

*musée des
arts
décoratifs*

*musée
du
design*

Gasco Salon



ENG

Please leave this booklet in the room

The wood paneling of this room are former to the construction of the hotel de Lalande. They come from the mansion of Antoine-Alexandre de Gascq (1712 - 1781), member of an important family of parliamentarians from Bordeaux. Originally installed on rue du Serpolet, this woodwork was brought to the museum in 1924. In the light filtered through its two windows, one can perceive the amplitude of the room, square and vast, located on the first floor of the hotel. It was, in fact, served by five double doors. The sculpture of the paneling, in a rococo style rare in Bordeaux, reveals the energy of the chisel and a talented execution. Recent studies have made it possible to revise the date of the woodwork: it was long thought to date from the 1730s, but it was probably made a little later, around 1750. Also, their green color - exceptional today - was apparently not so rare at the time, although more frequent in the capital than in other regions of the kingdom. The objective was to create a visual and colorful harmony between this reception room and the garden it overlooked.

The double-framed giltwood mirror (gift of Henri Cruse, 1928) and the console (circa 1740) are in the same style.

The room is lit, in the center, by a chandelier (gift of the Friends of the Hôtel de Lalande, 2007) and wall sconces in gilded bronze from the Louis XV period.

On the wall

Cartel and its wall bracket. Mechanism signed " Duhard à Bordeaux ". Brass marquetry engraved in the manner of Boulle, on a background of tortoise shell "caret" and blackened pear tree. Decorated with chiseled bronzes representing feathered women's heads; the double face of Janus - youth and old age - symbolizing the passing of time, an allegory of Vigilance, on the door; at the beginning, a Renommée. Regency period (gift of Mrs. Calhoun, 1956).

The scriban, from the Regency period, in blond mahogany, is a superb example of this type of functional furniture, very common in the interiors of Bordeaux merchants. The chest of drawers is topped by a sloping secretary and a bookcase. This model has a remarkable lock system called "à bascule", sumptuously treated in wrought iron in the great Bordeaux tradition, enriched with effects of wavy stems (deposit of the Annecy Museum, 2001).

The **cabriolet armchair** and a **gondola sofa** in the Louis XV style, made in Bordeaux (bequest of Mrs. Rideau, 1957), are made of walnut and come from the family of the Labottière brothers, famous Bordeaux publishers, who had one of the most beautiful private mansions in Bordeaux built by Etienne Laclotte in 1773.

The **cabriolet bergère**, made around 1760 in walnut, most often reserved for bourgeois furniture, is of an affirmed provincialism (bequest of Mrs. Rideau, 1957). The pair of corner pieces is stamped "P.H. Mewesen" (under the marble). Pierre Harry Mewesen cabinetmaker of Scandinavian origin, master in Paris in 1766 and installed rue du faubourg Saint-Antoine in Paris (deposit of the Musée des Beaux-Arts de Bordeaux, 2001).

Two small mirrors with stamped brass frame, 17th century (Bonie collection, 1895).

On the mirror

Wall clock with rococo decoration of flowered branches, in gilded bronze from the 18th century (Giovetti bequest, 1985).

Glassware and ceramics

Right-hand showcase

Vases and cups by Emile Decoeur (1876 - 1953), 1912 - 1937, stoneware and porcelain, former Atherton Curtis collection (deposit of the Musée national de Céramique de Sèvres, 2008).

Left display case

First shelf

Set of Venetian-style glasses, from France or the southwest, 16th and 17th centuries (donated by Évrard de Fayolle, 1911 or bequeathed by Périé, 1945). The term "Venetian style" refers to pieces whose style is directly derived from Venetian production, which influenced all of Europe, giving rise to regional models very similar to Venetian prototypes. They were diffused in particular by the Italian glassmakers of Altare, established or working in a seasonal way in many factories of the South-West, the Massif Central and up to Orleans and Nevers. Flat Italian foot or slightly conical, hollow leg with various bulges, decorated with elements blown in a matrix, cup affecting all kinds of shapes, large cone, in rounded corolla or flared funnel, often fine glass.

Second shelf

On the left, a **blown glass flute**, Venetian style, Southwest or France, first half of the 17th century (donation Évrard de Fayolle, 1911).

In the center, an exceptional **Venetian-style tazza**, with a large wavy bowl, the leg consisting of a baluster decorated with regular drop motifs, blown in a mold, Southwest or France, 17th century (gift of Évrard de Fayolle, 1911). On either side of the bowl, **two legged glasses** with a baluster with similar molded decoration, Southwest or France, 17th century (the second from the Évrard de Fayolle gift, 1911).

To the right, a **blown glass saleron** with a hemispherical bowl and double wall resting on a conical leg widening into a large flat foot decorated with concentric blue fillets, Southwest or France, late 16th - early 17th century (Bonie collection, 1895).

White, a true color?

"For our ancestors, there was no doubt: white was a true color (and even one of the three basic colors of the ancient system, along with red and black).

They even distinguished between dull white and shiny white: in Latin, *albus* (dull white, which gave alabaster and albumen in French) and *candidus* (shiny, which gave candidate, the one who puts on a bright white dress to present himself to the voters). In Germanic languages, there are also two words: *blank*, the brilliant white - close to the brilliant black, which will be used in French after the barbarian invasions - and *weiss*, which remains, in modern German, the matte white. In the past, the distinction between matte and glossy, between light and dark, between smooth and rough, between dense and lightly saturated, was often more important than the differences between colors. It is by making paper the principal support of the texts and the images that the printing industry introduced an equivalence between the colorless one and the white one, this last being then regarded as the degree zero of the color, or as its absence. It remains that, in our vocabulary, the white is associated with the absence, with the lack: a white page (without text), a white voice (without stamp), a white night (without sleep), a blank bullet (without powder), a blank check (without amount) ... Or again: 'I have a blank!'"

Michel Pastoreau, 2004



Martin Szekely (born 1956)

Unit Shelf + 10, "Units" collection

2011

Edition Galerie Kreo, limited to 3 copies + 2 EA Fabrication Cogitech

Technical plaster

Deposit of the designer, 2018

Inv. D 2018.1.11

In the shelves



Marcel Wanders (born 1963)

Sponge vase

1997

Produced by Moooi

Porcelain

Gift of the publisher, 2016

Inv. 2016.7.1



Marcel Wanders (born 1963)

Egg vase

1997

Produced by Moooi

Porcelain

Gift of the publisher, 2016

Inv. 2016.7.2



Muller van severen - Fien Muller (born 1978) and Hannes Van Severen (born 1979)

Standing Lamp

2015

Serax - label Valerie_objects

Lacquered steel, glass

Purchased by the City of Bordeaux, 2018

Inv. 2018.6.1

In the scriban



Martin Szekely

Centre de table Satragno

1994

Developed and produced at CRAFT-Limoges

Porcelain biscuit

Deposit of the Cnap

Inv. FNAC 970970 (1 et 2)



George Sowden (born 1942)

Centerpiece SW5

1987

Produced by Alessio Sarri

Earthenware

Deposit of the Cnap

Inv. FNAC 93932



George Sowden (born 1942)

Centerpiece SW6

1987

Produced by Alessio Sarri

Earthenware

Deposit of the Cnap

Inv. FNAC 93933



George Sowden (born 1942)

Vase II

1990

Ceramic

Gift of Jacqueline du Pasquier

Inv. 2014.3.1

In the left display case



Hil Driessen (born 1963)

Whitewear bowl

2002

Porcelain

Deposit of the Cnap

Inv. FNAC 07-387



Enzo Mari (1932-2020)

Samos S and Samos M bowls

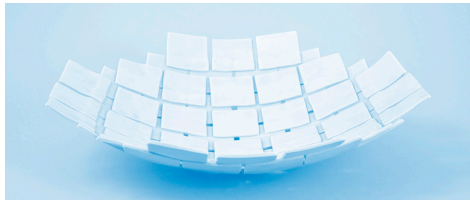
1973

Produced by Danese

Porcelain

Deposit of the Cnap

Inv. Fnac 3347 et 3348



Enzo Mari (1932-2020)

Samos W vase

1973

Produced by Danese

Porcelain

Deposit of the Cnap

Inv. Fnac 3349

On the corner chest



Martin Szekely

Candlestick AT, collection "Initiales"

1991

Plaster

Deposit of the Cnap

Inv. FNAC 92147



George Sowden (born 1942)

Vase SW9

1987

Edition Alessio Sarri Earthenware

Deposit of the Cnap

Inv. FNAC 93926

On the console



Ruth Gurvich (born 1961)

Pleurs vases

2001

Paper

Gift of the association des amis du madd-bordeaux, 2013

Inv. 2013.5.1 à 4

