metal, iron, wood, waxed canvas  
Private collection

**Eileen Gray**

Sconces used for the *E 1027* deck, *Tempe a Pailla* et l'appartement de la rue Bonaparte, 1925-1929

Chrome-plated metal  
Private collection

**Eileen Gray**

*Double power outlet made for E 1027*, 1925

Aluminum, wood, copper  
Private collection

**Eileen Gray**

Rug, 1929-1934

Tarp  
Furniture from *Tempe a Pailla*  
Private collection

**Eileen Gray**

Tube Light, circa 1930

Incandescent tube, chrome-plated metal  
The Museum of Modern Art, New York  
Estée et Joseph Lauder Design Fund, 1980

**Eileen Gray**

S Folding lounge chair, 1938

Painted laminated wood, tarp fabric  
Victoria and Albert Museum, London

**Eileen Gray**

Coffee table, 1935

Wood, tubular metal  
National Museum of Ireland, Dublin

**Eileen Gray**

Pair of chairs used in *Tempe a Pailla*, circa 1930  
Chrome-plated tubular metal, leather and rubber  
Galerie Anne-Sophie Duval

*Tempe a Pailla*, Castellar, 1931-1935

Model made by Caroline Ueberschaer, Steven Belflower and Todd McDowell, University of Florida, 1993-1994

Wood, paper  
Irish Architectural Foundation,  
Irish Architectural Archive, Dublin

*Tempe a Pailla*, Castellar, 1931-1935

Audiovisual direction: Bernard Lévêque,  
Courtesy Archives Eileen Gray, Archives Gilles Peyroulet, Paris, Kandinsky Library-Eileen Gray Collection, Paris,  
National Museum of Ireland, Dublin,  
photos Alan Irvine  
Technical Resources / Audiovisual Department / Production Division  
Production Centre Pompidou 2013 / reserved rights

**Lou Pérou room**

*Lou Pérou*, La Chapelle Sainte-Anne, Saint-Tropez, 1954-1961

Audiovisual direction: Bernard Lévêque  
Courtesy Eileen Gray Archives  
Technical Resources / Audiovisual Department / Production Division  
Centre Pompidou Production, 2013 / reserved rights

**Eileen Gray**

Screen, 1973

Cork  
Produced in 5 copies from a 1960 design  
Bristol Museums & Art Gallery, Bristol

Eileen Gray's Portfolio, 1956-1975

National Museum of Ireland, Dublin

*Lou Pérou*, La Chapelle Sainte-Anne, Saint-Tropez, 1954-1961

Model made by Michael Proteau, University of Florida, 1993-1994  
Wood, paper  
Irish Architectural Foundation  
c/o Irish Architectural Archive, Dublin

**Intimate creations room****Photographs****Eileen Gray**

*Stil life with mask Kpan*, circa 1920

B&W Photograph  
Private collection

**Eileen Gray**

*Tablescape*, circa 1920  
B&W Photograph  
Private collection

**Eileen Gray**

*Tablescape*, circa 1920  
B&W Photograph  
Private collection

**Eileen Gray**

*Tablescape*, circa 1920  
B&W Photograph  
Private collection

**Eileen Gray**

*Anneau de rideau*, circa 1930  
B&W Photograph  
Private collection

**Eileen Gray**

*Nature morte*, circa 1950  
B&W Photograph  
Private collection

**Eileen Gray**

*Citadelle de St. Tropez*, circa 1950  
B&W Photograph  
Private collection

**Eileen Gray**

*Citadelle de St. Tropez*, circa 1950  
B&W Photograph  
Private collection

**Eileen Gray**

*Port-Grimaud*, circa 1950  
B&W Photograph  
Private collection

**Eileen Gray**

*Bois pétrifié*, circa 1950  
B&W Photograph  
Private collection

**Eileen Gray**

*Bois pétrifié*, circa 1950  
B&W Photograph  
Private collection

**Eileen Gray**

*Torse en marbre*, circa 1920  
B&W Photograph  
Private collection

**Gouaches****Eileen Gray**

*Untitled*, circa 1930  
Gouache and collage on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1930  
Gouache on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1930  
Gouache on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1930  
Pastel and gouache on paper  
Private collection

**Eileen Gray**

*Map*, circa 1930  
Pastel and gouache on paper,  
Private collection

**Eileen Gray**

*Untitled*, circa 1930  
Gouache and collage on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1930  
Gouache and collage on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1930  
Collage sur papier  
Private collection

**Eileen Gray**

*Bombsite*, circa 1930  
Gouache on paper  
Private collection



**Eileen Gray**

*Cage*, circa 1940  
Gouache on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1940  
Oil on panel  
Private collection

**Eileen Gray**

*Untitled*, circa 1940  
Collage et gouache sur papier  
Collection particulière

**Eileen Gray**

*Untitled*, circa 1940  
Gouache and collage on paper  
Private collection

**Eileen Gray**

*Untitled*, circa 1940  
Gouache and collage on paper  
Private collection

**Eileen Gray et Prunella Clough**

*Untitled*, circa 1960  
Gouache and collage on paper  
Private collection

Interview with Eileen Gray by Bernard Dunand

Excerpts (4 minutes)  
from the TV show "Aquarius", Lacquer lust,  
1975

Direction: Derek Bailey-Production LWT

© ITN Source/ITV Studios

Subtitles: Softitragé

Courtesy Derek Bailey

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## 8. BIOGRAPHY OF THE ARTIST

By Jennifer Laurent. Excerpts from the album of the exhibition.

### 1878

Birth of Kathleen Eileen Moray Smith on 9 August in the family home of Brownswood, near Enniscorthy, in the Wexford County, Ireland. She is the last child of James Maclaren Smith, a lower-middle-class painter, and Eveleen Pouden, who, in 1895, will claim her right to the Gray name and will become the 19th Lady Gray.

She spends her childhood between Enniscorthy and the family residence in South Kensington, London, as well as in frequent trips abroad.

### 1900

Death of her brother Lonsdale in the Boer War, then of her father.

First stay in Paris to visit the Exposition universelle with her mother; this experience encourages her to enroll in an art school that same year.

Enrolls in the Slade School of Fine Art in London to study painting, during which time she lives in her family's house at 169 S.W. Cromwell Road, South Kensington. Through her visits to the South Kensington Museum, which will become the Victoria and Albert Museum the following year, she gets acquainted with Asian lacquers.

### 1901

Begins studying Oriental lacquer with D. Charles, in his workshop at 92, Dean Street in Soho; she will keep in contact with Charles throughout her career, asking him for advice and exchanging views on new techniques.

### 1902

Establishes herself in Paris with a group of friends – among which Kathleen Bruce and Jessie Gavin – to study drawing at the Académie Colarossi, rue de la Grande-Chaumière in Montparnasse.

Finds a place at 3, rue Joseph-Bara, in the 6th arrondissement, not far from the artist quarter of Montparnasse, where she moves in with Bruce and Gavin.

Leaves the Académie Colarossi for the Académie Julian, located rue du Dragon, which prepares students to enter the École des beaux-arts.

Exhibits a watercolor called *Derniers rayons de soleil d'une belle journée* at the 120th Salon de la Société des artistes français, in the Grand Palais.

### 1905

Displays a painting called *Femme au sablier* at the 123rd Salon de la Société des artistes français, in the Grand Palais.

Returns to London to be closer to her sick mother; resumes learning lacquer in D. Charles's workshop and studying at the Slade School.

Contracts a severe typhoid and miraculously survives; goes to Algeria to recover.

### 1906

Moves back to Paris permanently

### 1907

Buys an apartment in an 18th-century mansion house at 21, rue Bonaparte, which she will keep all her life.

Starts collaborating with the Japanese lacquer artist Seizo Sugawara, who was sent to France by his country to repair the lacquers exhibited in the Japanese Pavilion during the 1900 Paris Exposition universelle.

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**1908**

During a trip in the foothills of the Atlas Mountains in 1908-1909, with her friend Evelyn Wyld, the two women get acquainted with the weaving and dyeing techniques of local artisans.

**1909**

Gray buys her first car, a Chenard & Walcker, and develops an interest in aviation.

**1910**

Opens a weaving workshop with Wyld at 17-19, rue Visconti, and begins designing rug patterns; the two women buy looms in England and bring a weaver to train a group of trainees they have hired. Opens a lacquer workshop with Sugawara at 11, rue Guénégaud.

**1912**

Travels across the United States with her sister Thora, Gabrielle Bloch and Florence Gardiner.

**1913**

Exhibits for the first time at the 8th Salon de la Société des artistes décorateurs, in the Pavillon de Marsan, in Paris's Musée des arts décoratifs. Gray shows four pieces: a mantelpiece entitled *Om Mani Padme Hum*, a frieze, yellow and silver bookcase panels, and a lacquered panel entitled *La Forêt enchantée*. Also known as *Le Magicien de la nuit*, this last piece draws the attention of several future patrons of the artist, including Élisabeth de Gramont, Duchess of Clermont-Tonnerre, and fashion designer Jacques Doucet.

**1914**

Doucet buys a lacquer screen, *Le Destin*, at Gray's workshop, and later commissions from her several other furnishings for his new apartment at 46, avenue du Bois, having appointed Paul Iribe and Pierre-Émile Legrain for its interior design. Fifteen years later, Gray's furniture will be showcased in the setting of Doucet's famous studio, rue Saint-James in Neuilly.

**1915**

Displays a lacquered piece of furniture in the French section of the modern decorative arts at the "Panama-Pacific International Exposition", in San Francisco.

With Élisabeth de Gramont, becomes an ambulance driver in War-time Paris, before returning to London with Sugawara and opening a workshop near Cheyne Walk in Chelsea.

Her older brother James is killed in the war.

**1917**

Finding no clients for her furniture in London, Gray goes back to Paris, where she resumes working in her lacquer and weaving workshops.

The English edition of *Vogue* publishes a very flattering article on her lacquers.

**1918**

After her mother's death, on 24 December, Gray goes back to her birthplace, Enniscorthy, for the funeral.

**1919**

Displays a lacquer screen entitled *La Nuit* at the 10th Salon de la Société des artistes décorateurs, in the Pavillon de Marsan, in the Musée des arts décoratifs.

Begins renovating an apartment at 9, rue de Lota for Juliette Lévy, known as Madame Mathieu Lévy, the rich owner of the brand J. Suzanne Talbot; this projects plays an important part in the development of Gray's career, which is turning towards architecture. For the second stage of the project – which starts in 1922 and will end in 1924 – she hires a cabinetmaker, Kichizo Inagaki, to help her with the challenging work in the entryway.

**1920**

Goes to Mexico and visits Teotihuacán. Is a member of the first flight of postal services to Acapulco.

**1921**

Buys a small week-end house on rue du Bas-Samois, in Samoos-sur-Seine. Two years later, she will buy the adjacent house, which she will first use as a lacquer workshop for Sugawara and which will later become attached to the first house. Gray will receive friends there, in particular the music-hall singer Damia, who she is very close to.

**1922**

On 17 May, she hosts a vernissage for the opening of the Galerie Jean Désert at 217, rue du Faubourg-Saint-Honoré, where she sells her furniture and her rugs. Gray's clients will include the Viscount and Viscountess Charles and Marie-Laure de Noailles, the rich entrepreneur Jean-Henri Labourdette, the American painter Romaine Brooks and the Maharaja of Indore.

At the Salon d'automne, in the Grand Palais, she displays a set of furniture including a dresser made of exotic wood with a brown-lacquered top, a lacquered screen, a lockstitch rug, a weaved rug and several wall hangings.

Participates in the group exhibition "Exposition française d'Amsterdam. Industrie d'art et de luxe", organized by the French Ministry of Foreign Affairs at the Paleis Voor Volksvlijt, in Amsterdam, to promote the French decorative arts abroad.

**1923**

Participates in the 14th Salon de la Société des artistes décorateurs, held in the Grand Palais; she exhibits a set entitled *Une chambre à coucher boudoir pour Monte-Carlo*, which draws mostly negative reviews from the French press. This elaborate set includes an abstract red, white and gold lacquered panel, a lacquered day bed, a pair of screens made of thin white rectangular bricks, a round side table with an octagonal base, a black lacquered desk with carved ivory handles, two rugs and several lamps. However, the set is very popular with Dutch critics, among whom are the architects Sybold van Ravesteyn, J. J. P. Oud and Jan Wils – who belong to the De Stijl movement – and Albert Boeken.

For one of her first forays into the world of architecture, Gray starts designing the plans for an experimental project inspired by Adolf Loos's villa Moissi; the project will never materialize.

**1924**

Participates in the 15th Salon de la Société des artistes décorateurs in the Grand Palais; she exhibits rugs and wall hangings in the context of the decoration of an apartment presented by Pierre Chareau under the title "La réception et l'intimité d'un appartement moderne".

Participates in "L'Architecture et les arts qui s'y rattachent", an exhibition organized by the Amicale de l'École spéciale d'architecture; she displays a dressing table, a mirror, a table and two lamps.

*Wendingen*, an avant-garde Dutch art and architecture magazine, devotes a special issue to Gray's interiors; it includes an introduction by Wils and an article by Jean Badovici.

**1925**

Visits Gerrit Rietveld's *Schröder House* in Utrecht with Badovici.

**1926**

Having bought a seaside plot in Roquebrune-Cap-Martin, starts designing the plans for a vacation home for Badovici; this project, which will become her most famous architectural achievement, is called *E 1027*, a play on her and Badovici's initials. Built in collaboration with Badovici, the villa will be completed in 1929. Designs a Petite Maison for an engineer, which will not go beyond the project stage.

Gray and Wyld display their rugs at the annual Exposition d'art appliqué, in the Musée Galliera.

### 1927

Wyld leaves Gray's weaving workshop to design and manufacture her own rugs in collaboration with the American painter Eyre de Lanux.

Gray goes to Stuttgart with Badovici, where she visits the modernist architecture exhibition "Die Wohnung". Exhibitors include Walter Gropius, Mies van der Rohe and Le Corbusier.

### 1929

Creation of the Union des artistes modernes (UAM) by a group of dissidents of the Société des artistes décorateurs; Gray is one of the founding members.

Under the title *E 1027. Maison en bord de mer*, a special issue of *L'Architecture vivante* is devoted to the villa.

Starts designing plans for a small Parisian studio for Badovici at 7, rue Chateaubriand.

Sells the Gray family home in Enniscorthy.

### 1930

In collaboration with Badovici, shows photographs and plans of *E 1027* at the first UAM exhibition, in the Pavillon de Marsan.

Gray is disappointed with the poor location of her stand and the fact that her participation is not mentioned in the catalogue.

Closes down the Galerie Jean Désert and the lacquer workshop at 11, rue Guénégaud.

### 1931

At the second annual UAM exhibition, held in the Galerie Georges Petit, shows plans for storage systems for modern apartments, photographs of the studio she has designed for Badovici rue Chateaubriand and designs for a camping tent.

Starts designing the plans for *Tempe a Pailla*, a house that she intends for herself, on a site overlooking the Mediterranean in Castellar; this is her first independent architectural project. Construction begins in 1934 and will end in 1935.

### 1933

In the context of a second interior design project for Madame Mathieu Lévy's new apartment, boulevard Suchet, now under the direction of the architect Paul Ruaud, Gray designs a white sofa and two white *Bibendum* armchairs; the interior is shown in *L'illustration*, with no mention of Gray's name.

Begins work on a private commission for a Maison-atelier pour deux sculpteurs, which includes a residential area and a workshop; two versions of this project will be developed in the two following years, but none will be carried out.

Participates in the 23rd Salon de la Société des artistes décorateurs, in the Grand Palais, where she exhibits furniture and chairs for an entryway, as well as photographs and architectural models.

### 1934

Resigns from the UAM.

Goes to Mexico and comes back through New York, where she meets Frederick Kiesler.

### 1936

Draws up plans for a prefabricated house, *Maison ellipse*, made up of modular units and designed to be easily moved, assembled and dismantled; the plans will not go beyond the project stage.

### 1937

Gray's plans for a Centre de vacances, started in 1936, are exhibited at the Paris Exposition internationale, in Le Corbusier's Pavillon des temps nouveaux. The project, which includes a parking platform, an office area, several holiday resorts, a campground, a restaurant, a recreational area and a gymnasium, will never be carried out.

"Le Décor de la vie de 1900 à 1925", an exhibit held in the Pavillon de Marsan during the Exposition internationale, displays two pieces of furniture designed by Gray for Doucet in the 1910s: a red lacquered

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table known as *Table au char* and a double-sided lacquered screen entitled *Le Destin*.

**1939**

Buys a vineyard that comes with an old stone building at the foot of the Sainte-Anne Chapel, on the outskirts of Saint-Tropez, where, fifteen years later, she will tackle her last architectural achievement, the house *Lou Pérou*.

**1941**

As foreigners during the War, Gray and several of her friends, including Kate Weatherby and Evelyn Wyld, are forced to leave the coastline for Lourmarin, in the Vaucluse.

**1945**

After peace has been restored, Gray discovers that *Tempe a Pailla* has been looted and that most of her belongings have been destroyed. She decides to undertake substantial restoration work.

**1946**

Taking an increasingly social turn in her architectural subjects, Gray begins designing plans for a Centre culturel et social that includes a recreational area, an eating area and a library; the plans will not go beyond the project stage.

**1953**

Gray joins the UAM again, and accepts to participate in the exhibition at the Musée d'art moderne, where she intends to display some of her creations made for her house *Tempe a Pailla*. The exhibition will be canceled.

**1954**

Gray renovates and extends *Lou Pérou*, which will be completed in 1961. From now on, she will spend her summers there and will go back to her Parisian apartment each fall.

**1955**

Sale of *Tempe a Pailla* to the British painter Graham Sutherland.

**1956**

Badovici dies in Monaco on 17 August.

**1968**

An article written by Joseph Rykwert, an architecture historian, and published in the architecture and design magazine *Domus*, draws attention to Gray's work again.

**1972**

Gray is appointed "Royal Designer for Industry" by the British Society of Arts.

At the Hôtel des ventes de Drouot, in Paris, Jacques Doucet's former collection is put up for auction; the furniture from the fashion designer's rue Saint-James studio includes the lacquered screen *Le Destin*, the *Table aux lotus* and the *Table au bilboquet*.

**1973**

Gray is elected an honorary member of the Royal Institute of Irish Architects.

A retrospective entitled "Eileen Gray. Pioneer of Design" is organized by the Royal Institute of British Architects (RIBA) in London.

**1976**

Eileen Gray dies in her Parisian apartment on 31 October.

## 9. PRESS IMAGES



### **Dressing table/screen, 1926-1929**

Painted wood structure coated with aluminum foil;  
 glass mirror shelves, movable swivel drawers  
 decorated with cork and coated with silver foil  
 Furniture from the villa *E 1027*,  
 Roquebrune-Cap Martin  
 Centre Pompidou, Musée national d'art moderne, Paris  
 © Centre Pompidou /Dist.RMN-GP  
 © DR



### **Cabinet with swivel drawers, 1926-1929**

Painted wood  
 Furniture from the villa *E 1027*, Roquebrune-Cap Martin  
 Centre Pompidou, Musée national d'art moderne, Paris  
 © Centre Pompidou / photo :Jean-Claude Planchet  
 © DR



### **Dining room chair, 1926-1929**

Nickel-plated steel, brown leather  
 Furniture from the villa *E 1027*  
 Donation from the Société des amis du Musée national d'art  
 moderne, 2011  
 Centre Pompidou, Musée national d'art moderne, Paris  
 © DR





**Adjustable table**, circa 1926-1929

Lacquered tubular steel structure, clear round top in cellulose acetate; adjustable height.

Furniture from the villa *E 1027*,

Roquebrune-Cap Martin

Centre Pompidou, Musée national d'art moderne, Paris

© Centre Pompidou / photo : Jean-Claude Planchet

© DR



**Transat armchair**, 1926-1929

Varnished sycamore structure with nickel-plated steel fixtures, black synthetic leather seat; adjustable headrest

Furniture from the villa *E 1027*,

Roquebrune-Cap Martin

Centre Pompidou, Musée national d'art moderne, Paris

© Centre Pompidou / photo : Jean-Claude Planchet

© DR





**Paravent en briques**, 1919-1922  
Bois laqué noir  
Collection particulière, courtesy Galerie Vallois, Paris  
© photo : Vallois-Paris-Arnaud Carpentier



**Table aux chars**, circa 1915  
Bois laqué, ébène, ivoire  
Conçue pour le couturier Jacques Doucet  
Collection particulière, courtesy Galerie Vallois, Paris  
© photo : Vallois-Paris-Arnaud Carpentier



**Fauteuil Sirène**, circa 1919  
Bois laqué, velours  
Acheté par la chanteuse Damia à la galerie Jean Désert  
en 1923  
Anthony DeLorenzo  
© photo : Anthony DeLorenzo



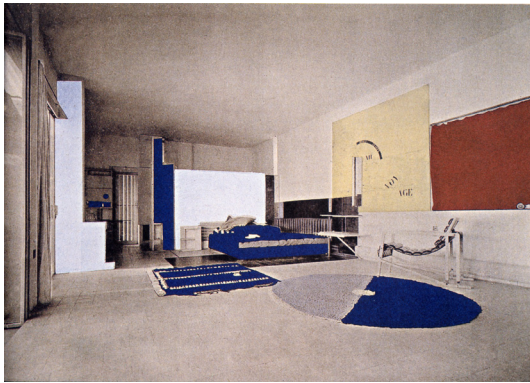
**Console**, 1918-1920  
Bois laqué de Chine poli et arraché  
Collection particulière  
© photo : Monsieur Christian Baraja, Studio SLB



**Fauteuil *Bibendum***, circa 1930  
Métal chromé, toile  
Mobilier provenant de la collection de Mme Tachard  
Collection privée  
© photo : Monsieur Christian Baraja, Studio SLB



**Villa E 1027**, Eileen Gray et Jean Badovici,  
vue du salon  
Centre Pompidou, Bibliothèque Kandinsky.  
Fonds Eileen Gray.  
Photo Alan Irvine



**Villa E 1027**, Eileen Gray et Jean Badovici,  
vue du salon, photographie rehaussée au pochoir, 1929  
Eileen Gray, Jean Badovici « E 1027. Maison au bord de mer »,  
*L'Architecture vivante*, n° spécial, Paris, Éd. Albert Morancé,  
automne-hiver 1929



**Villa E 1027**, Eileen Gray et Jean Badovici,  
vue de la façade sud de la villa depuis la mer,  
Roquebrune-Cap-Martin, s. d.  
Centre Pompidou, Bibliothèque Kandinsky, Paris.  
Fonds Eileen Gray / Guy Carrard



**Berenice Abbott**,  
Portrait d'Eileen Gray, Paris, 1926  
© Berenice Abbott / Commerce Graphics

## 10. PARTNERS



**In the context of Ireland's Presidency of the Council of the European Union, Culture Ireland, the Centre Culturel Irlandais and the Embassy of Ireland in Paris are delighted to be associated with the retrospective devoted to the work of the Irish artist, designer and architect, Eileen Gray, at the Centre Pompidou.**

**Culture Ireland** is the national body for the promotion of Irish arts worldwide and its «Culture Connects» programme, which includes the exhibition at the Centre Pompidou of the unique work of this great Irish designer, is a key element of Ireland's plans to celebrate our Presidency.

For many centuries Ireland has had strong historic cultural connections to Europe; our Presidency offers an opportunity to celebrate and build on those connections, working across national borders to further citizens' enjoyment and experience of arts and cultural heritage across Europe.

**The Centre Culturel Irlandais** is pleased to be associated with this retrospective. The Centre is located in the historic building of the Irish College on rue des Irlandais in Paris. In the heart of the Latin Quarter, a few steps from the Panthéon, this special place recently celebrated the tenth anniversary of its opening as the Centre Culturel Irlandais.

The Centre presents a diverse programme of cultural events across a wide range of art forms, in particular in the visual arts, film, literature, music, theatre, dance, and conferences on social, political and economic issues. In addition, the Centre fosters a vibrant and creative resident community of artists, musicians and writers and houses a Médiathèque which is open to the public.

For more information on Irish Presidency cultural events visit [eu2013.ie](http://eu2013.ie) or the website of the Embassy of Ireland in Paris. For information on the cultural activities at Centre Culturel Irlandais, visit their website and Facebook page

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## 10. PRACTICAL INFORMATION

### PRACTICAL INFORMATION

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#### Hours

Exhibition open every day  
from 11 am to 9 pm,  
except on Tuesdays

#### Admission

€11 to 13, depending on the period

Discounted admission: €9 to 10

Valid for admission to the Musée national  
d'art moderne and all the exhibitions  
on the same day

Free admission for members of the Centre  
Pompidou (annual pass holders)  
Tickets can be printed at home

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

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##### DU CENTRE POMPIDOU

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