Du 8 mars au 16 juillet 2017

Balenciaga, l’œuvre au noir

Musée Bourdelle
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Balenciaga, l'œuvre au noir

8 March to 16 July 2017

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PRESS VISUALS ON REQUEST
This exhibition at the musée Bourdelle opens the Palais Galliera’s Spanish season, which will continue with Costumes espagnols entre ombre et lumière (‘Spanish Costumes from dark to bright’) at the Maison Victor Hugo (June 2017) and will finish with Mariano Fortuny at the Palais Galliera (October 2017).

**Balenciaga, l’œuvre au noir**

The Palais Galliera pays homage to the couturiers’ couturier, Cristóbal Balenciaga (1895-1972), with an exhibition at the Musée Bourdelle entitled: Balenciaga, l’œuvre au noir (‘Balenciaga, working in black’). The exhibition resonates with the black tones of this alchemist of haute couture. Balenciaga pieces are displayed alongside the plaster casts in the Great Hall and there are more in Bourdelle’s studios and in the contemporary Portzamparc wing of the museum. Balenciaga’s work sets up a powerful, black-on-white dialogue with the great, late 19th- and early 20th-century sculptor.

Black – for Balenciaga’s inspiration: the spiritual underpinnings of his work were the folklore and traditions of his Spanish childhood. Black – for the ascetic taste of this extraordinarily skilful tailor who gave us: the barrel line (1947), the balloon (1950), the semi-fitted suit (1951), the tunic dress (1955), and, of course, the sack dress (1957). Black – for the monastic influence on the master, of whom Dior once said: ‘Clothes were his religion’.

The first part of the exhibition trail, ‘Silhouettes & Volumes’, is followed by ‘Noirs & Lumières’ (‘Black & Light’), and then ‘Noirs et Couleurs’ (‘Blacks & Colours’) – because for Balenciaga, black was more than a colour or even a non-colour; he saw it as a vibrant matter, by turns opaque or transparent, matt or shiny – a dazzling interplay of light, which owes as much to the luxurious quality of the fabrics as to the apparent simplicity of its cut. A lace highlight, an embroidered composition, some twisted metallic tape, a thick drape of silk velvet and, hey presto, you have a skirt, a bolero, a mantilla, a cape reinvented as a coat, a coat tailored as a cape… Here we have day clothes, a suit, a jacket… and over there, evening outfits and also cocktail dresses lined in silk taffeta, edged with fringes, decorated with satin ribbons, jet beads, sequins… and accessories – black, of course. Variations of black repeated in over a hundred pieces from the Galliera collections and the archives of Maison Balenciaga.

This exhibition is supported by the Maison Balenciaga.

**Commissariat :**

Véronique Belloir, Director of haute-couture collections at the Palais Galliera
In many respects, couture and sculpture have similar objectives. Harmony comes from balanced proportions, movement from the choice of materials. In French the vocabulary of the two disciplines reveals a common approach. For Balenciaga, dresses took shape when they were draped on the dress form. That first stage produced the ‘canvas’ (la toile), a sort of sketch that he would manipulate and adjust until he had worked out a perfect version of his draft. These exceptionally black canvases, generally created in ecru cotton, were cut in light, dry percale or in heavier, sized twill, or sometimes in tarlatan, depending on the fabric to be used for the model. Full bias or straight along the weft, each section was noted with markings and crossed with lines whose position, direction and overlapping points defined the structure and the construction of the garment. White machine stitches indicated the seams and the fitting and mounting notches. Basting in coloured thread defined the height of the hemline. Taken together they were a map of the future volume, with its borders and its joins. Between these lines, which reveal how methodical and rigorous he was, handwritten notes preserve the intentions and the working methods of this great couturier.
SILHOUETTES AND VOLUMES
II • Atelier de sculpture

Structured black and punctuation in black

Having trained as a tailor with Casa Gomez, then worked as premier d’atelier in the ladies tailoring department of the ‘Au Louvre’ department stores in San Sebastián, Cristóbal Balenciaga knew everything about cutting.

Calculated to the nearest millimetre, the proportions of the coats and structured suits hug the figure. The cut of the fabric defines the contours and makes for the purest of shapes. The bretelle and princess seams, the darts and the gathers, give curves to the volumes or hollow them out. The sleeves have been the object of equally painstaking research. Their construction defines the shoulder line, which is responsible for the balance of the model. The kimono sleeves were sometimes made in three pieces, with one small side or a gusset for extra comfort.

Balenciaga collars are au pli, without a collar band. They are cut on the bias to give them roll, and set away from the neck to leave the nape exposed.

Tailleur

Winter 1952
Wool cannelé.
Jacket lined with silk taffeta.
Princess seams.
Short sides.
Three-piece sleeves.
Collar: grain line on bias cut.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Violet

This austere suit, almost military, you might say, if it were not for the curve of the jacket, makes no concessions – not even so much as a distracting button. The dense, close weave of the cannelé has made it possible to create these pure lines where Balenciaga’s tremendous skill as a cutter, an art that he learned very early on, shows itself in the amazing precision and careful construction of the piece.

Chapeau

Winter 1967
Gazar over moulded sparterie.
Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Violet

For Balenciaga, more than any other accessory, hats play a significant role in balancing the volumes. Whether black, very small or, at the other end of the scale, enormous, their size and shape are an extension of an inky silhouette, or a sober counterpoint to the colours of a model. The feathered or embroidered pillbox hats suggest the hats worn by bullfighters. Their coleta (‘ponytail’) inspired the couturier to place volumes at the nape of the neck. More abstractly, cut-off cones, flights of tragic velvet and ebony haloes ensure congruity in the proportions and a harmony of line.
Although Cristóbal Balenciaga designed many of his most innovative creations in black, this dress was designed, worked out and realised in colour. The fabric contrasts the coarseness of the irregular, dupion thread motifs with the smooth sheen of the satin foundation. Those shades and the decoration tend to distract attention from the form of this wrap-over dress. And yet, it is an unusual volume, placed high on the back with straps tied very slightly off centre. Absolutely identical but ordered in black by a customer, the model looks strikingly unusual yet utterly timeless, like Chanel’s little black dress from 1926.
IV • Anciens ateliers 1

Black drapes and volumes

In order to get the best out of a fabric, Balenciaga would adapt his technique to its qualities. According to its weight, its thickness, its hang and its feel, he would cut it or mould it or drape it differently. He used black textures to accentuate the play of shadows and to emphasise the line. He would hint at movement with a piece of soft, flowing crepe; taffeta he would crumple, letting its lightness and soft sheen suggest figures with constantly changing outlines. With seersuckers, the flounces would be mounted with a drawstring rather than gathered. For the untameable gazar and the even more stubborn zagar, Balenciaga would suggest rounded pleats that pick up pearly reflections from the light, their blackness giving dramatic volume to a skirt hung below the hips, and heightening the effect of a plunging neckline.

Dress and pouf ensemble (detail)

Winter 1940
Wool crêpe
Kimono sleeves with gussets.
Shoulder seam.
Draped removable pouf,
gathered onto belt.

Collection Palais Galliera.
© Eric Emo / Galliera / Roger-Viollet

The pouf is reminiscent of the pouf that was hidden under the skirts of 1880s women to emphasise the arch of the back. The matt black wool in which it is tailored follows the contours of Chinese shadows.
V • Anciens ateliers 2

Constructing black

Balenciaga’s research and experiments gradually led him towards a deconstruction of traditional forms and the invention and elaboration of increasingly abstract figures. The garment became more than an envelope and grew to be independent of the body it clothed. The black which Balenciaga chose for his models was the materialisation of a clear move towards geometry. It can be seen in these great wool or velvet coats surmounted by high collars, reminiscent of Cubist architecture rising imperiously into the air.

His use of gazar and zagar – his own variant, which had even more obvious qualities – inspired him to yet more abstraction and gave the garment an existence of its own. These fabrics were specially developed for Balenciaga, in 1958 and 1964 respectively, by Gustav Zumsteg who, at the time, ran the Swiss textile firm Abraham. They are feather light, full and impetuous, and also unpredictable. The master brought all his sensitivity to bear on them, imbuing the fabrics with energy and movement and creating completely new figures. The most emblematic models were designed in black, like this cone-shaped one, nipped in at the shoulders and held up by nothing more than two jewelled straps, or this tall column leading to a draped hood, as if it were cut from one block of stone and sculpted in one piece.

Illustration from a collection

Winter 1967, model n° 128
Pencil.
Balenciaga Archives Paris
With Balenciaga, ideas might take shape on the page of a sketchbook or on a sheet of hotel notepaper. Fragments of dresses – the construction of a bodice, a single sleeve or the arrangement of a yoke – would be pencilled in here and there. Arrows indicate the direction of the fabric, a few words in Spanish give the colour – *negra* or *rojo* – and add explanations – ‘*eos solo en este lado*, ‘*de la misma tela’.*

In the studio, Balenciaga’s assistants translated his suggestions into sketches for the workshops, where the seamstresses made the first ‘canvases’ – the early prototypes. A back view, a detail and a sample of fabric completed this working document, on which the name of the *première d’atelier* (head seamstress) was mentioned. The name of the model was also mentioned. She would wear the model from the fittings of the ‘canvas’ to the completed garment, and she would pose in front view, back view and in profile for the photographs taken in the House’s salon on the Avenue George V, or in the workshops. With neither decor nor special staging, these pictures were taken, from 1957, by photographer Thomas Kublin. The local police station would then stamp the albums of the collection to attest the industrial property rights of the models.

The fashion photographs would go to the press, while an illustrator was commissioned to do the drawings for the client.

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* ‘only on this side’, ‘in the same fabric’

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**Study sketch by Cristóbal Balenciaga**

1931
Pencil.

Balenciaga Archives Paris
VII • Escalier

Structured black

Redingote

Hiver 1949
Rayon cannelé.
Viscose taffeta lining.
Ecru linen stiffening.
Tailored collar.
Bretelle seams on the front.
Princess seams on the back with short sides.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet
Draped black

Dress

Summer 1956
Silk taffeta, grain line.
Underskirt in crin over satin organza.
Stitched ruffle.
Grain-line folds over draped facing.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet

Dress

1958
Silk crepe.
Silk pongee lining.
Draped cowl back.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet
Contrasting material in black

The duality of light and shade is inherent in any form of artistic expression in Spain. The two essential qualities of black, designated by the Latin words *niger* – for ‘brilliant black’, the black of elegance and ceremony – and *ater* – ‘matt black’, the colour of darkness and mourning –, suggested arrangements to Balenciaga that arose from that opposition.

With the dull, matt surfaces of wool or deep, inky black velvet, the couturier contrasted the brightness of smooth, shining satin ribbons or the silky reflections of a taffeta. These contrasts of black materials, which revealed their qualities only in the light, allowed him to discreetly mark a waistline, give life to the line of a straight dress or to counterbalance a volume. Figured fabrics, seersuckers with puckered surfaces, and quilted fabrics provided him with vibrations on a smaller scale.

Balenciaga’s love of embroidered black beads and sequins, set on fire by the light, came from the late 19th century dresses and collars that he used to collect. The embroiderers whom he entrusted with this precious, intricate work – Lesage, Rébé or Métral – also reinterpreted the reliefs and ornamental embroideries of the bullfighters’ traditional costume, the *traje de luces*, with braiding and tassels in brilliant black silk.

In the 1960s, jet and metal were replaced by plastic. Lurex and Rhodoid, in the form of lamé, sequins and paillettes, covered his straight, light dresses with their supple flow. These embroideries were more than an ornament, they were the very essence, the outer skin of the model.
Cocktail dress

1967
Cigaline.
Embroidered with plastic sequins and glass beads.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet
Black transparency

Transparent black was a register that Balenciaga was particularly fond of. Once again, the way he arranged it gave body to the most ethereal materials, setting up all kinds of floating and vibration.

Black lace, of course, held a very special place in Balenciaga's art. Although it embodied the very soul of Spanish piety and folklore, it was never merely picturesque or pretty, or a source of easy charm in his hands. Used in a very particular way – crumpling it or compressing it – the blackness of lace magnified the graphic effects of pleats and rips. Dresses cut from widths of black silk mechanical lace were finished with extreme precision. The seams were inlaid with delicate, satin-stitched, floral motifs; so were the indentations cut out of the flounces and sewn around the neckline and the armscyes so that they would stand delicately away from the skin. Stiffened with horsehair braiding, each flounce lifts away from the fabric to reveal its own gossamer web, creating imperceptible modulations and shades of opaqueness.

Sleeveless dress and jacket (detail)

Winter 1965
Gore and flounces in mechanical silk lace.
Inlaid edges.
Satin ribbon belt.
Horsehair lace ribbon.
Dress lining in silk pongee with crêpe de chine edging.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet
BLACK AND COLOURS

Black and white

Although the various mutations of black offered Balenciaga an infinite and ever-changing range of tones with which to work, he would sometimes respond to its austerity with interruptions or accents of colour. The timeless association of black and white provided an opportunity for him to contrast these two extremes. Throughout his career as a couturier, two tendencies stood out and seemed to dialogue with each other: the uniform, matt white of clearly defined cuffs and facings were contrasted with the quivering mass of fur collars and feather edges. Attached to ink-black fabrics, those whites evoked the lace ruffs of the austere suits of Spanish monarchs, or the immaculate collars of bourgeois dress, synonymous, by turns, with ceremony and restraint.

Coat

Winter 1957
Brushed twill weave wool.
Arctic fox collar.
Passementerie buttons
Silk taffeta lining.
Elastic ribbon inside the middle of the back.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet

Cocktail dress

Winter 1954
Silk velvet.
Wild ermine scarf.
Bodice lined with muslin.
Princess seams on the back.
Skirt composed of eight panels.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet
Black, red and pinks

The colour pink, which Balenciaga loved, suggested tender or violent chords with the black. His decision to choose a bold, a striking or a tender pink was dictated by the materials he was using. Deep pink, reminiscent of the silk stockings or the cape of a toreador, was used sparingly. Satin ribbons were generally in a softer shade; their brilliance was enough to create an intense contrast. The couturier used the milky, almost flesh-coloured, shade of pink only for organza, and placed black silk lace over it.

**Dress**

*Été 1965*
Gore and flounces in mechanical silk Chantilly lace on horsehair lace ribbon.
Seams.
Inlaid waist and lace.
Pink satin ribbon.
Silk pongee lining.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet

**Dress**

*Hiver 1967*
Marquisette (gauze) in artificial fibres, bias cut.
Pale pink satin ribbon.
Crepe de Chine lining.
Straps in flesh organza.

Collection Palais Galliera.
© Julien Vidal / Galliera / Roger-Viollet
Once again, the Palais Galliera decided to ask an artist to photograph the works presented in the exhibition at the Musée Bourdelle in 2017, *Balenciaga, L’Œuvre au noir*. Pierre Even’s work in fashion photography, his formal rigour, the subtle approach to shades of grey and black that he demonstrated in his last, beautifully printed work, *Eden*, perfectly matched our expectations. His suggestion of photographing the black clothes on a black background and his way of digitally processing his images, confirmed for us that he was the right person to tell the story of the materials and volumes in Balenciaga’s work. The result is perfect, like the work of the couturier. Pierre Even is a French photographer who divides his time between personal series, portraits, and commissions, mainly for publications. After studying at the National School of Photography in Arles, Pierre Even quickly earned a reputation for his frontal, almost ‘sketched’ black and white portraits, which have been published in a great number of magazines. His current work is focused on locations, particularly landscapes lying somewhere between nature and territories. In October 2014, he published *Pierre Even Eden* (KEHRER) and his works were exhibited at the Consortium art centre in Dijon (October 2014 - January 2015).
The choice of black
Véronique Belloir

‘In alchemical treatises, the formula L’Oeuvre au Noir […] designates what is said to be the most difficult phase of the alchemist’s process, the separation and dissolution of substance. It is still not clear whether the term applied to daring experiments on matter itself, or whether it was understood to symbolize trials of the mind in discarding all forms of routine and prejudice. Doubtless it signified one or the other meaning alternately, or perhaps both at the same time’ (Marguerite Yourcenar).

To look at the work of a couturier such as Cristóbal Balenciaga in this light implies a formal re-reading of his work and makes us want to understand by what alchemy the black substance of a fabric becomes a garment.

Ever more pared-down figures

From the unusually black, muslin* prototypes to the most abstract models of his last collections, the colour black, in Balenciaga’s hands, resonated like a renunciation of all ornamentation, and an urge to retain only the essence of a shape. The couturier could fashion and sculpt dusky textures like nobody else. He would use the most spirited and unruly fabrics as research aids towards deconstructing the traditional garment shapes and shifting the volumes, creating ever more pared-down figures. While the black he had decided on to make these models brought out a clearly defined geometrisation, it also said a great deal about his extreme sensitivity and his roots: by turns it evoked the intensity of the light, the culture and the traditions of his native Spain, becoming charged with the weight of its history and deeply suffusing his work with darkness.

In his book about Spanish painting, Jacques Lassaigne explains, “Spain reacted in its own very particular way to the call of the Renaissance […]. Spanish artists never gave in to the heady delights of discovering ideal, natural beauty in its own right, or leaving a seductive full shape bare.” In a certain way, Balenciaga’s creations follow that principle; they are demanding, they make no concessions, no effort to flatter the body, or to be seductive at all costs. In this context, his choice of black seems like a withdrawal of interest in the pleasing and entertaining aspects of colour, in order to concentrate on structure, lines and proportions, eschewing artifice of any description. In this, black, ‘the colour that contrasts most with everything that surrounds it’ (Pierre Soulages), has something definitive about it. It is a statement of forms and outlines, conferring density on volumes and bringing intensity to the expression of everything.

In August 1938, one year after Balenciaga presented his first show in Paris, American magazine Harper’s Bazaar identified the tendency of “the new Spanish fashion house” to use the colour black, pointing out what an unusual black it was and describing it thus: “In Balenciaga black is so black that it hits you like a blow. Thick Spanish black, almost velvety, a night without stars, which makes the ordinary black seem almost grey.”
Because Balenciaga had learned all the techniques of dressmaking – Chanel described him as, "the only one of us capable of cutting a fabric, assembling it and hand-sewing it. The rest are just designers." – the transformation of material into clothing began with moulding it on the form. This step gave him his muslin*, a kind of sketch that a couturier works on to achieve a perfect interpretation of the volumes. These muslins, generally made with ecru, or on rare occasions black, cotton, were cut in closely woven percale* or a thicker, starched twill*, or even tarlatan*, depending on the nature of the fabric to be used for the final model. Whether it was to be cut on the bias* or along the grain* line, every part would be marked with reference points, criss-crossed with lines whose position, direction and crossing points defined the structure and the construction of the garment. Machine stitching for the seams, notches and nicks for assembling, basting stitches to indicate the hang*; all added up to a map of the evolving volume showing its borders and its structure.

Between these lines, sure signs of a rigorous and methodical mind in action, handwritten notes completed the intentions and acted as a reminder of the maestro’s work: “On Monique”, “no seams on the back”, “two thicknesses and bias-cut interlining”, “brushed cotton and netting plus crin*”. The transformation from sketch to prototype to actual garment all takes place in the material.

Textiles with character

To give substance to his creations, Balenciaga used the properties of the fabrics themselves in a way no one else did; he even had new textiles specially created. His sensibility and his studies of volume led him towards spirited fabrics that held their shape. Although light, they were always lively, like gazar* or organza*, for example. He hardly ever used chiffon, no doubt finding it too indolent. He would always opt for fabrics with character: seersucker* with its puckered surface, for example, or the mysterious opaqueness of velvet*. He adapted his technique to suit each fabric. According to the weight, the thickness and the fall of the cloth, he would cut, mould or drape, and use its texture to provide relief and to emphasise the line. Colour expressed his preferences, confirmed the spirit of the model and, although bright, colourful silhouettes are to be found in the work of Balenciaga, black remained a constant.

From his training as a tailor with Casa Gomez, then as premier d’atelier at the “Au Louvre” department stores in San Sebastián, Balenciaga knew everything there was to be known about cutting. Using the blackness of coarse, rough and matt fabrics, he made dresses or structured suits with well-defined lines. His approach was highly personal and very demanding. The sheath dresses for evening wear were cut from dark wool rather than satin* or the shimmering silks usually reserved for dressy occasions. With a dark bias-cut crêpe*, wrapped directly onto the form, he used seams sparingly, redefined the contours and refined the shapes. Sunray pleats* on the back, just below the waist, hollowed out the small of the back to create a curve.

For the thick charcoal wool of his coats and jackets, the models were the result of strictly precise cutting. The proportions were calculated to the nearest millimetre; they redesigned the silhouette, while the finish would tame the coarsest and the softest of materials. Sleeves involved formidable construction work: two-, three- (or more) -piece sleeves*, or kimono sleeves with gussets for comfort. Their length and the placing of the seams provided the necessary balance for the excessive volume of the coats. Collars are a subject in their own right. Whether enormous or more restrained, he used “picotage” to make them sit better; they always stand free, to expose the nape of the neck. He paid a great deal of attention to linings too: taffeta* for body; pongee* to give a skirt more flow. And the linings sometimes hid secrets of construction: organza ribbons, for example, fixed across a back in order to control its volume. And, in the same spirit, strips of flannel* were inserted inside seams to give them roundness.

With certain fabrics, it was a matter of modelling or fashioning the material in order to bring the best out of it. Balenciaga would drape taffeta and mould its lightness and soft sheen into figures with shifting reliefs. To give more fullness to a seersucker, he would leave a wide seam allowance* on the inside of a skirt. With gazar, which was created specially for him, he stylized the shapes. He would pleat it more often than gather it, to make it spring up, imbuing it with energy and movement. This material encouraged him to simplify the lines, down to an ever more abstract look.
“One of the first things I learned, and I liked it straight away, was the attention he paid to the space between the body and the fabric. There is a silhouette and a thought process that goes with all his clothes and gives a sense of power and confidence,” said Nicolas Ghesquière in an interview in L’Express Styles in 2006. The garment, when it is independent from the body it clothes, gives freedom of action, unbelievable ease and style – and elegance. In black, its wearer stands out from everybody else. Then of course there was the semi-fitted line, a slim silhouette broken by the very artificial volume of the back. Or the exceptional fullness of the Baby Doll dresses. Many of those, now emblematic, models were created in black: like that kind of cone, nipped in at the shoulders and held up by nothing more than two jewelled straps, or that tall column leading to a draped hood, as if it were cut from one block of stone and sculpted in one piece.

Modern French has only one word for black; Latin had two, and they contrasted and emphasised the two principal qualities of the colour: niger was a glossy black, with positive connotations; ater, matt black, conveyed an idea of dirt and hideousness. Balenciaga cultivated the infinite possibilities and metamorphoses of black. Sheen, transparency and the play of shadows became matter for creation. More than with any other colour, the effects of light on black give an inexhaustibly wide range of tones. In this too, Spain must surely have been a determining influence on the way Balenciaga expressed himself. As Denis Vigneron put it in his reflections about “black Spain”, which in the late 19th century had become the “mark of a national identity”: “In a country like Spain where the light is so intense, the question of black undoubtedly goes beyond visual perception; it has to be seen as a mythical concept.” In that country, the brilliance of the light, which holds tragedy within it, and the dualism between light and shade, are inherent in any form of artistic expression.

For Balenciaga, the brilliancy and blaze of black were expressed in dazzling embroidery that recalled the late 19th century dresses and collars that he collected and from which he drew inspiration. Just as they had glittered on the silks of those mourning dresses with their ornaments in matching tones, faceted jet* beads sparkled with diffracted light; paillettes* and cuvettes* produced metallic reflections. And in the same spirit, the embroiderers to whom Balenciaga entrusted this highly wrought work – Lesage, Rébé and Métral – re-interpreted the raised ornamentation of the bullfighters costume with its twists, braids and tassels in brilliant black silk passementerie*.

In the 1960s, plastic replaced the mineral concretions and other materials sensitive to the effects of light. Lurex* and Rhodoid, in the form of lamellae*, paillettes or sequins, were used to cover straight, simple light dresses with rivers of brilliance. Embroidery like this, evenly disposed over the whole garment, was more than decoration; it was the very essence of the model, its skin.

For more casual outfits, the couturier would also contrast plain fabrics. This allowed him to discreetly emphasise a waistline, to breathe life into a straight skirt or to counterbalance a volume. He might match the sober, matt surfaces of wool or inky black velvets with smooth, shiny satin ribbons or the silky reflections of a taffeta. For smaller-scale, repeated contrasts, he might use the ridged or puckered textures of façonné* or seersucker*, or quilting in repoussé embossed leather. These were all black fabrics and they only revealed their qualities in the light.

In another register, Balenciaga was fond of transparent blacks. Once again, the way he arranged them could give body to the lightest and most insubstantial fabrics, making them sway and vibrate. He would overlay different kinds of organza – double or triple organza, satin or crépe organza – and play on their lightness to create imperceptible modulations and degrees of opacity. With marquisette*, tulle*, and Chantilly* lace, he produced an interplay of shadows and pitch-black transparency.

Black lace, of course, occupied a special place in Balenciaga’s oeuvre. It embodied both Spanish piety and Spanish folklore, and yet there was never a hint of the picturesque, or of pretty-pret-tiness or facile charm. Balenciaga fashioned it in his own special way – crumpling it and fraying it. And its blackness amplified the graphic effects and the creative rips and tears that he had inflicted on it. The finish of dresses cut from borderless lengths of fabric was work of the highest precision. The seams were inlaid with bourdon stitch* following the outline of the pattern, and saw-edges were cut out of the flounces and fitted around the neckline and armholes in order to keep them delicately away from the skin. Held up by a ribbon of horsehair lace, each flounce stood out to reveal its web-like tracery.

At a time when fashion was doing all it could to emphasise and accentuate the curves of the body, we find Balenciaga creating black silhouettes with uncertain outlines, like heat hazes vibrating on the horizon in the glare of the sun. The bearded wools, the dishevelled fabrics bristling with hair, and the laces from which those models were made, blur the edges and trouble our perception of the shapes.
Glossary
Véronique Belloir

Appliqué
A sewing technique in which fabric shapes, lace or trim, are sewn onto a foundation fabric to create designs.

Basque
Cut-out part of a garment extending past the waistline over the hips.

Basting stitches ‘Point de bâti’
Temporary, long running stitches created by hand or machine to hold fabric in place before the final stitching.

Bias ‘biais’
The bias grain of a piece of woven fabric, usually referred to simply as ‘the bias’, is at 45° to the grain line. Every piece of woven fabric has two biases, perpendicular to each other. Woven fabric is more elastic as well as more fluid in the bias direction, compared to the straight and cross grains. This property facilitates garments and garment details that require extra elasticity, drape or flow. Madeleine Vionnet, who was called ‘Queen of the bias cut’, is famous for popularising the bias cut in the fashion world.

Bodice ‘corps’
Upper-body portion of a garment that runs from shoulders to waist.

Bolivard
A softer, lighter and more flexible kind of flannel, with carded wool warp and weft.

Bourdon stitch ‘point de bourdon’
A tightly spaced, decorative stitch typically used for monograms and decorative purposes.

Butter muslin ‘toile à beurre’
A cheap, loose cotton fabric similar to cheesecloth but with a tighter weave, originally used for draining and wrapping butter and cheese. It is used for making patterns. See also Muslin (2).

Cannelé
Fabric with a weave derived from plain weave. It has a succession of ribs parallel to the weft; these are the result of floats in the warp. Usually dull and heavy, silk cannélè can also look glazed.

Casing ‘coulisse’
Folded and stitched tunnel of fabric that holds elastic or cording for drawing in part of the garment.

Cellophane
Transparent film obtained from cellulose and used as a lamella for weaving, embroidery and lace. Cellophane thread that shines like metal was used in the 1930s, particularly for making velvet.

Chantilly lace
Originally a handmade bobbin lace. It was generally black, though white Chantilly lace was also made. In black the transparent effects are much more visible. The floral patterns stand out clearly against the hexagonal mesh of the tulle background. In the mid-19th century, a loom was patented that made mechanical lace with a regularly repeated pattern, or as flounces with a border and an overlaid pattern. This mechanical lace, almost indistinguishable from handmade lace, was sold by the metre in rolls.

Chenille
A tufty, velvety cord or yarn.

Collar finished ‘au pli’
Collar, without collar band, in one piece, folded in two.

Crepe
A fabric of a gauzy texture with a peculiar crisp or crimpy appearance. It is made by doubling several threads, and twisting them to the maximum or nearly so. Depending on the thread (cotton, silk, wool, etc.), the tightness of the twist, and the direction of both the twist (S or Z) and the weave, very different qualities of crepe are obtained.

Crepe anglais
A French term for English mourning crepes in black and sometimes white. It is a goffered silk crepe.

Crepe de Chine
A fine, lightweight silk, cotton or worsted, with a plain weave at regular intervals. In the 1930s, crepe de chine was often used in expensive lingerie.
**Crepe Georgette**
A sheer, lightweight fabric created in 1910 by the Lyon silk merchant Charles Bianchini, it was named after the couturiere Georgette de la Plante, who was the first to use it.

**Crepe back-satin**
A fabric with a satin face and a crepe reverse. It is used for its reversibility and its heavy drape.

**Crin**
A fabric made from horsehair (long, thick hair from the mane or tail), alone or in combination with another fibre. The word is also used for an artificial substitute for this. It is a strong and resilient fibre, making it suitable for fabrics and ribbons that have to support a volume.

**Cuvette**
A kind of concave paillette. Its shape concentrates the effects of the light. Because of this, embroiderers often place a small pearl in the middle to create an even more sparkling effect.

**Damask**
Figured fabric, with one warp and one weft in which the pattern is formed by a contrast of binding systems (weaves). Traditionally it is woven in one colour with a shiny warp-faced satin pattern against a duller ground.

**Degumming ‘décreusage’**
Sometimes called ‘boiling off’, degumming is the process of eliminating the gummy matter that covers raw silk threads.

**Dengue**
A type of scarf, usually with velvet bits and inlaid with precious stones. It is worn on the back with its two ends crossed over the chest then tied at the back. A typical traditional Spanish garment.

**Drape ‘tombé’**
The drape of a fabric is the way it flows over things, how firm it is and how it behaves in movement.

**Edging ‘dépassant’**
A band of material intentionally showing below the hem of the part of the garment that it is made for.

**Facing ‘Enforme’**
Generally used to give more body and to finish exposed edges as a partial lining particularly for neckline or armhole edges.

**Façonné**
A figured fabric whose patterns are produced during weaving.

**Faille**
A type of ribbed fabric traditionally woven from yarn-dyed taffeta. Faille is more resistant than taffeta.

**Flannel**
A soft, plain-weave or twill fabric, of various fineness. Flannel was originally made from carded wool or worsted yarn.

**Float ‘flotté’**
Several weft yarns floating over a warp yarn or vice versa: several warp yarns floating over a single weft yarn. Weft floats of varying length produce the patterns on figured fabrics.

**Gauze**
A weave in which the warp yarns cross after each passage of the shuttle. It is the lightest and most transparent of fabrics.

**Gazar**
A silk fabric developed in 1958 by Gustave Zumsteg for the Swiss textile firm Abraham in collaboration with Cristóbal Balenciaga. It is made with high-twist double yarns of only partially degummed silk woven as one. It is a gleaming lightweight fabric with a great ability to hold its shape. It is only used in haute couture.

**Gore ‘quille’**
A long strip of material that gets wider from top to bottom, generally inserted between two panels to make the garment fuller.

**Grain line ‘droit fil’**
The line of the fabric parallel to the selvage. As a rule, this is the line to follow when cutting the pieces from a pattern.
Grosgrain
A ribbon characterised by woven ridges. It is very stable and used for dress belts and hat ribbons. The silk or rayon warp and cotton weft have nowadays been replaced by synthetic fibres.

Gusset ‘soufflet’
A small piece of fabric (often triangular), cut on the bias, inserted into a seam to add breadth or reduce stress from tight-fitting clothing.

Hang ‘aplomb’
The balance of the garment or part of it in relation to the vertical hang of the grain line of the fabric.

Hidden zip ‘maillle cachée’
Way of sewing on a zip so that the teeth are concealed within the seam allowances.

Inlaying ‘incrustation’
A way of sewing on a motif. It is fixed with an embroidery stitch onto a piece of material, which is then cut out following the outline of the motif.

Jet (azabache in Spanish)
A type of lignite. It is a lustrous, opaque black and almost as hard as stone. Cut into facets and polished it was used for jewellery and ornamentation in embroidery and trimmings until the end of the 19th century. There were jet mines in Spain, France, England and Switzerland. It has been called “black amber” since Roman times because of its supposed magical properties. Until the 17th century, the manufacture of small religious souvenir objects carved in jet was a sideline in Santiago de Compostela. In 19th century France and England, jet was associated with mourning jewellery. Glass is used as a jet substitute.

Lamella ‘lame’
A flat strip of base metal, or gilt or silvered leather, membrane metal, paper or plastic used for yarn. It may be used flat or wound around a core.

Lunéville point
A type of embroidery that involves using a hook to fasten beads, paillettes or tubes. It is done on a loom, working from the back. Techniques for fastening paillettes include: “in-line”, “in a river”, “in scales”, or “in vermicelli”.

Lurex
A cloth created with a yarn made from synthetic film, onto which a metallic aluminium, silver, or gold layer has been vapourised. It is used as a filé, or a lamella in weaving and embroidery. Lurex is the registered brand name of The Lurex Company.

Marquisette
Originally a type of gauze with an organzine warp and a silk weft. It is a sheer, lightweight mesh or net fabric with a very open weave.

Mélusine
A type of felt with a silky, long-haired finish that makes it look like fur.

Moiré
A fabric with a wavy (watered) appearance produced mainly from silk, but also wool, cotton and rayon. The watered appearance is usually achieved by a finishing technique called calendering.

Muslin (1) ‘mousseline’
1. A cotton or silk plain-weave fabric of great lightness and transparency. Balenciaga rarely used this material.

Muslin (2) ‘toile à patron’
A dressmaker may test the fit of a garment, using an inexpensive muslin fabric before cutting pieces from expensive fabric. This garment is often called a "muslin", and the process is called "making a muslin", regardless of what it is made from. The various qualities of "muslin" are defined according to their weight and thickness. A thinner or thicker texture is selected according to the quality of the fabric in which the final model is to be cut.
Organza
A thin, plain-weave, sheer fabric created in 1932 by the silk manufacturer Bianchini-Férier. It has some of the qualities of both muslin and organdy and can be used for effects of transparency and soft sheen, although its combination of lightness, coarseness and crispness makes it less easy to handle. It can be used for triple linings and for stiffening.

Paillette
A small metal or plastic disc with a hole in the centre, smaller than a sequin, that is sewn onto a fabric either with a needle or a Lunéville hook. In the 1960s, Maison Schlaepfer were the first to perfect a mechanical method of covering the entire surface of a fabric with paillettes.

Panne
A type of crushed velvet produced by forcing the pile in a single direction by applying heavy pressure. It has a shiny surface and is softer and more flowing than velvet.

Passementerie
The art of making elaborate trimmings or edgings (passements in French) of applied braid, gold or silver cord, embroidery, coloured silk, or beads for clothing or furnishing.

Percale
A closely woven, high thread count, plain-weave cotton fabric with a firm and smooth appearance.

Piping ‘passepoil’
A strip of fabric folded so as to form a "pipe" inserted into a seam to define the edges or style lines of a garment or other textile object.

Piqué
A weaving style, normally used with cotton yarn, which, in the classic version, is characterized by raised parallel cords or geometric designs (diamonds, squares or rods) in the fabric. Piqué is usually white, but can also be in light colours. It is sometimes printed. Its use is generally confined to facings and cuffs. It is used for “white-tie” men’s evening dress.

Plain weave ‘toile’
The most basic of all weaves; also called "tabby". The warp and weft are aligned so they form a simple criss-cross pattern. Each weft thread crosses the warp threads by going over one, then under the next, and so on. The next weft thread goes under the warp threads that its neighbour went over, and vice versa. Cotton, silk or wool plain weaves have a regular surface and are dry to the touch.

Plumetis
As a decorative embroidery stitch, the French word plumetis is 'feather stitch' in English. By extension, plumetis, in French and English, also describes a fine lightweight dress fabric woven with raised dots or figures on a plain background producing a feathery or embroidered effect that mimics the stitch.

Poils traînants
Textile with a pattern formed by floats of one or more flushing warps. When not needed for the pattern, the flushing warp ends float on the reverse and can be cut off.

Pongee
A soft, thin plain-weave silk cloth. It is soft and light with a pleasant feel. It is used in haute couture, especially for linings.

Poplin
A strong plain-weave fabric with twice as many warp threads as weft threads. Most modern poplins are made of cotton. It holds its shape, does not wrinkle easily and has a slight sheen.

Satin
A weave that typically has a glossy surface and a dull back. The satin weave is characterized by four or more fill or weft yarns floating over a warp yarn or vice versa: four warp yarns floating over a single weft yarn. For evening wear, there are many varieties in silk: charmeuse is a lightweight, draping satin-weave fabric with a dull reverse; duchess(e) satin is a particularly luxurious, heavy, stiff satin.
Seam allowance ‘ressource’
The distance between the cutting line (the outermost edges of the pattern pieces to be joined) and the seamline (the line along which you sew); also the amount of material between two joined pieces. For a “muslin”, the seam allowance is generally 3 or 4 cm, in order to allow for enlarging the model if necessary.

Seersucker ‘cloqué’
A lightweight fabric with a crimped or puckered surface. It is made by slack-tension weave; some threads bunch together, giving the fabric a wrinkled appearance in places.

Selvage ‘lisière’
The woven edge portion of a fabric parallel to the warp, generally of a different colour and texture. The composition of the fabric and the name of the maker are sometimes printed or woven onto the selvage.

Sequin
Made of metal or, now more often, plastic they are much used in embroidery. Sequins are sometimes also referred to as spangles, paillettes or diamantes, but technically they differ. In costuming, sequins have a centre hole, while spangles have the hole located at the top. Paillettes themselves are commonly very large and flat. Some sequins are made with multiple facets, to increase their reflective ability.

Shantung
A plain-weave silk fabric with a ribbed effect that brings a certain roughness of feel to the soft sheen of silk.

Sunray pleats ‘pinces soleil’
A series of bias-cut knife pleats that are narrower at the top than at the bottom, producing a flared effect. (American English: sunburst pleats)

Taffeta
A crisp, smooth, tightly woven plain-weave fabric with a regular grain, made from silk or synthetic fibres. Crumpling it or brushing against it produces a characteristically light rustle.

Tarlatan
A cotton plain-weave fabric, much like cheesecloth. It is starched to give it stiffness and is generally used to make patterns.

Tulle
A lightweight, very fine transparent netting usually with a hexagonal mesh. It can be made of various fibres, including silk, nylon, and cotton. Tulle is most commonly used for veils, gowns (particularly wedding gowns), ballet tutus, and petticoats.

Twill ‘sergé’
A type of fabric woven with a pattern of diagonal parallel ribs. It is made by passing the weft threads over one warp thread and then under two or more warp threads. Examples of twill fabric are gabardine, tweed and serge.

Two-piece sleeve ‘manche tailleur’
A sleeve cut in two pieces, inner and outer, to allow the sleeve to take a slight “L” shape to accommodate the natural bend at the elbow without wrinkling; used in tailored garments. It is slightly fuller than the armscye (armhole) to which it is attached.

Velours felt ‘taupé’
A finish applied to felt to give it a shiny, silky appearance.

Velvet ‘velours’
A type of tufted fabric in which the cut threads are very evenly distributed, with a short dense pile over a woven ground. Cut velvet is soft and matt. In black, it absorbs light more than any other fabric. “Velvet is a noble material which, when dark, makes one think of Velasquez’s Infantas.” (L’Officiel de la mode, 343-344, 1950, p. 92.)

Weave ‘armure’
The structure of a fabric. The way in which the weft (transversal) threads are woven back and forth through the warp (lengthwise) threads in order to produce a textile. There are three basic weaves: plain weave (tabby), twill and satin, with numerous variants of each. Plain fabrics can be obtained with these weaves. A combination of these and the use of wefts or an extra warp to create a pattern gives what are called complex weaves, or figured fabrics.
Timeline
Véronique Belloir

1895 21 January, Cristóbal Balenciaga is born in Getaria, in the Spanish Basque country. His father José Balenciaga Basurto, a fisherman, is mayor of the village of Getaria. His mother, Martina Eizaguirre Enbil, is a seamstress.

1906 Death of Balenciaga’s father.

1907 Becomes an apprentice tailor at Casa Gomez de San Sebastián.

1911 Joins the clothing department as a tailor in the department store ‘Au Louvre’ in San Sebastián.

1913 Becomes chef d’atelier.

1917 Opening of his first boutique in San Sebastián, at 2, rue Vergara, under the name C. Balenciaga.

1924 Creation of the haute couture boutique Cristóbal Balenciaga, 2, avenue de la Libertad, in San Sebastián.

1927 Opening of a new boutique under the name Eisa Costura, 10, rue Oquendo, in San Sebastián.

1936 Balenciaga leaves Spain and temporarily limits the activities of his three boutiques.

1937 7 July, opening of the Paris couture house, 10, avenue George-V. In August, presentation of his first collection.

1939 In Paris, the German authorities close down the Maison Balenciaga and the Maison Grès.

1940 Takes part in Théâtre de la mode, a show organised by the Chambre Syndicale de la Couture Parisienne at the Pavillon de Marsan, in the Palais du Louvre.

1947 Balenciaga launches his “barrel” line. Creation of the perfume Le Dix. 1948 Death of his close collaborator and friend, Władzio d’Attainville. Balenciaga was said to be thinking of retiring but was persuaded by Dior not to give up. His next collection took on a dark and sombre tone.

1950 André Courrèges becomes a cutter with Balenciaga.

1951 First ‘semi-fitted’ suit.

1957 First ‘sack’ dress.


1960 Creation of the wedding dress for Fabiola de Mora y Aragón, who became Queen of Belgium.

1964 Creation by textile firm Abraham of zagar, a new, more closely woven and double weight kind of gazar.

1968 Presentation of the last collection and closing of the Paris maison de couture. Balenciaga retires to Spain.

1971 Balenciaga’s last public appearance, at Mademoiselle Chanel’s funeral in Paris.

1972 The wedding dress for the Duchess of Cadiz, Carmen Martínez-Bordiú y Franco, the grand-daughter of General Francois is his last creation. 24 March, death of Cristóbal Balenciaga in Xàbia, near Valencia. He is buried in Getaria, the town where he was born.

*Gazar: a type of silk fabric, heavy and densely woven.
ACTIVITIES FOR YOUNG PEOPLE

The designer’s apprentice
During the exhibition visit, children and young teenagers will discover the characteristic elements of Balenciaga’s style (silhouettes, materials, volumes, lines, etc.). They will then be introduced to working in fashion design. They will learn the different stages involved in creating a collection of clothes and will create a ‘mood board’.
Reservation required
Ages 8-12 years and 13-17 years
Duration: 3h

Budding fashion designer
Using a series of sketches they made during the exhibition, each child will try their hand at being a dress designer, which is not unlike being a sculptor. They will learn how to wrap plastered strips of material on a wire form in such a way as to create a pattern.
Reservation required
Ages 8-10 years
Takes place over 2 half days
Duration: 2 x 2 h.

Paper Dolls
After visiting the exhibition, each child is invited to make their own paper doll or mannequin and to create different outfits and interchangeable accessories, taking inspiration from Balenciaga’s work.
Reservation required
Ages 5-7 years
Duration: 2h

Folding, draping and tying
A fashion designer is a kind of sculptor too. Fold, drape, and tie fabric and clay to give body to creations that combine the art of Balenciaga with the sculpture of Bourdelle.
Reservation required
Ages 8-12 years
Duration: 3h

FOR EVERYBODY

Dramatised exhibition visits
Every weekend, an art-historian actor describes the exciting story of how the works you are standing in front of were made. A highly original way of getting to the heart of Balenciaga’s artistic creation.
Reservation not required
Duration: 1h30

Information and reservation
Service des publics du musée Bourdelle
Tel : 01 84 82 14 55
action-culturelle.bourdelle-zadkine@paris.fr
Maison Balenciaga is delighted to support the exhibition *Balenciaga, l’œuvre au noir* at the Musée Bourdelle from 8 March to 16 July 2017. The exhibition coincides with the centenary year of the Maison and also the 90th anniversary of its move to Paris. It provides an opportunity for us all to pay homage to the great master Cristóbal Balenciaga, the visionary genius whose work and avant-garde vision lay behind the most important trends in fashion. The 81 pieces on loan from the Maison Balenciaga archives are displayed alongside those from the Musée Galliera’s own collection, to illustrate one of the interesting facets of Cristóbal Balenciaga’s style. For Maison Balenciaga, this partnership provides another opportunity to explore the creativity of the great couturier Cristóbal Balenciaga. Demna Gvasalia, artistic director of the Maison, and Balenciaga president Cédric Charbit, are deeply committed to showing the Balenciaga archives and those of the Palais Galliera in their best light; they salute the crucial role played by Olivier Saillard in emphasising the heritage quality of Cristóbal Balenciaga’s work.

**About Balenciaga**

Founded in 1917 by Cristóbal Balenciaga, Maison Balenciaga opened in Paris in 1937. The maison has been part of the Kering group since 2001. Balenciaga’s research and his mastery of volumes and techniques made him a pioneer, whose energy and radical influence endures in the maison’s continuing willingness to break with convention.

In October 2015, Balenciaga and Kering announced the appointment of Demna Gvasalia as Artistic Director of Balenciaga’s Collections.
The Musée Bourdelle lies in the heart of Montparnasse, where it is one of the last vestiges of the Parisian artists’ quarters that flourished in the late 19th and early 20th centuries. Bourdelle, the sculptor who created the statue of Hercules the archer and the façades of the Théâtre des Champs-Elysées, lived, worked and taught there, from 1885 until his death in 1929.

In the unusual spaces and in the gardens surrounding Antoine Bourdelle’s carefully preserved studio, the personal records of his creative output are painstakingly displayed: his studies, sketches, and his maquettes – everything that went into the creation of a work of art. And, in the Grand Hall, built in 1961, the extension built by Christian de Portzamparc in 1992, and its gardens, the monumental sculptures Bourdelle made for public spaces can be studied and admired.

The display in the historic rooms (former studios) provides an opportunity to discover or rediscover Bourdelle and his work, from his early beginnings as an artist to his maturity, from sketches to finished work. There are around a hundred sculptures, drawings, photographs and archive documents that capture perfectly the spirit of the studio-workshop, echoing the architecture of the venue and setting out the creative processes for all to see.

In the heart of the Museum, on the permanent collections visitors’ trail, in what used to be painter Eugène Carrière’s studio, right next to Bourdelle’s own workshop, there is now a room equipped for learning about sculpture techniques, through looking, touching and listening. The recent restoration, refitting and rethinking of the painting studio – a natural response to the poetic location of the museum – has kept as close as possible to what could be learned from photographs and records left by the artist. The project was driven by the museum’s research into the way artists lived and worked in their studio – a place for putting down roots, for teaching, and for ongoing creation.

Musée Bourdelle
18, rue Antoine-Bourdelle – 75015 Paris
Tél. 00.33. (0)1 49 54 73 73
www.bourdelle.paris.fr
instagram : #museebourdelle
Balenciaga, l’œuvre au noir
8 March to 16 July 2017

PRACTICAL INFORMATION

Musée Bourdelle
18, rue Antoine-Bourdelle, Paris XVe
Tél. : 01 49 54 73 73
www.bourdelle.paris.fr

Access:
Métro Montparnasse-Bienvenue

Opening hours:
Tuesday to Sunday 10h à 18h
Closed Mondays and certain public holidays*
The museum will be opened on April 15th, May 25th, June 4th and July 14th.

Admission:
Full rate 10 €
Reduced 7 €
Free admission for under 18-year-olds

PARIS MUSÉES,
the City of Paris museum network.

The fourteen museums that make up this network, administered by Établissement Public Paris Musées, contain collections of exceptional diversity and quality.

In a gesture of outreach and an urge to share this fabulous heritage, new policies have been put in place for welcoming visitors. These include affordable charges for temporary exhibitions, and particular attention paid to visitors ordinarily deprived of access to cultural amenities. The permanent collections and temporary exhibitions therefore include a varied programme of cultural activities.

There is also an Internet website giving access to the complete programme of museum activities and to online details of the collections.

PARIS MUSÉES SEASON-TICKET
EXHIBITIONS À LA CARTE!

A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities. It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums.

*Except the Crypte archéologique du Parvis de Notre-Dame and the Catacombs

www.parismusees.paris.fr

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