

*musée des
arts
décoratifs*

*musée
du
design*

Garance bedroom and landing



ENG

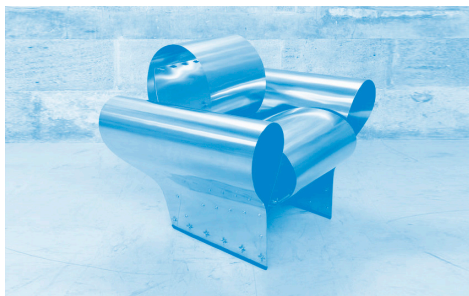
Please leave this booklet in the room



Bed "à la duchesse" furnished with a set of fabrics from the manufacture of "J.P. Meillier et Cie de Beautiran", active from 1797 to 1832. It is a cotton printed in madder red entitled *The Art of Loving or The Pleasant Lesson*, subject inspired by a painting by Boucher (gift of the Friends of the Hotel de Lalande, 1991). Commonly called "indiennes", these printed fabrics were initially brought back from the trading posts of India in the second half of the 17th century, before being imitated by European textile factories. Cheerful and exotic, they are used as much for clothing as for furnishings. If the factory of Jouy-en-Josas, near Paris, quickly became the main production center, its success was emulated in many French regions. Near Bordeaux, the manufacture of Beautiran is created late, in 1797, by Jean-Pierre Meillier, native of Neufchâtel. It will cease its activity in 1832.

The **corner wardrobe** is made of mahogany from Cuba. Example of a neoclassical decoration (urn, frieze of water leaves) on a Louis XV structure (cambered legs, gendarme hat crown), made by a cabinetmaker from Bordeaux in the second half of the 18th century. On the other hand, **commode-scribanne**, also in mahogany and from Bordeaux, same period, is marked by the adoption of a very assertive Louis XVI style: sheathed legs and strict fluting decoration.

Beside



Ron Arad (born 1951)

Well tempered armchair

1987

Vitra

Steel

Purchased by the City of Bordeaux, 2020

Inv. 2020.19.1

Both representative of Ron Arad's research and a key piece for understanding the design of the 1980s, the *Well tempered* armchair is the first piece by the designer to be published. Its design, made of four tempered steel strips assembled by wing nuts, plays on the elastic resistance of the metal, put in tension by bending without having to resort to welding. With its curves and voids, the chair's construction appears fragile, an appearance reinforced by the springy effect of the bent steel sheet. Its title refers as much to tempered steel as it does to a character trait (denoting an enthusiastic, good-natured person). About this piece, the designer commented a few years later "It was soft and resistant like a waterbed". The use of metal in all its forms is one of the common threads in Ron Arad's career.



To the left of the bed

A **Dutch dressing table** from the mid-18th century allows for the display of items to be used for toiletry:

- ▶ A **Dutch mirror** veneered with walnut and a light and stained wood inlay, circa 1750 (Jeanvrot collection).
- ▶ A **pewter torch bearing the hallmark of Bordeaux pewter** potter Jean Fabreguettes le Jeune, second half of the 18th century.
- ▶ An earthenware **wig holder** with a bouquet of flowers decoration (Périé bequest, 1945).
- ▶ A ball-shaped **soap box** (Bonie collection, 1895).

On the walnut **bedside table** (Jeanvrot collection), a steel **flyswatter** (Évrard de Fayolle gift, 1911); a **covered bowl** with the hallmark of Bordeaux master Jean Paquin, circa 1736 and a **covered bowl** with the hallmark of Bordeaux master Antoine Coustans. Called "bouillon", this piece of crockery is of a personal use. It was used to drink, in one's room, at the time of washing, the first drink of the breakfast which corresponds to our "breakfast", end of 17th - beginning of 18th century (Bonie collection, 1895); a **silver snuffer** of the 18th century (Périé bequest, 1945).

On the fireplace

The oval **flowerpot** has a beautiful polychrome decoration with a rose, butterfly and flowers, stanniferous

earthenware, Bordeaux, mid-18th century (Périé bequest, 1945).

A **pair of torches** of a Louis XV model, pewter marked "Fabreguettes à Bordeaux" for Jean Fabreguettes, second half of the 18th century.

Two **covered pewter bowls**: one with the hallmark of the Bordeaux master Antoine Coustans, dating from the beginning of the 18th century, and the other attributed to François Fabreguettes dit l'Aîné, dating from the middle of the century.

Above

A **trumeau** with an oil on canvas with a rural scene in the Roman countryside, late 18th century (Coustet bequest, 2020).

In front of the fireplace



Pierre Charpin (born 1962)

Vase Dalle, « "Playtime" » Collection

2005

Galerie Kreo

Glass

Purchased by the City of Bordeaux, 2016

Inv. 2016.12.1

On the scriban

Two **tin-glazed bouquetières** Martres-Tolosanne, second half of the 18th century (Périé bequest, 1945).

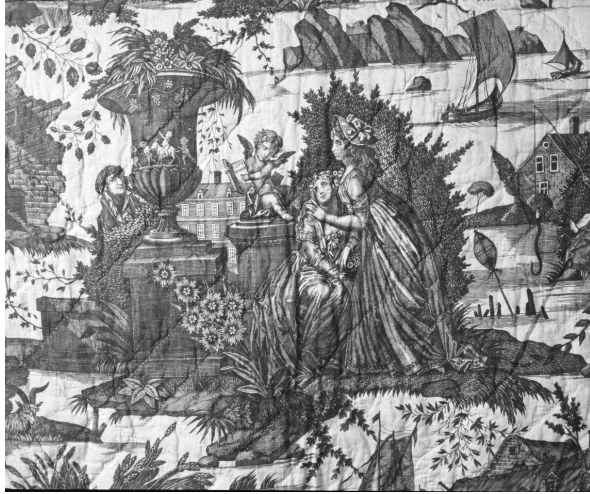
An **inkwell** in the shape of heart in tin-glazed earthenware, Bordeaux, 18th century (Périé bequest, 1945).

A small **gilt bronze clock**, Louis XVI period (Jeanvrot collection).

Brass **penholder** from the 19th century and earthenware seal from the 18th century (Jeanvrot collection).

Above the scriban

Portrait of Madame Henry Galos, pastel drawing by Antonin Moine, 1843. Dressed in a white dress with roses at the waist, she is wearing a "ringlet" hairdo (Jeanvrot collection).



On either side

The **portrait of Carle Vernet by Robert Lefèvre**, (first quarter of the 19th century) (deposit of the Musées Nationaux, 1954) and the **self-portrait of Julien Michel Gué** (1789-1843), around 1825. Pupil of David and Pierre Lacour (gift of Mrs Jacques Servan, 2005).

On the wall

To the left of the fireplace

Portrait of a seated woman and her daughter, anonymous oil on canvas, circa 1810 (Jeanvrot collection). Raymond Jeanvrot specifies that this is a portrait of Madame de la Tour Saint-Ygest and her daughter, while another handwritten label in an unknown hand gives another identification: "Céleste Gaillard and her daughter Céline who married Eugène Guérin de Foncin, born in Désirade on March 6, 1774, died in Saint-François on October 16, 1838 (Guadeloupe). In the present state, nothing allows us to ensure the true identity of the two characters.

Under the portrait

Console in mahogany, Louis XV style, remarkable example of late Bordeaux harbor furniture, second half of the 19th century (Sur bequest, 1970).

On the console



Jean-Baptiste Fastrez (born 1984)

Olo lamp

2016

Moustache

Ceramic

Purchased by the City of Bordeaux, 2017

Inv. 2017.14.1

The object intrigues in many ways. Made of a single piece of ceramic, the *Olo* lamp shows no trace of welding, no screws, no seams: its entirely smooth surface is only grooved to allow for a better grip. Its shape makes it adaptable: it can be placed horizontally, at 45 degrees or vertically, depending on the area, the object to be lit or the desired atmosphere. As the designer points out, "each position gives a different expression to the object". The *Olo* lamp evokes a super 8 camera as much as a futuristic domestic robot. Playing on the typology of objects, the unusual meeting of materials and their appearance, this object is characteristic of the designer's work.

On the wall in front of the bed

On the left

English long shawl, circa 1850, with block-printed decoration on wool twill, green and white silk bangs added (gift of Micheline Viseux, 2010).

In the center

Polychrome fabrics from the Beautiran factory, wood-block printed, circa 1800. Motif "à la corne fleurie" (gift of Mrs. Lalouès, 2018).

On the right

Set of several **miniatures**, including the Portrait of André Ferrière by Antoine Basire, late 18th century (Ferrière donation, 2007). A Parisian **long shawl with "Cashmere"** motifs, wool, cut-throw weaving, last quarter of the 19th century (gift of Mrs Bouquet, 1980).

Below

A Bordeaux chest of drawers in walnut, with gilt brass rococo lock entries, mid-18th century (Garrigue bequest, 2012) between two 18th-century square-back chairs (Tauzin bequest, 1971).



Philippe Starck (born 1949)

Floor lamp *Soudain le sol trembla* [Suddenly the ground shook]

1981

Wood and metal

Purchased by the City of Bordeaux, 2018

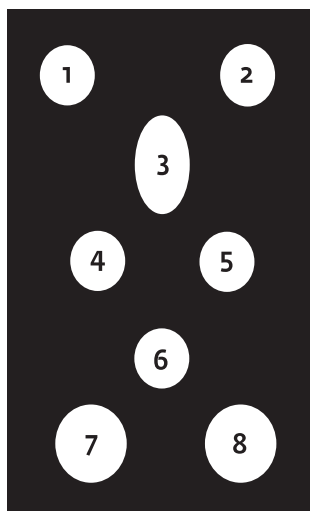
Inv. 2018.g.2

The miniatures of the Ferrière family

On the wall between the Beautiran canvas and the Indian shawl

Members of the Ferrière family (gift of Mrs Yves Ferrière and her children in 2007).

From 1738 to the present day, the Ferrière family has held the position of "ship's broker", an independent intermediary who, when transporting goods by sea, plays the role of interpreter and assists the ship's captain in the formalities to be accomplished at ports of call and in commercial operations.



- 1- **Portrait of Stanislas Ferrière** (1780-1835), anonymous, circa 1790-1800.
- 2- **Portrait of Patrice Ferrière** (1782-1829), Mrs G. Busset, circa 1790-1800.
- 3- **Portrait of André Ferrière known as "le bon André"** (1750-1816), active in Bordeaux during the Empire), circa 1795-1800.
- 4- **Portrait of a woman capped "en pouf"**, from the Ferrière family, anonymous, circa 1780.
- 5- **Portrait of a man from the Ferrière family**, anonymous, circa 1780
- 6- **Portrait of a man in a red jacket and a blue and white striped vest**, anonymous, late 18th century
- 7- **Portrait of three members of the Ferrière family** (Patrick - Stanislas - Gabriel ?), represented in profile in the manner of Sauvage, anonymous, around 1790-1800.
- 8- **Portrait of Raymond de Monteil de Rejaumonte**, husband of Gabrielle Ferrière, son-in-law of Jean Ferrière and Marie O'Quin, wearing a top hat with a boat shape, an open-necked shirt with an Indian scarf, anonymous, early 19th century.

On the wall between the English shawl and the canvas of Beautiran

Portrait of Caroline Adelaide Ferrière called Cora in the park of the Ferrière property "Rosenthal" in Bassens, now disappeared. Oil on canvas signed and dated: "Edmond Morel, 1833" (gift of Mrs. Yves Ferrière and her children, 2007).

Landing (following room)



Project for the tomb of Pierre Lacour in the Chartreuse cemetery in Bordeaux, plaster bas-relief by the sculptor Florent Bonino, of Turin origin, active in Bordeaux at the beginning of the 19th century (gift of Pillot, 1973). A woman symbolizing painting completes the medallion in profile of Pierre Lacour, which is framed by the inscription: "Pierre Lacour born in Bordeaux on April 15, 1745, died on January 28, 1814".

Pierre Lacour (Bordeaux, 1745 - ibid. 1814) is the most famous painter from Bordeaux at the end of the 18th and beginning of the 19th centuries. Pupil of Joseph Marie Vien in Paris, he obtained the second Grand Prix de Rome; when he returned from Italy in 1774, he settled permanently in Bordeaux. Member of the Academy,

director of the school of painting, he was also the first curator of the Bordeaux Museum of Fine Arts, which today holds most of his works. He is the great representative of neo-classicism in Bordeaux.

Paintings

Pierre Lacour, Orpheus losing Eurydice, 1805. Illustration of Song 10-1 of Ovid's *Metamorphoses*. "I have lost my Eurydice, Nothing equals my misfortune", sings Orpheus in the last act of Gluck's *Orpheus*. Pierre Lacour, who went to the Grand Théâtre every night, was certainly inspired by this opera, often played in the Louis theater. The treatment of the evanescent bodies of the heroes seems to lag behind the new neoclassical pictorial movement launched by David (deposit of the Musée des Beaux-Arts, 2004).

Portrait of Guy-Louis Combes (1757 - 1818), 1810. Neoclassical architect from Bordeaux and friend of Pierre Lacour (deposit of the Musée des Beaux-Arts).

Portrait of the couple Boyer-Griot in front of their property of Lamothe-Montravel (purchased by the City, 1977).

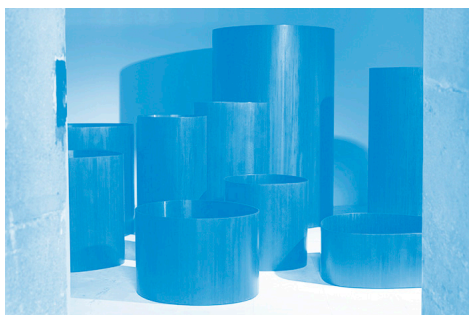
Portrait of a man. Pierre Lacour is often excellent in portraits; the costume and the hairstyle of the model situate him in the revolutionary years, by resemblance with known portraits of E. Guadet, a Girondin, born in Saint-Émilion, guillotined in Bordeaux in 1794 (deposit of the Musée des Beaux-Arts of Bordeaux, 2004).

Display case under the windows

Pierre Lacour's neoclassicism is echoed in the hard porcelain pieces dating from the Empire and Restoration periods, from Parisian factories with prestigious names - Dagoty, Darté, Dihl, Nast... From the end of the 18th century, the shapes of the cups began to diversify: litron, claw and pearl feet, jasmine, swan, barrel, shell... The handles are curled in volutes and carry rosette, woman's head, swan's head, coral handle, bird's wing. The general trend is towards the richness of the decoration that envelops the object; the colors can be powerful - chrome green, brick red, dark blue - but also more nuanced as the lilac pink, mauve or nanking. The floral decoration "au naturel"

inspired by herbariums is still very popular. The taste for antiquity is manifested with palmettes, cassolettes, loves, garlands of laurels of Pompeian influence. These pieces come from the Bonie (1895), Périé (1945), and Jeanvrot (1858) collections.

A cylinder desk called "bonheur du jour", in solid mahogany and veneer, by Vautrin, a cabinetmaker in Paris between 1797 and 1806 (Jeanvrot collection, 1966). Inside, two Parisian porcelains, early 19th century: a covered pot by Dihl; a baguier with dolphin decoration by Nast, Paris.



Martin Szekely (born 1956)

Moon Wood contenants

2016-2017

Black unidirectional non-woven carbon fiber and resin

Deposit of the designer, 2018

Inv. D 2018.1.19 to 26

"The unidirectional, non-woven carbon fiber included in the resin gives its all-unique containers an organic look more akin to burnt wood than a high-tech material. Moreover, it brings rigidity to the containers, which can be filled with earth, water or any other material, solid or liquid, like a steel container, much heavier. The shape of each container is unique, produced by an algorithm and, ultimately, a subjective choice."

Martin Szekely

