

*Press  
kit*

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## *100 Years under the Dome. 1912–2012*

Galleries Lafayette Haussmann  
40, boulevard Haussmann, 75009, Paris  
( Opening 16 October 2012 )  
[www.gallerieslafayette.com](http://www.gallerieslafayette.com)

## *1912–2012: Chronicle of a Creative Itinerary*

An exhibition  
from 16 October 2012 to 26 January 2013  
at the “Galerie des Galeries”  
First floor, Galleries Lafayette Dome  
Tuesday through Saturday, 11 a.m. to 7 p.m.  
Free admission  
[www.galeriedesgaleries.com](http://www.galeriedesgaleries.com)

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[www.galeriedesgaleries.com](http://www.galeriedesgaleries.com)



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# Press Release

## *100 years under the Dome. 1912–2012*

*An exceptional  
anniversary at Galeries Lafayette  
From 16 October 2012*

*Preview on Monday 15  
October 2012*

On the occasion of the 100th anniversary of the construction of its Dome, Galeries Lafayette have decided to celebrate this monument of the Boulevard Haussmann, a symbol of Art Nouveau architecture, by staging unusual events in tune with the life of the department store from 16 October 2012.

– To celebrate this hundred-year old construction, Galeries Lafayette have invited two of the leading artists of contemporary creation, the architect Rem Koolhaas – with OMA, his design studio – and the visual artist Yann Kersalé.

Designed by OMA and its research unit AMO, *1912–2012. Chronicles of a Creative Itinerary* is an exhibition that relates the experience led by Galeries Lafayette in the last hundred years: to combine culture and shopping under the famous glass Dome erected in 1912 by the architect Ferdinand Chanut and the glass artist Jacques Gruber.

By delving deeply into the archives of Galeries Lafayette, AMO has successfully pieced together the story of the changes experienced by this famous store. Through the history of fashion and commerce, this chronology also tells us about the history of France. AMO has highlighted several chapters in the history of Galeries Lafayette, with their theatrical decor that serves as a setting for the creative ambitions of fashion, plastic arts and performing arts. The narration of the exhibition is based on the archives of the company, enriched by documents loaned by institutions.

An exhibition to be discovered at the “Galerie des Galeries” from 16 October 2012 to 26 January 2013. <—<<

– Yann Kersalé, in collaboration with Djuric Tardio–Architectes, has produced *Chrysalide*, a luminous creation to decorate the facade of the store, which will change according to the seasons.

The artist has complemented his work by creating a permanent installation in the Dome. This will be lit up and the original lustre of the balconies built by Louis Majorelle will be renovated by using 21st century technologies to add a sense of majesty and wonder to the monument.

– To celebrate this anniversary a book published by La Martinière, relates the history of the department store and is describing how this legendary place in the heart of Paris became a theatre for fashion frequented by French and foreigner admirers. Over the years, this epicentre of fashion and art has remained a source of inspiration for artists.

Publisher: La Martinière. 200 pages.  
Retail price – 39.90 Euros.

## *About the Galeries Lafayette Group*

Galeries Lafayette is a private and independent family group, heir to nearly one hundred and twenty years of history built on distribution and the retail trade, with a vocation to make all that is beautiful and good within the reach of as many people as possible. Strengthened by a turnover of over 5 billion Euros, the Group now enjoys international recognition thanks to its trade names Galeries Lafayette, BHV, Monoprix, Naturalia, LaSer–Cofinoga and Royal Quartz–Louis Pion.

For further information,  
please consult: [www.groupegalerieslafayette.fr](http://www.groupegalerieslafayette.fr)



# Foreword

## *Galleries Lafayette Dome 1912 – 2012: Tradition and Modernity*

*1912 to 2012.*

It is with pleasure and pride that  
I invite you to join us in celebrating the centenary of the Dome,  
which was inaugurated in October 1912.

Our Dome is the symbol of Galleries Lafayette,  
embodying the elegant balance between tradition and modernity that has characterized  
our group since its foundation in 1894.

Théophile Bader, the founder of the group, saw his commercial venture  
very much in the ancestral tradition of the merchant class. He also placed his undertaking squarely  
in the modernity of his day and age, devising new codes of business, with an overriding commitment  
to the approach that now defines its specificity. In this way he invented the fashion department store,  
and created an emblematic place symbolised by our  
flagship store on the boulevard Haussmann.

Striving to “make beauty and quality accessible to all,”  
Théophile Bader planned to open a “luxury bazaar” in which an unrivalled range of products would be offered  
to clients from all walks of life. From these specifications, the architect of the project, Ferdinand Chanut,  
went on to design the Dome that we are celebrating today. Although he found his inspiration in a timeless architectural  
form, Chanut also devised an altogether modern construction.

The vast crystal Dome of Galleries Lafayette could never have been built without the modernity  
of its time and the progress made in steel architecture over the preceding decades.

The Dome of Galleries Lafayette has thus become the emblem of the Group and its history.

It is a history that has taken shape through the choices that have been made,  
through the role the store has played in spreading industrial and artistic creations,  
and thanks to the central location it enjoys at the heart of Paris.

Succeeding generations, following in the footsteps of the founders,  
have continued to pursue this mission by adapting the fundamentals laid down  
at the start to the contemporary context of globalization,  
the seasonal floods of tourists, and the digitalization of the retail business.  
These subsequent generations have also made a point of engaging renowned architects and artists to preserve  
the theatrical decor of the sales venue and enrich the relationship  
between the client and the retailer.

I would like to invite you to discover, or rather rediscover the Dome  
through *Chroniques d'un parcours créatif* (Chronicle of a Creative Itinerary), designed for us  
by the great architect Rem Koolhaas and OMA AMO.

The Dome has also been restored to its glory and splendor by Yann Kersalé,  
whose light installation *Chrysalide*, playing over the façade of the boulevard Haussmann store,  
is designed to change with the seasons.

Like the Galleries Lafayette Group, the Dome changes while remaining itself,  
sustained by its values and symbols. It is up to us to transmit these to future generations.

Wishing you a very enjoyable visit,

Philippe Houzé

*Chairman of the Board of Directors, Galleries Lafayette Group*

# The Making of Galeries Lafayette Dome

The inauguration of the Galeries Lafayette Dome on 8 October 1912 marks the highpoint of the “built-in-stone” building strategy that defined the conquest of the Haussmann area of Paris, and coincided with the spectacular expansion of Galeries Lafayette: it occupied only seventy square meters at its founding in 1893. The architect Ferdinand Chanut was hired to design the ambitious project, which introduced a new circular conception of space. The central hall with its balconies, the monumental staircase and the Dome formed a tiered theater-like ensemble at the center of the store.

The technical expertise mobilized for this large-scale project made it possible in just a few months—the final building permit was granted in 1911—to erect a complex architectural element that quickly became the institutional signature of Galeries Lafayette. Forty-three meters high, the Dome was capped with a feature called a lantern (made of metal); inside, a pulley served to hoist the department store’s famous Christmas tree, and many other objects over the years, including an airplane in 1949!

The modern materials employed embraced the project’s ambition. The Dome is made of a metal structure, the use of which had gradually become commonplace in department store architecture over the latter half of the nineteenth century<sup>1</sup>. A metal ring produced by the Moisant-Laurent-Savey Company<sup>2</sup> rests on ten concrete columns rising from the ground floor and arranged in a circle. At a time when reinforced concrete still met with a certain reluctance, Galeries Lafayette was the first large department store built entirely with this material. This pioneering use allowed the architect to give expression to the curves and sinusoidal shapes of modernism of the early years of the century.

Ironwork bundles, shaped into floral motifs and attributed to Edouard Schenck, spring from the concrete to frame the Dome’s ten glass panels. These stained-glass windows, the work of the master glassmaker Jacques Gruber, alternate blue and orange hues to cast a warm light, much loved by Théophile Bader, who had instructed the architect to create a “luxury bazaar.” Gruber’s work for Galeries Lafayette reflects the influence of orientalism on the decorative arts, and manifests his mastery of the industrial production techniques of sheet glass. This exceptional commission made a name for Gruber in Paris. Louis Majorelle drew inspiration from nature for his design of the ironwork of the balconies and the three-part monumental staircase.

The modernity of the structure responds to the ornamental program associated with the major works of the Ecole de Nancy. The building is indeed a masterpiece ensemble of perfectly conserved decorative Art Nouveau features, right in the heart of the French capital.

Florence Brachet Champsaur  
Curator of Galeries Lafayette Archives and Corporate Legacy

## Highlights of Galeries Lafayette Haussmann in a few dates

In 1893, two cousins from Alsace, Alphonse Kahn and Théophile Bader, form a partnership to take over a dry goods store at 1, rue Lafayette.

October 1912  
Expansion of the Haussmann building by Ferdinand Chanut, architect.

Inauguration of the main hall, the Dome and the monumental staircase.

1919  
Jules Védrières lands a plane on the store’s vast terrace roof.

1922  
Creation of La Maîtrise brand, Galeries Lafayette applied arts workshops.

1932  
Expansion work by Pierre Patout. Art deco style signature of the building.

1946  
Salon de mai. Artists from l’Ecole de Paris exhibit at Galeries Lafayette: Giacometti, Gruber, de Staël, Pignon, Poliakoff, Tal Coat, etc.

1948  
André Labarthe lands a helicopter on the building’s terrace roof.

1951  
Edith Piaf sings in front of Galeries Lafayette.

1953  
First foreign exhibition: *La Fleur de la production italienne*.

1953  
Peter Knapp becomes artistic director (1953–1958) following by Jean Widmer (1959–1961), Jacques Lavaux and Roman Cieslewicz (in the 1980s).

1954  
Grand Festival of French creativity. For the event, Galeries Lafayette brings together industrialists and artists in the broad sense of the term.

1959  
Opening of the “20 year-old” department. This experimental department features fashion and leisure articles for teens and young adults of the 1960s, and marks the introduction of the “lifestyle” concept.

1967  
The *Domus. Formes italiennes* show put together by Gio Ponti introduces Italian design to the general public.

1969  
Opening of Lafayette 2, a new “urban opportunities center” in the spirit of the American drugstore.

1978

The *France va vous étonner* show opens. The shop windows display works by Jean Dubuffet on loan from the Musée national d’Art moderne.

The recently opened Pompidou Center is also present in the store in a gallery devoted to the art center that features artists like César, Jean Dubuffet and Niki de Saint Phalle.

1980–1999

Fashion festival.

The artistic directors of the event have included over the years Bob Wilson (1996) Jérôme Savary (1997), Marie-Claude Pietragalla (1998), and David LaChapelle (1999).

1984

*La France a du talent*, following in the wake of the 1978 event *La France va vous étonner*, likewise honors the best of French creativity in all fields, from fashion to gastronomy by way of sports and science.

1996

Inauguration of the Berlin store: the dome is given a new interpretation by the architect Jean Nouvel.

2000

Jean-Paul Goude becomes the artistic director and begins, in 2002, his collaboration with Læticia Casta for the brand’s advertising campaigns.

2005–2011

The *Antidote* exhibition cycle begins: these landmark shows are mounted by Galerie des Galeries, Galeries Lafayette’s cultural space created in 2001 and located on the first floor of the department store.

2009

David Lynch is invited by Galeries Lafayette to design the display windows of the Haussmann store and put together a show at Galerie des Galeries.

2012

*Comme un ananas*, exhibition curated by Philippe Katerine, who was given carte blanche for a show at Galerie des Galeries.

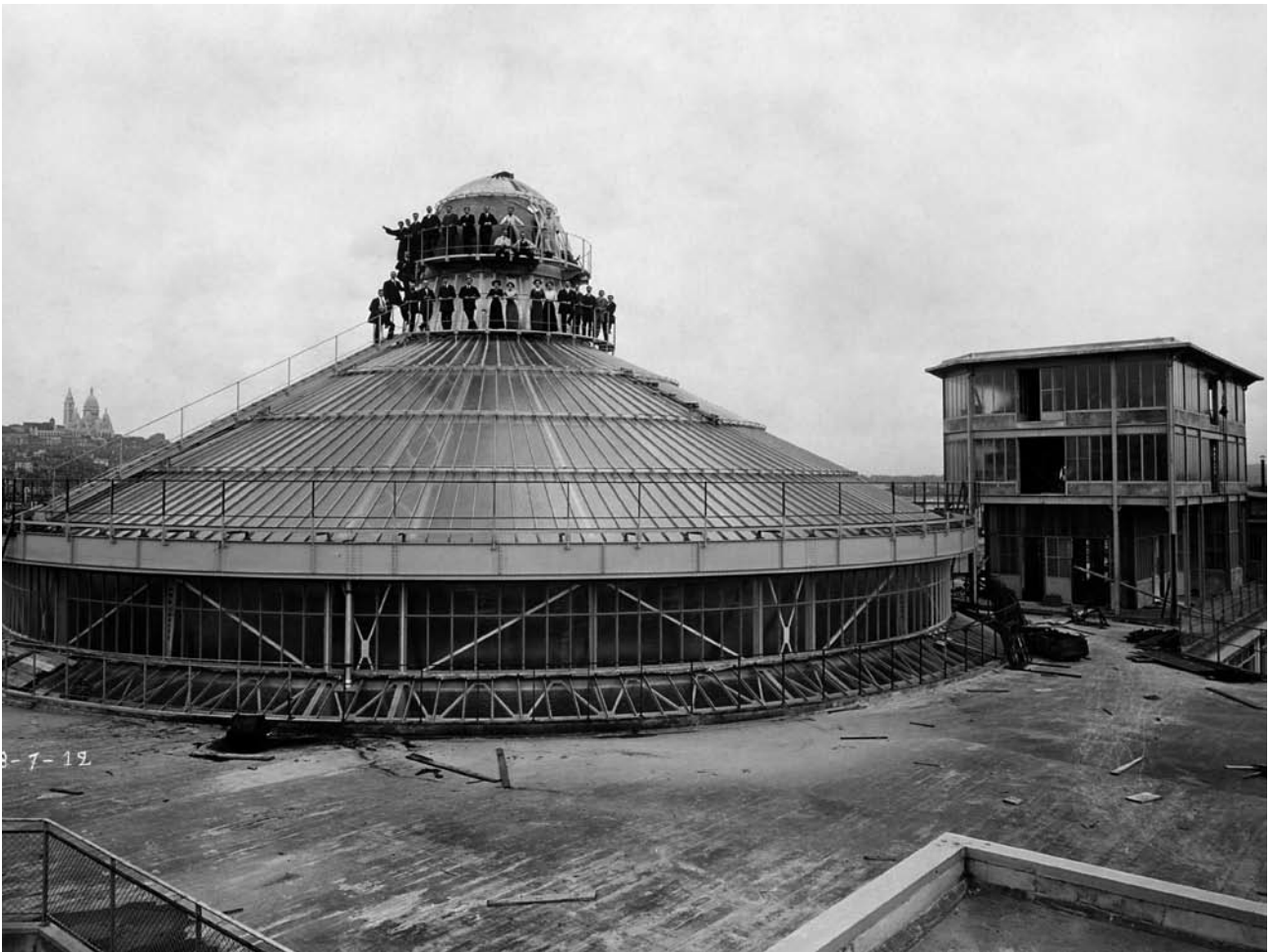
October 2012

Opening of the exhibition *1912–2012: the Galeries Lafayette Dome. Chronicle of a Creative Itinerary*, by Rem Koolhaas/OMA-AMO.

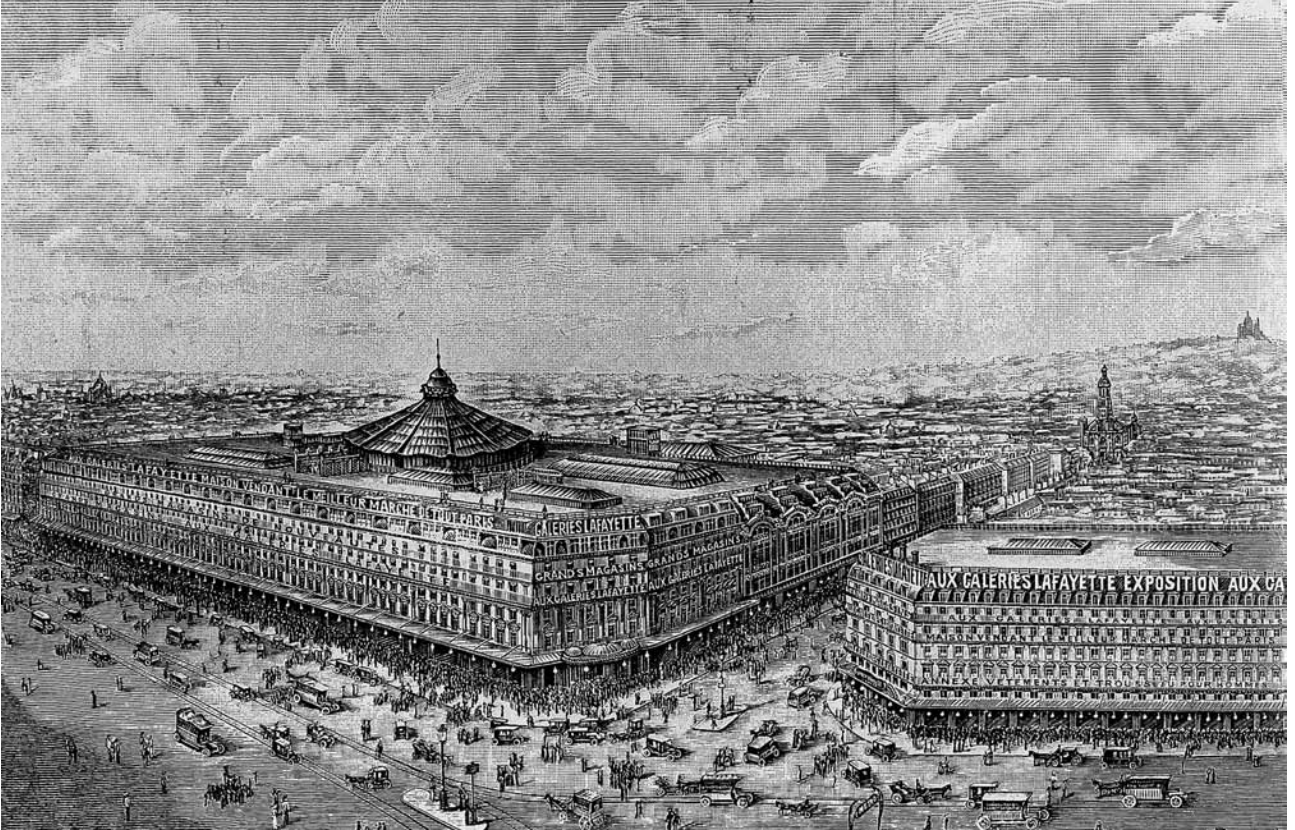
1—Bertrand Lemoine, *L’Architecture du fer. France, XIXe siècle*. Seyssel: éditions Champ Vallon, 1986: 193.

2—This company, a contemporary and competitor of Gustave Eiffel’s, is notably associated in Paris with the construction of the Grand Palais and the former Gare d’Orsay, now the Musée d’Orsay.





*View of Galeries Lafayette, 1912*  
©Galeries Lafayette Archives



*Fashion festival, David LaChapelle, 1999*  
©Galeries Lafayette Archives



*20 year-old Club, 1969*  
©Galeries Lafayette Archives



1912-2012  
CHRONICLE  
OF A CREATIVE ITINERARY  
AN EXHIBITION  
PROPOSED BY OMA

FROM 16 OCTOBER 2012 TO 26 JANUARY 2013  
AT GALERIE DES GALERIES

## *Origins of the Project*

With the celebration of the centenary of the Dome's construction looming, I invited Rem Koolhaas and OMA to help us grasp this symbolic object in all its complexity. The Dome is very much at the heart of both the building and the history of our flagship store on the boulevard Haussmann, transcending the architect's gesture, just as OMA transcends the traditional bounds of architecture with the kind of thinking that embraces the city, culture, society, politics and business. Part of Art Nouveau's legacy and one of Paris's most visited monuments, Galeries Lafayette is simultaneously a theatre of fashion, a cathedral of commerce and a social space, in fact one of those hybrid places close to the recent preoccupations of OMA.

Because the function and display of retail occupies a particular place in the practice of OMA, we invited them to shed some light on this emblematic building. Already in 2002 Mr. Koolhaas had participated in a pioneering think tank with students of the Harvard Graduate School of Design; the publication that came out of this experience, *The Harvard Design School Guide to Shopping / Project on the City 2*, made public the results of their work on the history and places of commerce. This study shows how sites and arrangements dreamed up for the needs of shopping take over and shape the city. Indeed this is very close to the way our store has always been deeply embedded in the urban fabric of the city of Paris.

After designing architecture and producing research-based studies and publications, working in exhibition constitutes the third part of this Dutch city planner's protean activity. To recount the story of these one hundred years under the Dome, we gave full access to our extensive archives to Mr. Koolhaas and the OMA research arm, AMO. The agency, which had lent itself to just such an exercise for the recent OMA/Progress retrospective at the Barbican Center in London, proceeded to study the narratives of our brand's history.

Thoroughly engaged in a bold reflection on heritage and its preservation, Mr. Koolhaas and OMA sought to reveal the ties linking Galeries Lafayette's past to its future through a very special filter: the store's on-going commitment to creative endeavours.

Guillaume Houzé  
*Guillaume Houzé, Director of Patronage and Corporate Image  
of Galeries Lafayette Group*

# Dialogue with Art

## OMA's point of view

Designed by OMA and its research department AMO, the exhibition *Chroniques d'un parcours créatif* (*Chronicle of a Creative Itinerary*) unmasks Galeries Lafayette's one hundred years of creative engagement of culture and shopping under the iconic Dome created in 1912 by architect Ferdinand Chanut and master glass-maker Jacques Gruber.

Delving into Galeries Lafayette's archives, AMO has traced the mutations of this legendary department store in a chronology that chants the history of fashion across the history of France.

Galeries Lafayette has, with a finger on society's pulse, acted as a catalyst for creative projects. The group has supported new designers, found new ways of staging the shopping experience, worked with artists to create window displays, produced in-shop performances and events and commissioned and awarded original design. AMO has selected stories that illustrate how Galeries Lafayette has been used as an ambitious stage for not only fashion, art, and performances, but also for events of a socio-economic nature.

Galeries Lafayette's roots in the arts have produced the Galerie des Galeries, whose mission today is to continue the dialogue with the world of creation. The exhibition will take place in this gallery.

The narrative of the exhibition draws from Galeries Lafayette's internal archives, dating back to the birth of the department, as well as from external sources. The history of Galeries Lafayette is revealed through a number of themes which function as filters: The Fashion Show of the Century, The Power of Persuasion, The Monument, The Archives, A Stage of History and The Salon.

The exhibition merges both fixed and interactive elements with original archival material – including publications, photographs, newspapers, graphics, posters, objects, correspondence, window displays, models, films and videos – to evoke the many facets of a creative journey lasting 100 years.

AMO has put together the show under the guidance of Guillaume Houzé, working in close collaboration with Florence Brachet Champsaur a fashion and company historian and curator of the Galeries Lafayette archives and corporate legacy, and with Elsa Janssen, the director of Galerie des Galeries.

OMA AMO

# Biography of Rem Koolhaas and presentation of OMA AMO

Rem Koolhaas,  
founding partner, OMA

A graduate of the Architectural Association School of Architecture in London, Rem Koolhaas opened the Office for Metropolitan Architecture (OMA) in 1975 with Elia and Zoe Zenghelis, and Madelon Vriesendorp. In 1994, he wrote *Delirious New York, a Retroactive Manifesto for Manhattan* (Monacelli), and, in 1995, jointly published with Bruce Mau *S, M, L, XL* (Monacelli), a summary of OMA's work in the form of a "novel about architecture." Mr. Koolhaas also directs architectural work at OMA, as well as research at his think tank, AMO.

A professor at Harvard University, Mr. Koolhaas heads the school's Project on the City. He has won a number of prestigious international awards, including the 2000 Pritzker Prize in architecture and, in 2010, the Golden Lion of the Venice Biennial for his body of work.

## OMA AMO

OMA, the Office for Metropolitan Architecture, is one of the main international firms for architecture, city planning and cultural analysis. Devoted for over thirty years to the design and creation of buildings and master plans, OMA emphasizes intelligent forms while innovating in terms of content and daily use. OMA is run by seven partners, Rem Koolhaas, Ellen van Loon, Reinier de Graaf, Shohei Shigematsu, Iyad Alsaka and David Gianotten, as well as an executive partner, Victor van der Chijs. OMA is active the world over thanks to its offices in Rotterdam, New York, Beijing and Hong Kong. Alongside OMA's architectural work, the think tank and consulting firm AMO is active in fields that lie beyond the traditional limits of architecture, notably in mass media, politics, renewable energy, technologies, fashion, art, museum management, publishing and design.

OMA's recent architectural creations include the New Court from 2011 (the Rothschild Bank's headquarters in London); Milstein Hall, an extension of Cornell University's College of Architecture, Art and Planning (AAP) in Ithaca; Maggie's Centre (a cancer-care center) in Glasgow; the Wyly Theatre of Dallas (with REX, 2009); and Prada Transformer (a multi-use pavilion in Seoul, 2009).

In addition, several earlier OMA constructions have drawn special notice: the Casa da Música in Porto (2005), the Seattle Public Library (2004), the Embassy of the Netherlands, Berlin (2003), the McCormick Tribune Campus Center, IIT, Chicago (2003), and the Prada New York Epicenter (2001).

<http://oma.eu/oma>



LIGHTING  
GALERIES LAFAYETTE  
THE CHRYSALIDE AND THE DOME  
by YANN KERSALÉ  
OPENING 16 OCTOBER 2012

For the centenary of Galleries Lafayette Dome, the artist Yann Kersalé has covered the department store in a skin so sensitive that each variation in the store's activities will set off a shimmer of a thousand points of light the best way to display the beauty of the edifice.

Working with Djuric Tardio Architects, Kersalé has created a decorative envelope similar to a chrysalis, which will remain illuminated throughout the year, changing over time and with the seasons.

For this event, *Chrysalide* is animated by a dynamic composition. The interior echoes the contemporary exterior. Like *Chrysalide*, the Dome's interior will be highlighted according to a particular artistic arrangement.

For Kersalé, the Dome, which he calls the matrix, is a monument in its own right that begins on the ground floor and culminates in a gem of a thousand-and-one colors at its apex. To celebrate its centenary, the artist's aim is to highlight the Dome's majesty, assisted by twenty-first century technology and the renovation of the Majorelle balconies.

The department store's interior and exterior are intimately linked now and forever.

# *The Chrysalide and the Dome by Yann Kersalé*

*“And what if this Lafayette, to play to its Galeries,  
had a skin so sensitive that each variation in its texture set  
off a shimmer of a thousand points of light,  
the best way to show its beauty?”*

*This great department store, the theater of buying  
and selling for a century, stands out from the others, but  
that is not enough! It has to truly stand apart, at the  
risk of being copied later, though never equaled.*

*In order to achieve that, it is the variety  
of its facades that is going to show that it is perfectly  
unique. Chrysalide is a work of visual art mounted on  
a lightweight support attached to the facades that moves,  
or rather one ought to say is moved by variations  
in the life of the venue.*

*Each year has its seasons. Galeries Lafayette  
has many more than the four of our astronomical  
calendar. Chrysalide is thus a cocoon of light that  
shimmers endlessly in time through the department store,  
enticing customers to enter. The Dome interior of the  
historical building is the matrix. The gaiety of its colors  
and diversity of its design were already an attraction  
in the early twentieth century.*

*Generated in the early twenty-first century,  
an appropriate outer skin is a milestone. The two  
are now connected, making a whole, an overall image,  
the permanence of a business that is open to one and all.  
It is this idea, conceived by Boucicaud, that is present, taken  
to the extreme. Art is never afraid of the company it keeps,  
so long as it makes a good impression. The department  
store, dressed to the nines, the sanctuary of fashion  
for every walk of life, is a delicate piece of sculpture  
cut from a festival of light, a visual fragrance. It is a work  
of art that has something to say while being very much  
on display, safely away from sequestered gallery walls,  
out on the grand boulevard, for all to behold.*

*A cosmic socio-halo, a younger brother of the moon  
and distant cousin of Saturn.”*

Yann Kersalé

## *Yann Kersalé's Biography*

Yann Kersalé  
was born on 17 February 1955 in France.

In 1978 he was awarded a Diplôme National Supérieur d'Expression Plastique from the Ecole d'Arts in Quimper. Yann is an artist/sculptor who uses light as his chosen material of artistic expression. He has selected the night, the locus of choice of what is perceived, as his field of experimentation. Setting spaces and constructions in motion, he offers new narratives to the contemporary city.

Yann Kersalé seeks, via specific sociological, historical and architectural elements, a creative base from which he derives a thematic narrative. He thus creates luminous fictions in an urban setting and geo-poetic itineraries in nature, while elaborating his own light materials. His various projects involve interventions in a wide range of sites around the world, including the port of Saint Nazaire, the Peace Bridge in Seoul with Rudy Ricciotti, the international airport of Bangkok with Helmut Jahn, the Esplanade in Busan, South Korea, the Docks in Paris with Jakob & Mac Farlane, the Grand Place in Brussels, and the Musée du Quai Branly with Jean Nouvel and Gilles Clément.

[www.ykersale.com](http://www.ykersale.com)





Yann Kersalé – Aik  
*Chrysalide for Galeries Lafayette – Paris, 2012*

# On the 100 ans de la Coupole

The book:  
*Les Galeries Lafayette, 100 ans  
sous la Coupole*

Éditions La Martinière

In 1893, two cousins from Alsace, Théophile Bader and Alphonse Kahn, formed a partnership to take over the lease of a modest dry goods store and opened, in 1894, the first novelty shop “Aux Galeries Lafayette,” at 1 rue Lafayette. The rapid success of the store was to allow the founders to greatly enlarge the initial retail space of seventy square meters.

In 1902, Galeries Lafayette purchased the buildings at 38, 40 and 42, boulevard Haussmann. It was during the expansion carried out between 1909 and 1912 that the Dome was erected. The technical expertise mobilized for this large-scale construction project made it possible to complete in just a few months this architectural element, which has since become the emblem of Galeries Lafayette. The Dome is indeed the signature of the store in the eyes of customer, and a very powerful tourist attraction for the French capital.

Major artists from the Art Nouveau movement were commissioned by the project's architect Ferdinand Chanut. These were Jacques Gruber, a master glassmaker of the Ecole de Nancy, who created the colorful neo-Byzantine stained-glass windows adorning the Dome; and Louis Majorelle, who produced the ironwork of the balconies and the commanding staircase of the main hall. The building, inaugurated in 1912, displayed a number of innovative construction techniques of the day and remains a model of Art Nouveau ornamentation.

This publication recounts the history of the Dome's construction and shows how this legendary site created a stage for fashion in the heart of Paris, rendering artistic creativity accessible to a wide audience. It is simultaneously a reference point engraved in the collective imagination, both a place that French and foreign visitors make their own, and, a source of inspiration for artists.

Ed. de La Martinière. 200 pages .  
Retail price – 39,90 €.

*Round table  
at the Cité de l'architecture  
& du Patrimoine, 5 December 2012*

The presence of cultural events being held at Galeries Lafayette are the result of a historic commitment by the company to support contemporary art and highlight the heritage of the store. This particular occasion will be another opportunity to further the dialogue with the public while fostering the store's special approach.

A place for coming together and exchanging ideas, the Cité de l'architecture & du Patrimoine offers an important program of lectures, debates and conferences. As part of its partnership with Galeries Lafayette and the centenary celebrations of the Dome, the Cité will play host to a roundtable discussion on Wednesday, 5 December 2012 at 7:30 p.m., under the tutelage of Francis Rambert, director of the French Institute of Architecture.

Round table: *100 ans sous la Coupole*  
Wednesday, 5 December 2012 at 7:30 p.m.  
Free admission – seating is limited  
Cité de l'architecture et du Patrimoine  
7, avenue Albert de Mun  
75016 Paris  
Metro: Trocadéro, line 9

For further information and registration: [www.citechailot.fr](http://www.citechailot.fr)  
under the tab Auditorium/cours publics

## Public outreach events

Besides the publication of the book and the holding of a round table discussion at the Cité de l'architecture et du patrimoine, guided tours of the exhibition will be held by the Archives and Heritage Department and the public outreach staff of Galerie des Galeries. Already in 2010 the Heritage and Historical Archives Department developed a guided visit of our department store, an Art Nouveau monument. This original tour, which is available by request all the year round, allows visitors to go further in their discovery of Galeries Lafayette's creative world by slipping behind the scenes of the department store.

For further information: [patrimoine@galeriesslafayette.com](mailto:patrimoine@galeriesslafayette.com)  
or [galeriesslafayette@galeriesslafayette.com](mailto:galeriesslafayette@galeriesslafayette.com)

## Galerie des Galeries

Galerie des Galeries is a permanent venue for exhibitions. Located on the first floor of Lafayette Coupole (the “Dome” department store building), Galerie des Galeries space was designed to encourage visitors to the boulevard Haussmann store discover talented young artists of today and tomorrow. The gallery's program, organized around four exhibitions per year devoted to both French and international artists, aims to highlight the interdisciplinarity that exists between different domains of art including fashion, the visual arts, design and architecture.

Consult the detailed list of our events starting early September on our site:  
[www.galeriesslafayette.com](http://www.galeriesslafayette.com)

# *The Galeries Lafayette Group and art patronage*

The Galeries Lafayette Group is fully engaged in fostering contemporary talent in the arts through an ambitious patronage program that makes art visible and accessible for the greater good. Beauty and the pursuit of aesthetic excellence have not only been the founding principles of the firm for five generations, but also a passion shared with great conviction by the shareholding family.

The arts patronage board assists artists in the visual arts, fashion and design. Working to break down the boundaries between disciplines, the board combines the production of new works with support for art institutions.

## *The visual arts*

The arts patronage board offers its support to institutions that are closely associated with today's artists: Roman Ondak, Ryan Trecartin, Didier Marcel and Mathieu Mercier at the Musée d'Art moderne de la Ville de Paris, and Xavier Veilhan at the Château de Versailles.

As a patron of the New Festival at the Pompidou Center in 2009 and 2011, the Galeries Lafayette Group, made possible the Paris screening of Christian Marclay's video piece *The Clock* in 2011, through the generosity of its clock and watch brand, Royal Quartz. Today the group is one of the main partners of the Mobile Pompidou Center, the first travelling museum, which seeks out new areas and audiences. The Mobile Pompidou Center provides access to masterpieces from its collections, in a festive architectural setting, often in areas that are infrequently or poorly supplied by the city's mainstream high culture.

The Galeries Lafayette Group produced a work by the British artist Ryan Gander, *I Need Some Meaning I Can Memorize (The Invisible Pull)*, and thus was present at dOCUMENTA13 in Kassel, a seminal event in international contemporary art.

Official partner of FIAC, the company created a support program for emerging galleries in 2009 called the "secteur Lafayette" (Lafayette sector). In 2012, this entity provided significant financial aid to ten French and international galleries selected by an independent jury. Last year the jury also singled out Helen Marten for the 2011 Lafayette Prize. This prize also entails an exhibition featuring the recipient's work at the Palais de Tokyo during the next FIAC.

## *Fashion and design*

The democratization of fashion and the applied arts, a fundamental element of the company's identity, has given Galeries Lafayette the role of a principal mediator between creative endeavors of all kinds and a wide audience. In the fields of fashion and design, the Galeries Lafayette Group supports young artists by partnering with Villa Noailles in Hyères and the National Association for the Development of the Fashion Arts (ANDAM).

The group keenly aware of the vocation of the decorative arts (UCAD)—"where the beautiful meets the useful"—the group has renewed its commitment to this institution founded in 1882 and an approximate contemporary of Galeries Lafayette. Following *Histoires de mode* (Fashion Stories), a show that Christian Lacroix put on at the Musée de la Mode et du Textile, the group's arts patronage program sponsored the 2011 show of Jean-Paul Goude's work, *Goudemalion*. *Jean-Paul Goude une retrospective*.

