



eileen  
gray  
architect  
designer  
painter

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information and resources for second level **teachers**

12 October 2013 - 19 January 2014  
Irish Museum of Modern Art  
Royal Hospital Kilmainham, Dublin 8

**About the Exhibition**

**Eileen Gray Architect Designer Painter**  
Irish Museum of Modern Art  
12 October 2013 - 19 January 2014

- This exhibition is a **retrospective** of the work of Eileen Gray, an important and influential twentieth century designer and architect. Designed and produced by the Centre Pompidou in Paris, in collaboration with the Irish Museum of Modern Art (IMMA), this exhibition is a tribute to Gray's career as a leading member of the modern design movement. The exhibition at IMMA celebrates Gray's Irish roots and presents a number of previously unseen works that offer new insights into Gray's extraordinary career.
- Gray's practice encompassed painting, furniture design, lacquer work, textiles, interior design and architecture. The approach to the curation of the exhibition is to present the diversity of Gray's work in the spirit of **Gesamtkunstwerk** where she is presented as a total creator.
- The exhibition is the result of a collaboration between the Centre Pompidou in Paris and the Irish Museum of Modern Art. The exhibition took place in the Centre Pompidou, Paris, from 20 February until 20 May 2013 (see [www.centrepompidou.fr](http://www.centrepompidou.fr)) and takes place in IMMA from October 2013 until January 2014. IMMA is based in the Royal Hospital Kilmainham (see [www.imma.ie](http://www.imma.ie) for further information on IMMA and the Royal Hospital).

A **retrospective** is an exhibition of an artist's practice over a period of time. It usually features the work of a well-established artist who has built up a body of work over time.

**Gesamtkunstwerk** is a German word for 'total work of art'. This concept was first advanced as a theory, then put into practice by the German composer Richard Wagner in the late 19th century. It expressed the hope of merging all the arts and uniting them in a single design. Throughout the 20th century, numerous artists

**Curation**

**Curation** refers to the strategy for an exhibition |: how it is displayed, its themes, content, layout, etc.

The overarching theme of the exhibition is to present Gray's diverse practice as a whole, the *gesamkunstwerk*. The work is presented **chronologically** emphasising the development of Gray's practice over time and through different phases.

**Chronological** refers to the sequencing of information or material according to the time in which it occurred.

- The exhibition is presented in several rooms and corridors in the galleries on the second floor of the east wing of the Irish Museum of Modern Art.

**display and layout**

Many of Gray's works are functional items such as tables and chairs which were intended to be used. It is tempting to sit on a chair or open a drawer; however, these works are quiet old and are vulnerable to damage from physical contact, light and climate conditions. These factors are taken into account in the presentation and layout of the works in the exhibition: how best to present these works so that the public can have access to them without exposing the works to any damage.

**For example** *Brick Screen* in room 7 is made from black lacquered wood. If the environment is too humid the wood could expand, cracking the lacquer. Therefore the work is presented in a cabinet where the conditions can be regulated.

- Several of the screens and furniture items are presented on large platforms to increase their visibility and to provide a natural boundary around the work. The works are presented in the gallery spaces and in the corridors in such a way that the viewer can get close to them without touching them and can also see them from several angles.
- Gray's architectural work is presented using models, drawings and photographs. Some of the photographs and two-dimensional work, including paintings and collages, are hung on the walls while others including the models are presented in **vitrines**.
- Colour is used throughout the exhibition to enhance the display of the work and also to indicate different areas and phases of Gray's practice. Large photographic images of Gray's work in its original context provide the backdrop for the presentation of several works such as *Transat Chair* in corridor 2 and *Console Table* in room 1.

**A vitrine** is a glass or perspex display case for the presentation of art objects and fragile material.

**Lighting**

A range of lighting is used throughout the exhibition. Spot lighting highlights individual works and also allows a greater level of control of light exposure on individual works. Many works in the exhibition are sensitive to light - too much light could result in fading colour and surface damage. Diffuse lighting creates an ambiance or mood in a particular space. The light levels are monitored to assess the level of light in each space and windows are covered to restrict any sunlight.

**information**

The exhibition includes documentary, photographic and **biographical** material which provides insights into the artist's interests, influences and motivations. There are also a number of video works including an interview with Eileen Gray (see room 2).

**Biographical** material is information about an artist's life, their history and their life events.

**About the Artist**

Eileen Gray was born Kathleen Moray Smith in the family home of Brownswood near Enniscorthy, County Wexford in 1878. Her mother was Eveleen Pouden and her father, a painter, was James McLaren Smith. Her parents marriage did not last and her mother changed their name to Gray in 1895 when she inherited a peerage and became Baroness Gray. The family had several homes and Gray spent her childhood between Kensington, London, and Enniscorthy. She also travelled extensively in Europe during her childhood.

**Vorticism** was an art movement which originated in England in 1914. Associated with Wyndham Lewis and influenced by Cubism and Futurism it emphasised geometric and abstract forms.

- In 1900 Gray began studying in the Slade School of Art in London at the same time as Wyndham Lewis and Jessica Dismorr, both of whom became associated with the modernist movement **Vorticism**.

- Along with several other students from the Slade, including Dismorr, Jessie Gavin and Kathleen Bruce, Gray moved to Paris in 1902 and began studying at the Académie Julian. During this period she developed and exhibited her paintings.

**Paris**

On a return visit to London she discovered the process of lacquer work and, in 1906, when she moved permanently to Paris, she met Seizo Sugawara a Japanese expert in decorative lacquer work living in Paris with whom she collaborated for several years. In 1910 Grey opened a workshop with Sugawara to develop their lacquer work and another workshop with her friend Evelyn Wyld to develop tapestry weaving.

**Interior Design**

The fashion designer and collector Jacques Doucet commissioned several pieces of furniture including lacquered screens and tables for his apartment in the Avenue du Bois.

- During World War I, Gray and Sugawara moved to London. On her return to Paris Gray was commissioned to decorate the apartment of Madame Mathieu Levy in rue de Lota in Paris. Over several years, Gray designed the furnishings and furniture including lacquered wall panels and her famous *Bibendum chair* (see p. 10). In 1922, Gray opened *Galerie Jean Désert* on Rue du Faubourg-Saint Honoré. The shop specialised in luxury furnishings and carpets.

**Architecture**

Around 1923, Gray began working with Jean Badovici, a Romanian architect and editor of the avant-garde journal *L'Architecture Vivante* (Living Architecture). Badovici encourage Gray to extend her interest in furniture and interior design into architecture. In 1926 they began their collaboration on the seaside villa *E-1027* (see p. 8) in Roquebrune-Cap-Martin in the South of France. Many of Gray's most well known designs such as her *Transat armchair* (see p. 9) and her tubular steel table *E-1027 Table* (see p. 12) were designed for *E-1027*.



Portrait of Eileen Gray, Bernice Abbott, Paris, 1926



Seizo Sugawara in rue Guénégaud atelier  
Photograph: Eileen Gray



Jacques Doucet's salon with Eileen Gray's  
Bibendum table



Eileen Gray in her rue de Bonaparte  
apartment in Paris with *The Brick Screen*,  
1920.

Gray worked on several other architectural projects including **Tempe a Pailla** near Menton and towards the end of her life she renovated a summer house **Lou Perou**, both in the south of France.

**Later Life** During World War II Gray was forced to leave her home in the south of France. After the war she returned to Paris where she lived a reclusive life.

Gray's reputation receded in the latter part of her life; however, in 1968, the architecture historian Joseph Rykwert published an article about Gray in the architecture review journal *Domus* which renewed interest in her work.

The successful auction of the contents of Jean Doucet's apartment in Paris in 1972 also contributed to growing interest in Gray's work. Some of Gray's designs such as the **Bibendum Chair** (see p. 10) and the **E-1027 table** (see p. 12) were put back into production. Examples of re-editions of the **E-1027 table**, **Lota Sofa** and **Bibendum Chair** can be seen in corridor 1.

The Royal Institute of Architects organised a retrospective of Gray's work in 1973 and interest in her work has continued to grow ever since.

Eileen Gray died in Paris in 1976 aged 98.

## Methods and Techniques

**The Bauhaus** is a school of art and design in Germany from 1919 - 1933 which combined the disciplines of fine art, craft and architecture. It was very influential on modern art, architecture and design.

**International Style** of architecture evolved in the 1920s and '30s and is characterised by simplicity of form, lack of ornamentation and use of industrial materials. It was influenced by the Bauhaus, the Deutscher Werkbund and DeStijl.

### Design

Eileen Gray developed her diverse practice through **collaboration** with a range of artists and artisans. Over the course of her long career, and through collaboration with others, she developed skills in furniture and interior design, lacquer work, textile design and architecture.

Gray developed her own distinctive style and was never associated with a particular group or movement. However she was influenced by the **Bauhaus, Art Deco, De Stijl** and, in particular, the geometric forms and industrially-produced materials of the **International Style** designers. Her early work is associated with Art Deco and her later work is associated with modernist design.

### Textiles

Gray collaborated with her friend the textile artist **Evelyn Wyld**. In 1910, they opened a weaving studio at 17-19 rue Visconti, Paris, for the production of carpets and wall hangings based on the traditional weaving techniques they had discovered during their travels in the Atlas mountains in north western Africa. In the mid-1920s, eight women worked in their studio, weaving in woollen or cotton thread. Gray's designs evolved from **figuration** to more affirmed **geometric abstraction**, while Wyld's designs tended to be floral. Their creations were characterised by the reappropriation of tradition techniques and the use of natural dyes. Their studio closed in the late 1920s. Examples of Gray's textile designs and carpets including **Saint-Tropez Carpet**, 1975, can be found in corridor 2.

### Lacquer Work

**Lacquer** is a clear or coloured hard finish on wood. Traditional lacquer technique uses a solvent base to apply the lacquer and more contemporary techniques employ a water base. Lacquer techniques originated in Asia and prehistoric lacquerwares have been found in China which date back to the Neolithic period. Chinese, Japanese and Indian lacquer work became popular in Europe. European techniques which imitate Asian techniques became known as japanning.

The resin in traditional lacquerware is derived from a tree indigenous to China, *Toxicodendron Vernicifluum*, commonly known as the Lacquer Tree. In India the resin is derived from an insect. More contemporary lacquer production employs water-based techniques. Lacquer has been used in the production of furniture, household items, musical instruments, jewellery and even coffins.

While a student in the Slade school of Art in London, Gray discovered lacquer work. Her initial training in lacquer work was with D. Charles, an artisan-restorer in Soho in London. She worked with Japanese lacquer work artisan Seizo Sugawara for many years when she moved to Paris. Lacquer work is quite a toxic process and, despite developing **lacquer disease** on her hands, Gray persisted in her development and refinement of the technique.

Examples of Gray's lacquerwork include **Siren armchair** and **Console Table** in room 5 and **Six Panel Screen** and **Brick Screen** in room 7.

**Collaboration** is a form of arts practice where two or more artists, often from different disciplines, collaborate in the creation of an artwork.

**Art Deco** is a decorative and architectural style originating in the 1920s which was characterised by stylised geometric and natural forms.

**DeStijl** means 'style' in Dutch and refers to an art movement founded in 1917 which emphasised a form of abstraction focusing on colour and form and horizontal and vertical lines. The movement is associated with Piet Mondrian and Theo van Doesburg.

**Figuration** refers to the creation of forms using the figure.

**Geometric abstraction** is a form of abstraction which uses geometric forms: cones, cylinders, cubes, rectangles, etc. It is associated with Cubism, Vorticism, DeStijl, Suprematism, Constructivism and Minimalism.

**Lacquer disease** - lacquer production can be very toxic. Continued use of lacquer resin sourced from the *Toxicodendron Vernicifluum* tree can cause a form of contact dermatitis.

**Architecture** Gray's long association with Romanian architect Jean Badovici influenced the development of her interest in architecture. Through association with Baldovici, the editor of *L'Architecture Vivante*, she gained access to many of the key figures of modern architecture and design. Gray and Baldovici collaborated on the design of the villa *E-1027* (see p. 8) in the 1920s and, in the 1930s, Gray designed Baldovici's studio in Rue Chateaubriand in Paris.

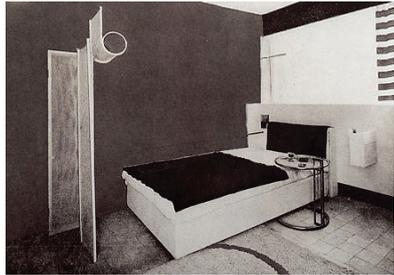
Other architectural works include *Maison Ellipse, Tempe à Pailla*, in the heights of Menton and *Villa Lou Pérou*. Details of Gray's architectural projects can also be found in the gallery spaces and in corridor 2 and room 11.

### Painting, Drawing and Collage

**Dada** is an international, avant-garde movement founded in 1916 which used a variety of media including collage, sound, nonsense text and absurd performances to protest against the social, cultural and political conditions prevailing in Europe during World War I.

Many of Gray's designs were developed through drawings, paintings and collage. Some of these, especially her textile designs, show influences from **Dada** and **Surrealism**. Examples of her paintings, drawings and collages can be found in room 12 and also on corridor 2 in the textile section.

**Surrealism** is an avant-garde literary and visual art movement founded in 1924 by André Breton and influenced by Dada, Psychoanalysis and Sigmund Freud's theories of the unconscious.



The guest bedroom at E-1027 with the E-1027 Table designed by Eileen Gray



**Maison Minimum** is a term which refers to the interest, in post World War I architecture, in designing efficient dwelling spaces, prompted by the shortage of housing in urban spaces.

**Le Corbusier** (1887-1913) is a pseudonym for Charles-Édouard Jenneret-Gris, a Swiss-French modernist architect, designer and artist whose work was very influential on modern architecture.

**The Art Work**  
**Date**

**Materials**  
**Location**

**About the work**

**Form**

**Villa E 1027**

1926-1929

Architectural model

Corridor 2 (outside room 8)

**E 1027** is a villa designed by Eileen Gray and Romanian architect Jean Badovici. It sits above the Bay of Roquebrune-Cap-Martin in the south of France near Monaco.

The villa is a '**maison minimum**' influenced by Modernist architecture, in particular the French modernist architect **Le Corbusier**, in its use of simple geometric forms which emphasise space and function. The name of the villa indicates the complex nature of their collaboration: **E 1027** represents 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 villa comprises two bedrooms, a maid's room, utility rooms and a main living room which can also function as a dining room. The bedrooms face the rising sun and the living room overlooks Monte Carlo harbour. The kitchen includes an outdoor cooking space and each room has a balcony and access to the garden.

**Function**

**E 1027** was intended to be a flexible living and working space that could be adapted to one's needs. The design maximises the use of light and space and also takes account of its environment in terms of sun, wind and sea. Many of her iconic furniture items, which were also intended to be flexible such as **Dressing Screen** (see p. 11), **Transat armchair** (see p. 9) and her tubular steel table **E-1027 Table** (see p. 12), were designed for **E-1027**. Always concerned to make best use of space, Gray designed concealed storage compartments throughout the house. It was also important for Gray that one could find space to be alone even in a small space.

"everyone, even in a house of restricted dimensions, must be able to remain free and independent. They must have the impression of being alone, and if desired, entirely alone."

Eileen Gray

**Materials**

Gray was interested in the possibilities of new industrial materials and the villa is constructed from concrete, steel and glass. Large planes of glass enabled her to maximise light and the concrete and steel structure enabled her to create large internal and external planes. The furnishings are also constructed using industrial materials such as stainless steel, synthetic leather and aluminium.

**Decoration**

In keeping with the modernist aesthetic there is no decoration or ornamentation. The emphasis of the design is on function, maximising use of light and space and the integration of the furnishings with both the form and the function of the building. The walls are angular and plain; however, after Gray moved out in 1932 Le Courbusier visited the villa and, with the encouragement of Baldovici, painted several murals on the walls of **E-1027**. Gray considered these murals to be an act of vandalism.

**Today**

Over the course of time and with change of ownership, Gray's furniture was dispersed through auctions and the house fell into disrepair. It was purchased by the French state in 1999 and declared a French National Cultural Monument. Following a period of controversial refurbishment, it was due to open to the public in 1913.



<b>The Art Work</b>	<b>Transat Chair</b>
<b>Date</b>	1926-1929
<b>Materials</b>	Varnished sycamore, nickel-plated steel, synthetic leather.
<b>Dimensions</b>	79 x 56 x 98 cm
<b>Location</b>	Corridor 2 Furniture from <i>E-1027</i> , Roquebrune-Cap-Martin

**About the Artwork** Designed by Eileen Gray, the Transat Chair was manufactured in the mid-1920s and was one of the rare pieces by Gray that was handcrafted in a series.

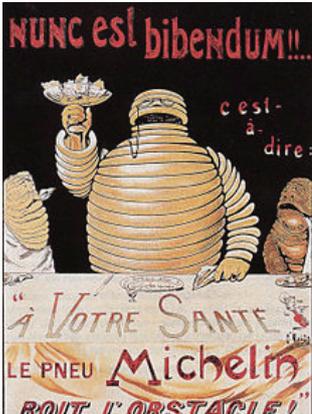
**Form** The reclining form of Transat Chair is inspired by deck chairs on transatlantic liners. It consists of a suspended seat, made from supple, flexible, synthetic leather, and a geometric structure made from wood.

**Function** The chair was designed for Gray's villa in the south of France *E-1027* (see p. 8). The swiveling headrest follows the movement of the head enabling the person to sit up or recline.

**Materials** The chair is made from wood - varnished sycamore - and synthetic leather. The joints and supports are made from nickel-plated steel. There are a number of different versions that combine various materials: blonde sycamore and black leather; black lacquered wood and celadon green canvas; or black lacquered wood and natural leather.

**Decoration** Gray employs a simple, functional design for this chair drawing on influences from modernist design. The nickel-plated steel elements provide support for the structure and their simplicity of form ensures they are integrated into the overall design of the chair.

**Notes**



A poster by "O'Galop" of Bibendum, the Michelin Man, 1898



<b>The Art Work</b>	<b>Bibendum Chair</b>
<b>Date</b>	circa 1930
<b>Materials</b>	Chrome-plated metal, canvas
<b>Dimensions</b>	67 x 91 x 80 cm
<b>Location</b>	Room 8

**About the Artwork** The origin of the Bibendum armchair is unclear in that some suggest it was designed for the apartment of Madame Mathieu Lévy on rue de Lota in Paris while others suggest it was designed for Gray's villa in the south of France [E-1027](#) (see p. 8).

**Form** The design for the Bibendum armchair was influenced by the trademark figure of the 'Michelin Man', used to promote Michelin tyres, who was called Bibendum. The term Bibendum comes from the Latin 'Nunc est bibendum' (now is the time to drink).

**Function** The armchair was designed to provide comfort and support to sit upright. The armchair was intended for use in a bedroom or living room.

**Materials** The chair comprises back and armrests made of two flared stacked rolls, stitched onto a deep semi-circular seat, canvas upholstery, originally ivory-coloured. The legs were made of a polished, chromium-plated, stainless steel tube and the seat was made of beechwood reinforced with rubber webbing for added comfort. This first edition was followed by a variant in white leather.

**Notes**



The rue de Lota apartment designed by Eileen Gray with the Bibendum Chair.

**The Art Work** Dressing Screen**Date** 1926-1929**Materials** Painted wood, decorated in aluminium leaf mirrors, glass shelves, mobile and pivoting drawers lined in cork and silver leaf.**Dimensions** 164 x 56 x 18 cm

Furniture from E-1027, Roquebrune-Cap-Martin

**Location** Room 10**About the Artwork** The Dressing Screen is a multi-purpose cabinet with storage facilities and mirrors intended for a bathroom or in conjunction with a washbasin.**Form** The Dressing Screen is a tall, thin storage cabinet comprising shelves and drawers in a variety of sizes. There are mirrors on the inside of the doors.**Function** The Dressing Screen was designed for Gray's villa in the south of France *E-1027* (see p. 9) where it was placed in the master bedroom. Positioned perpendicular to the wall, it served as a screen separating the night table area from the washbasin. The Dressing Screen existed in various versions, playing on the multipurpose nature of a piece of furniture, while inviting tactile and visual sensations.**Materials** This piece testifies to Eileen Gray's keen interest in using a diverse range of simple or precious materials. The structure is made from painted wood covered in aluminium leaf, supporting glass shelves, drawers made from cork lined with silver leaf, and two asymmetrical doors that serve as mirrors.**Decoration** The simple form and use of materials emphasise the function of the cabinet and decorative elements are kept to a minimum.**Notes**



The guest bedroom at E-1027 with the E-1027 Table



**The Art Work** E-1027 Adjustable Table

**Date** 1927

**Materials** Tubular stainless steel and tempered glass.

**Dimensions** 62 x 50 (approx)

**Location** Corridor 2 (outside room 9)

**About the Artwork** Gray designed this iconic adjustable table in 1927 for her villa in the south of France *E-1027* (see p. 8).

**Form** The design combines simplicity of form and function: the stand consists of two **concentric** forms in tubular steel, the lower one an incomplete circle which functions as the stand and the upper one encases a circle of tempered glass which functions as the table surface. The two circular forms are joined by two vertical stainless steel tubes.

**Concentric** refers to circular forms which share a centre point.

**Function** It is alleged that the table was inspired by Gray's sister who enjoyed breakfast in bed. The design enabled a tray to be placed over rather than on the bed. The stand comprises two telescopic tubes which can be adjusted to raise or lower the height of the table which is then secured with a pin on a chain. The portable table is very light and was intended to be flexible in its use and location. It can be moved easily and used next to an armchair, bed or it can be freestanding.

**Materials** The table is constructed from industrial materials: tubular stainless steel and the glass is tempered to function as a table surface. The table is one of several designs by Gray that is still in production. See corridor 1 for examples of re-editions of Gray's designs.

**Decoration** The design of the table uses a minimum of decoration, depending on the overall simplicity and functionality of the design for effect.

**Notes**

## Eileen Gray Timeline

- 1870 1878 Birth of Kathleen Eileen Moray Smith-Gray on 9 August in County Wexford, Ireland.
- 1880 1900 Enrolled in the Slade School of Fine Art in London to study painting. A year later she began to learn the technique of lacquer work in the workshop of D. Charles in Soho, London.
- 1902 Enrolled in the Académie Julian in Paris. She exhibited a watercolour in the Salon of the Société des Artistes Français in the Grand Palais.
- 1906 Settled in Paris and the following year bought an apartment at 21, rue Bonaparte where she lived all her life. Beginning of her collaboration with the Japanese lacquer worker Seizo Sugawara.
- 1910 1910 Opened a carpet workshop with Evelyn Wyld and a lacquer workshop with Sugawara.
- 1913 Exhibited several works at the 8th Salon of the Société des Artistes Décorateurs, including *Le Magicien de la Nuit* (The Night Magician).
- 1914 The couturier Jacques Doucet bought Gray's screen with four panels, *le Destin* (Destiny), and went on to commission different pieces of furniture from her.
- 1914 Gray and Sugawara moved to London for the duration of World War I.
- 1919 Decoration of the apartment of Madame Juliette Mathieu Lévy, the owner of the Suzanne Talbot fashion boutiques, at 9 rue de Lota, Paris.
- 1920 1922 17 May - opening at her *Galerie Jean Désert* at 217 rue du Faubourg Saint-Honoré, Paris.
- 1923 Exhibited a suite called *Chambre à coucher boudoir pour Monte-Carlo* (Bedroom-boudoir for Monte-Carlo) at the 14th Salon of the Société des Artistes Décorateurs.
- 1926 With Jean Badovici, designed and oversaw the building of the *E-1027 villa* at Roquebrune-Cap-Martin in the south of France.
- 1930 1930 The Galerie Jean Désert closed.
- 1934 Start of the construction of her villa called *Tempe a Pailla*, in Castellar, near Menton in the south of France.
- 1937 Presentation of her project for a Holiday Centre at the Paris World Fair in the *Pavillon des Temps Nouveaux* of Le Corbusier.
- 1940 1950 1954 Worked on her last architectural project, the Lou Pérou house near la Chapelle Sainte-Anne on the outskirts of Saint-Tropez.
- 1960 1970 1972 Awarded the title of 'Royal Designer for Industry' by the British Society of Arts.
- 1976 31 October - Eileen Gray died in Paris.

## Timeline

- 1882 Birth of James Joyce
- 1888 Vienna Secession
- 1900 Sigmund Freud *Interpretation of Dreams*
- 1905 Die Brücke
- 1907 Pablo Picasso, *Les Femmes d'Alger (O. J. R. Version O)*
- 1908 The Futurist Manifesto
- 1911 Blaue Reiter (Blue Rider)
- 1913 Amory Exhibition, New York
- 1914-1918 World War I
- 1915 Malevich *Black Square*
- 1916 Easter Rising, Dublin
- 1916 Dada
- 1917 Russian Revolution
- 1917 DeStijl
- 1917 Marcel Duchamp *Fountain*
- 1919 Bauhaus opens
- 1920 Berlin Dada Fair
- 1921 Irish Free State established
- 1922 James Joyce's *Ulysses* published
- 1923 Mainie Jellett and Evie Hone show abstract paintings in the Dublin Painters Gallery
- 1924 Surrealist Manifesto
- 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris
- 1929 Wall Street crash
- 1931 Le Corbusier *Villa Savoye*
- 1933 Nazi party assume power in Germany
- 1936 Spanish Civil War
- 1937 Degenerate Art exhibition, Munich
- 1939-1945 World War II
- 1943 Irish Exhibition of Living Art formed
- 1951 Samuel Beckett *Waiting for Godot*

**Gallery Layout:**

Location of featured art works

A. Villa E 1027 model

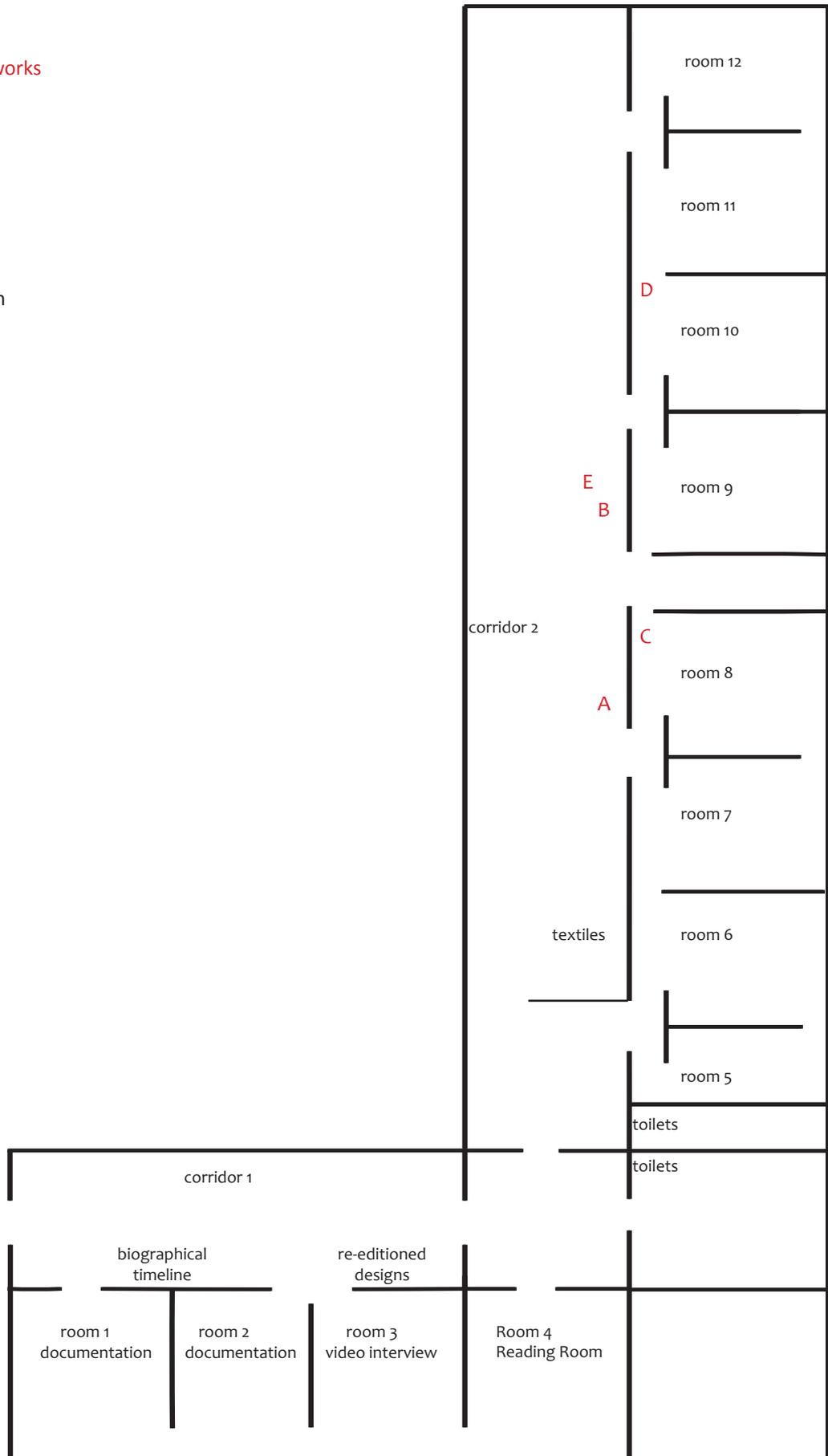
B. Transat Chair

C. Bibendum Armchair

D. Toiletry Cabinet/Screen

E. E-1027 Table

< To Reception



This is a list of *some* of the works featured in the exhibition

<b>Room 1:</b> Documentation	<b>Corridor 1</b> Biographical timeline Re-editions of Eileen Gray designs
<b>Room 2:</b> Video interview	<b>Corridor 2</b> Textiles, paintings and collages - St. Tropez Rug, 1975 from drawing done in 1920s
<b>Room 3:</b> Documentation	
<b>Room 4:</b> Reading Room	Architectural models - E-1027 model - Ellipse House model, 1936
<b>Room 5:</b> Console Table, 1918-20 Sirène armchair, 1923 Standard Lamp, c. 1925	Furniture - Transat Chair, 1926 - 29 - Adjustable Table, 1926 - 29 - S bend chair, 1938 - Pair of chairs, c. 1930
<b>Room 6:</b> Photographs and Documentation	Cork Screen, 1973 (from a model from 1960).
<b>Room 7:</b> Brick Screen, 1923 Six-Panel Screen, c. 1925	
<b>Room 8:</b> Bibendum Chair, c. 1930 Curved sofa, 1929	
<b>Room 9:</b> Cabinet with pivoting drawers, 1926-29 Armchair, 1926 -29 Element Table, 1926 - 29	
<b>Room 10:</b> Table on Wheels, 1926 - 29 Dressing Screen, 1926 - 1929	
<b>Room 11:</b> Celluloid Screen, 1931 Architectural model	
<b>Room 12:</b> paintings, drawings and collages	

**Suggestions for teachers and tutors**

Provide time for the students to look at and become familiar with the art works.

Provide factual and contextual information about the artist, the exhibition and the art works.

Try to facilitate a discussion that takes account of the student's observations and impressions.

Encourage students to:

- o spend some time looking at the art works before beginning a discussion
- o make visual and written notes about the exhibition
- o interact with the art works where appropriate
- o discuss their impressions and observations
- o support their impressions and observations with examples
- o think about the materials and techniques the artist uses in her work
- o make comparisons with other artists and art works
- o identify aspects of the exhibition they consider successful and unsuccessful
- o consider the broader context of the artist's work: the cultural context such as literature, film, music and popular cultural references; the social context; the political context.

Research the artist and the exhibition.

**Mapping the exhibition**

Use the attached floor plan to map out the exhibition indicating the following:

**Exhibition Space**

What kind of exhibition space is it – new, old, renovated, etc.?  
How many rooms and floors does the exhibition comprise?

**Display**

How are the art works displayed?  
What is the layout of the exhibition?  
Describe the spaces of the exhibition?  
Is there a theme/s to the exhibition?  
How is/are the theme/s presented throughout the exhibition?

**Access**

How do visitors find their way through the exhibition?  
Is it possible to get close to the artworks?  
Are there any obstacles to getting around the spaces?  
Consider the following in terms of access: space, lighting, information.

**Seating**

Is there seating for visitors to sit and rest and/or contemplate the works?  
What kind of seating is available?  
Where is it situated?

**Lighting**

What kind of lighting is used in the exhibition – daylight, artificial, bright, low, spotlight, theatrical?  
What are the effects of the lighting?

**Information, Reading and Resource Material**

What kinds of information, reading and resource material about the exhibition are available in the gallery spaces, at the reception desk, on the website, over the phone, etc.?  
Are there labels and/or wall texts, gallery guides, guided tours, etc.?

**Security**

What are the security issues for this exhibition?  
What security mechanisms are in place?

### Further reading and resources

#### Publications

Album Eileen Gray, ed. Cloé Pitiot, 'éditions Centre Pompidou, 2013  
*Eileen Gray*, exhibition catalogue, ed. Cloé Pitiot, 'éditions Centre Pompidou, 2013  
*Eileen Gray: Oeuvres sur papier / Works on Paper*, Galerie Historismus, 2007.  
 Peter Adam, *Eileen Gray: Architect/Designer*, Harry N Abrams, 1987.  
 Peter Adam, *Eileen Gray, Her Life and Work*, London: Thames & Hudson, 2009.  
 Francois Baudot, *Eileen Gray*, Assouline Publishing, 2004.  
 Caroline Constant, *Eileen Gray*, London: Phaidon Press Inc. 2007.  
 Carmen Espegel and Eileen Gray, *Eileen Gray: Objects and Furniture Design*, Ediciones Poligrafa, 2013  
 Philippe Garner, *Eileen Gray: Design and Architecture, 1878-1976*, Taschen, 2007.  
 J. Stewart Johnson, *Eileen Gray Designer*, New York: Museum of Modern Art, 1980.  
 Penelope Rowlands, Marisa Bartolucci and Raul Cabra, eds., *Eileen Gray: Compact Design Portfolio*, Chronicle Books, 2002.

#### Essays

Shane O'Toole, *Eileen Gray: E-1027, Roquebrune Cap Martin*, <http://archiseek.com/2002/eileen-gray-e-1027-roquebrune-cap-martin/#.Uac0ZduFmV>

#### Websites

Irish Museum of Modern Art [www.imma.ie](http://www.imma.ie)  
 Centre Pompidou [www.centrepompidou.fr](http://www.centrepompidou.fr)  
 National Museum of Ireland [www.museum.ie](http://www.museum.ie)  
 Design Museum, London <http://designmuseum.org/design/eileen-gray>  
 Irish Architecture Foundation [www.irisharchitecturefoundation.ie](http://www.irisharchitecturefoundation.ie)

#### Art Terms

IMMA, *What is\_?* programme - Glossary of Art Terms  
[www.imma.ie/en/subnav\\_112.htm](http://www.imma.ie/en/subnav_112.htm)

Tate Modern, Glossary  
[www.tate.org.uk/collections/glossary](http://www.tate.org.uk/collections/glossary)

Museum of Modern Art, New York, Index of Art Terms  
[www.moma.org/collection](http://www.moma.org/collection)

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The exhibition is presented in association with the National Museum of Ireland where an Eileen Gray exhibition is on permanent display at the Decorative Arts & History site, Collins Barracks,  
[www.nationalmuseum.ie](http://www.nationalmuseum.ie)

# Notes