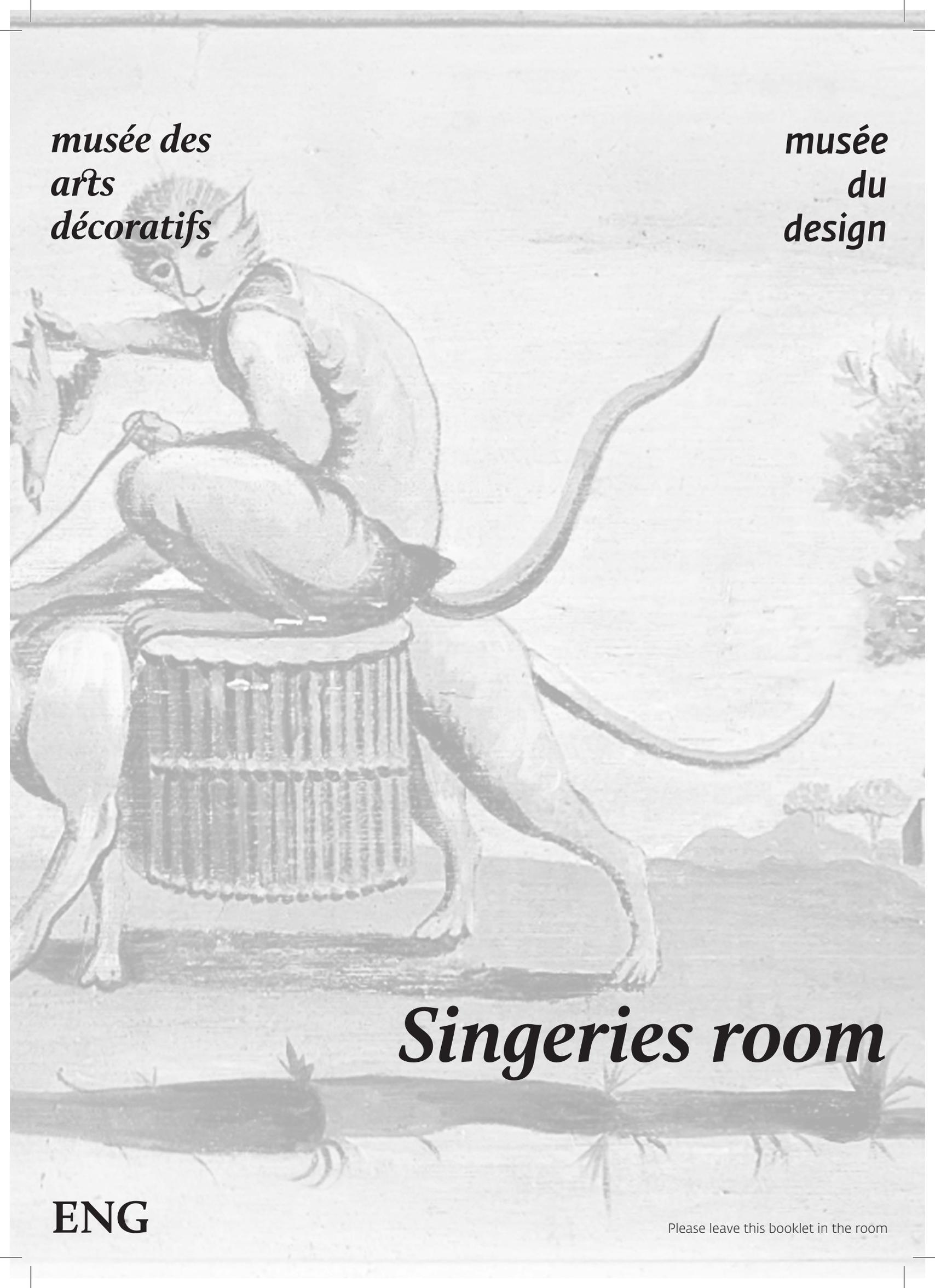


*musée des  
arts  
décoratifs*

*musée  
du  
design*

A traditional Chinese ink wash painting of a monkey sitting on a drum. The monkey is depicted in a dynamic, seated pose, holding a drumstick in its right hand. It is wearing a simple, light-colored garment. The drum is large and cylindrical, with a textured surface. The background is minimal, with some faint outlines of trees and a landscape. The overall style is characteristic of traditional Chinese art.

***Singeries room***

**ENG**

Please leave this booklet in the room



**On the first floor, this room and the next ones have been refurbished with Louis XV and Louis XVI style panelling from former Bordeaux hotels. The set of Louis XV period woodwork with door tops decorated with "singeries" in the taste of Christophe Huet, comes from the Gascq mansion, 16 rue du Serpolet.**

**Mirror** with giltwood frame carved with palms, garlands, flowers and shells, Louis XV period (Tauzin bequest, 1971). It is accompanied by a **gilded bronze clock** with an allegory of the Arts, whose mechanism is signed Le Moyne, in Paris, around 1770 (Giovetti bequest, 1985).

*To the right of the fireplace*

Carved walnut and light grey lacquered **armchair**, circa 1765. Aubusson tapestry upholstery from the series of the Fables of La Fontaine after Oudry's cartoons: on the seat, La Lice and her companion (gift of Mrs Maurice de Luze, 1925).

A Parisian **console chest of drawers** (Astruc bequest, 1953) with mahogany, rosewood and violet veneer and marquetry, gilded bronzes with a crowned C and Aleppo marble; to be compared with the work of Antoine Robert Gaudreau (1680-1746).

*Above*

**Portrait of Marie Leszczyńska**, after Maurice Quentin Latour, pastel from the second half of the 18<sup>th</sup> century (deposit of the musée des Beaux-Arts de Bordeaux) has the originality of a plum wood frieze with a very contrasting grain. Its crossbow profile is characteristic of the forms of the Louis XV period. It is stamped "DELORME" for Adrien Faizelot Delorme (Giovetti bequest, 1985).

*Facing the fireplace*

The **secretary with flap**, has the originality of a plum wood frieze with a very contrasting grain. Its crossbow profile is characteristic of the forms of the Louis XV period. It is stamped "DELORME" for Adrien Faizelot Delorme (Giovetti bequest, 1985).

*Above*

A **thermometer-hygrometer** by Alexis Magny (1712 - circa 1777), follower of M. de Réaumur, dated 1743. It is composed of an alcohol thermometer and a hair hygrometer in brass and ivory pulleys in a carved,

openworked and gilded wooden cartel decorated with shells, flowers, foliage, and rocaille motifs (gift of the Friends of the Hôtel de Lalande, 2011).

*On both sides*

Pair of **three-branched light arms** with crystal pendants in the 18<sup>th</sup>-century taste; four oils on wood by Charles Dominique Joseph Eisen (Valenciennes, 1720-Brussels, 1778): *L'Oiseleur, Villageois se reposant sous un arbre, Berger et bergère, Danse de villageois* (deposits of the Musée des Beaux-Arts, 2006) ; two **fauteuils à la reine**, circa 1735 with rocaille decoration of shells and acanthus leaves (Bonie collection, 1895).

*Under the window*

On a mahogany **dressing table** by the Parisian cabinetmaker Jean-François Leleu (1729 - 1807), dated to the last quarter of the 18th century (gift of the Association des Amis du madd-bordeaux, 2019); **Silver toilet set** (1749-1750) by the Parisian master Jean-Charles Fauché (1706 - 1762), including a water pot and its basin, a pair of large powder boxes, a pair of small boxes (for paste or ointment), a comb (or root) square, a pair of blush pots on a display stand, bearing



the engraved arms of the de Marcellus family. **Pair of torches** by François Joubert, 1754 (gift of the Countess of Marcellus-Froment, 1955).

Its decoration of shells and reeds recalls the function of these objects, whose use is linked to water. If one can easily imagine what the ointment, powder or blush boxes contained, the root box is more intriguing. It could contain iris root powder from Florence, known to whiten teeth, or even chewable roots such

as marshmallow, scented acore or licorice, which keep the mouth healthy and fragrant. The history of this toilet remains partially unknown. It would have been given to the young diplomat Lodoïs de Martin de Tyrac, Count of Marcellus, secretary of embassy in Constantinople in 1815, who allowed the purchase of the Venus de Milo by France.

## Showcase

### First shelf

**Folded fan** decorated with the Noces d'Esther et Assurés, France, circa 1740, gouache on paper, mother-of-pearl and ivory (Lataillade bequest, 1969).

### Second shelf

**Folded fan** decorated with Perseus welcoming Minerva in his camp, France, circa 1740, gouache on paper, mother-of-pearl and set stones (Lataillade bequest, 1969);

**folded fan** decorated with a young woman receiving a messenger, France or England, circa 1740, gouache on paper, ivory and mother-of-pearl (Périé bequest, 1945).



### Fourth shelf

From left to right, a chased gold **face-à-main** that may have belonged to the Duke of Berry; a **watch** signed Pierre Cruzet (circa 1720); a second **face-à-main** from the beginning of the 19<sup>th</sup> century; a gold **pendant with a miniature** (18<sup>th</sup> century); three **tie-pins**, one with the portrait of Louis XVIII and another with the monogram of Henri V; two **fly boxes** in the shape of a marquise's head in porcelain (19<sup>th</sup> century); an agate and gilt bronze pendant (18<sup>th</sup> - 19<sup>th</sup> century); a **fly box** in painted enamel from Meissen (end of 18<sup>th</sup> century); a **bracelet** with the portrait of the empress Marie-Louise; a **necklace** (Spain, 18<sup>th</sup> century); **earrings** (Netherlands, 19<sup>th</sup> century); two **pendants**; a **brooch** with a navy decoration (end of 18<sup>th</sup> - beginning of 19<sup>th</sup> century); two **rings**; a silver **snuffbox**; two **brooches**, one of them in coral (Italy, 19<sup>th</sup> century); a **necklace** and its case bearing the monogram of the duchess of Berry; a **pendant**; a Spanish **necklace** runner; a silver **bouquet holder**; a brooch; four polished steel and rhinestone shoe **buckles** (18<sup>th</sup> century); a **watch** and its **chatelaine** signed Pierre Giteau (circa 1848); a gilt copper and mother-of-pearl **snuffbox** with rocaille decoration (Spain, circa 1750); two **watches** and their **chatelaines** and an isolated **chatelaine** (19<sup>th</sup> century); a round gold **box** (19<sup>th</sup> century).

### Fifth shelf

From left to right, a gilt **metal needle** case (early 19<sup>th</sup> century); a Venetian **card case** (18<sup>th</sup> century); two **Martin varnish cases**; a gold **shuttle** (France, early 19<sup>th</sup> century); a **stingray box** with royalist decoration containing a profile of Louis XVI; a **stingray pen case** (19<sup>th</sup> century); three gold **thimbles**; an ivory **bodice**; embroidery **scissors in their case** (18<sup>th</sup> century); a **folding ruler** (pied-de-roi) in its case (18<sup>th</sup> century); an **ivory shuttle** decorated with a gallant scene (Dieppe, c. 1750); a mother-of-pearl **magnifying glass** (19<sup>th</sup> century); a

**needle case** in the shape of a Polletais fisherman in ivory (Dieppe, 18<sup>th</sup> century); a gold **sewing kit**; three ivory **sewing kits** (Dieppe, end of 18<sup>th</sup> century); three mother-of-pearl **needle cases**; a silver and copper **cloak clip**; four **buttons**; a **sewing kit** (Restoration period).

On the wall, *Le Lever* after Nicolas-François Regnault and *Le Bain* de Nicolas-François Regnault after Pierre-Antoine Baudouin, prints from the second half of the 18<sup>th</sup> century, showing intimate scenes of a young woman's life.

### Sixth shelf

From left to right; a Frankenthal **porcelain vase** (late 18<sup>th</sup> century); a blush pot and a soft porcelain **bottle**; a Japanese porcelain **blush pot**; two **cases** (18<sup>th</sup> century); a silver and tortoiseshell **snuffbox** (second half of the 18<sup>th</sup> century); an **ear pick** and its gilt silver case; a silver **toothpick** (Paris, circa 1850); a silver **eyepiece** (1819 - 1838); a silver **soap dish** (19<sup>th</sup> century); a silver **nail polisher** (19<sup>th</sup> century); a silver **tulip-shaped tumbler** (Bordeaux, 18<sup>th</sup> century, gift of Robert Coustet, 1966); a **water pot and its basin** (1775-1776), by the Bordeaux master Antoine Dutemple (1850) from Bordeaux, Antoine

Dutemple (Bonie collection, 1895); **salt and perfume bottles** (including one in the shape of a shell and another in the shape of a bouquet, and two **lorgnette** bottles) from the 18<sup>th</sup> and 19<sup>th</sup> centuries, in a variety of materials (opaline, porcelain, filigree glass, crystal, etc.), from all over Europe; and a gilt bronze and mother-of-pearl **carriage-shaped box** containing perfume bottles, France, late 18<sup>th</sup>-early 19<sup>th</sup> century.

Most of these objects come from the Lataillade bequest (1969).

### Over the fireplace



Jean-Baptiste Fastrez (born 1984)

#### **Vases Scarabée**

2014 and 2017

Produced by Moustache

Earthenware, PMMA

Purchased by the City of Bordeaux, 2017

Inv. 2017.14.2 and 3

### On the console chest of drawers



George Sowden (born 1942)

#### **Ruskin lamp**

1983

Metal, wood, Rhodoid

Deposit of the Cnap

Inv. Fnac 03-390

### On the secretary



Efrat Eyal (born 1967)

#### **Vase *Kneeling women***

2013

Ceramic

Gift of the Cercle du madd-bordeaux, 2018

Inv. 2018.14.2

It is precisely by playing on our almost instinctive recognition of forms that Israeli artist Efrat Eyal has designed two series entitled "A Greek Tragedy" (2012-2013), of which the *Kneeling women* vase is a part. This vase, which by its shape and colors seems to come from Greco-Roman antiquity, was designed from casts of everyday objects of the artist. On an ancestral form, Efrat Eyal invents a new narrative: the gladiators and Greek gods are replaced by photographs representing a naked woman busy with domestic tasks (cleaning, ironing...) from a series of the photographer Eadweard Muybridge. The friezes of motifs that decorate the upper part of the body as well as the neck are composed of stylized representations of objects associated with the domestic space: brushes, feather dusters, hair clips, carpet rackets, can easily be confused with the friezes of palmettes or geometric motifs found on ancient vases with red figures. By diverting the photographs of the famous English photographer, by playing on our perception of objects that are part of our visual culture, this vase, domestic object par excellence, denounces the place of women in society, assigned to the domestic space.

### In the showcase



Enzo Mari (1932-2020)

#### **16 animali puzzle**

1957

Danese, 1972

Cast resin

Inv. 2013.0.23

This puzzle composed of 16 animals was first produced in wood, then in honeycomb paper from 1963 and finally in resin from 1972. The animals are pieces that fit together flat, but they can also be stacked on top of each other like a construction set. Each animal can be isolated from the others as it stands on its own. This puzzle is an original proposal that lies between volume and graphics.

The Italian design company Danese specializes in the development of "small design": objects of everyday life for the home or office. Founded in 1957 by Bruno Danese and Jacqueline Vodoz, the company produces objects with an "almost childlike" simplicity. Within an educational program aiming at renewing the teaching material in nursery and elementary school, the company has developed since its creation, a set of books and games studied to participate in the awakening of sensibility. The project of transmitting an aesthetic education through games and affirming that the playful function is essential in the perception and pleasure of art, are then completely new ideas.

The artists and designer, Enzo Mari (1932-2020) and Bruno Munari (1907-1998) have imagined a series of games. All of them are powerful tools of visual analysis, stimulating the imagination of children.



