

*musée des  
arts  
décoratifs*

*musée  
du  
design*



# *Second antechamber*

**ENG**

Please leave this booklet in the room



## 18<sup>th</sup> century earthenware from the South of France

In the 18<sup>th</sup> century, the South of France had many earthenware factories. In the southwest, there were sixteen factories along the Garonne, several in the Tarn region and one in Samadet, in the Landes. In the southwestern quarter, there are several very important factories in Moustiers and Marseille, whose production is characterized by a very abundant use of yellow and green enamels.

As in many sites where clay and wood are abundant, the manufacture of pottery is attested in Moustiers from the High Middle Ages. The first earthenware was made at the end of the 17<sup>th</sup> century by Pierre Clérissy. In the following century, the village had twelve workshops, including those of the Clérissy, Olérys, Ferrat and Féraud families.

In Marseille, the first earthenware was made in the Sainte-Barbe district in the 13<sup>th</sup> century, but production only really took off in 1677, when the same Pierre Clérissy set up a workshop in the Saint-Jean-du-Désert district. Other factories developed throughout the 18<sup>th</sup> century, but all disappeared shortly after the Revolution.



### Moustiers

#### Display case to the left of the entrance door

Most of the pieces are decorated in high fire polychromy, some being painted in cameo of blue, green and manganese. The different decorations illustrated in this display case were widely used and appreciated in the second half of the 18<sup>th</sup> century.

*On the upper shelf*

**The "garlands and medallions" decor** is one of the most refined in Moustierian earthenware.

The motif is improperly called **"potato flowers" or**

**"solanea flowers"** on a **dish** from the end of the 18<sup>th</sup> century, in the center of the upper shelf, comes from the Olérys and Laugier factory (Périé bequest, 1945).

*On the second shelf*

**Décor "à grotesques"**: most often reproduced in Moustiers, it interprets, with a very southern fantasy, the models of Callot, treated in cameo and in yellow and green polychromy.

**Décor "aux drapeaux"**: **dish** presented *on the third shelf* in the center, created, according to tradition, the day after the battle of Fontenoy (1745) (Périé bequest, 1945).

*On the third shelf*

A **round dish** with a central decoration of animals and floral decoration on the wing (Bonie collection, 1895) and a hot water pot and its basin decorated with animated landscapes (Périé bequest, 1945) come from the same factory, that of Gaspard Féraud, as the **dish**, on the right, bearing a decoration of Masonic emblems. The manufacture of Joseph Fouque in Moustiers produces earthenware on yellow or white background which present a floral decoration sometimes animated of insects treated in the technique of great fire. Although their decoration is very close to that of Moustiers and according to recent research, it is with the manufacture of Varages (Var) that it is necessary to attribute certain pieces such as the **sauceboat** with the decoration with the "flower of solanea" *on the first shelf* (Bonie collection, 1895).



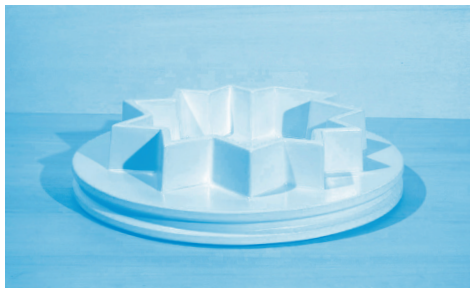
The pieces of low fire are generally attributed to the manufacture of the Ferrat brothers. Created in 1748 for a production in blue monochrome, this factory knew an era of prosperity during the second half of the 18<sup>th</sup> century by the practice of the low fire. The opposition of a red and a green acid characterizes the very alive pallet of Ferrat. Their production presents varied topics: Chinese inspired decoration, natural flowers, birds.

On the last shelf



**Plate** with serrated edge with the decoration known as "à la montgolfière" (Périé bequest, 1945). In 1783, Louis XVI and the entire court attended the first aerostatic flight in history, conducted by the Montgolfier brothers. The exploits of the first aeronauts aroused a real craze and for a few months, everything in France was "ballooning": chairs, buttons, clocks and even hairstyles! Ceramics did not escape this fashion and many pieces of earthenware were decorated "with balloons".

In the display case to the right of the entrance door



Aldo Cibic (born 1955)

**Centrotavola**

1985

Alessi Tendentse

Numbered 51/90

Gift of the Cercle madd-bordeaux, 2021

Inv. 2021.1.1

Aldo Cibic is one of the co-founders of the Memphis group, along with Michele De Lucchi, Nathalie Du Pasquier and Ettore Sottsass. At the end of the 1980s he founded the Cibic studio and launched his first "standard" collection. At the same time, he began teaching at the Domus Academy in Milan. In 2010 he founded the Cibicworkshop, a multidisciplinary design studio and research center. He focuses on alternative projects to improve the cultural, emotional, and environmental awareness of public space.

In the center of this piece titled Centrotavola (centerpiece in Italian), the irregularly contoured star seems to be the work of a child, who would have quickly drawn a sun in the sky. The manual intervention, the variability, the extreme personalization and even the error become qualities that underline the emotional charge of the handmade object. This is one of the characteristics of the objects produced by Tendentse, which in this way also constitute a critique of bourgeois taste.

## Marseille

**Display case to the right of the entrance door**

On the lower shelf (high fire decoration)

The **large dish** illustrates the blue cameo production of the first factory, Saint-Jean-du-Désert, around 1700, as does the **pharmacy jar**, whose decoration covers only the visible part when it is displayed on the shelf of the apothecary's shop.

The **plate** in blue monochrome, called "à la Camargo" because of its subject inspired by an engraving after Nicolas Lancret, represents the famous Belgian dancer, Miss de Camargo. One can read verses in honor of wine and the table. These pieces come from the Périé bequest, 1945. Joseph II Fauchier is undoubtedly the inventor of the yellow backgrounds, which will be very successful in all the factories of the South.



Finally, the taste for the high-relief pieces has led to an important production of trompe-l'oeil, called "**illusion**" **plates** decorated with walnuts, almonds or apples, skilfully modeled.

### Low fire

In the second half of the 18<sup>th</sup> century, in close competition with porcelain thanks to the adoption of the low fire, the famous manufactures of the Veuve Perrin, Gaspard Robert, Savy, Bonnefoy, were fond of flower decorations with long flexible stems freely thrown on the surface of the plate, animated landscapes, seascapes reminiscent of those of the Marseille painter Lacroix, fish trophies evoking the famous "bouillabaisse".

## Montauban, Samadet, Moncaut

### Large wall display case

**Large oblong dish** with a braced edge from Montauban, with a "China" decoration in green monochrome, as well as a **series of four plates** with a contoured edge presenting a small grotesque character in different attitudes, second half of the 18<sup>th</sup> century (Bonie collection, 1945), *on the second shelf*.

In Samadet (Landes), all the pieces are decorated with high fire, except for the water pot of the late 18<sup>th</sup>

century with an important floral decoration dominated by a purplish pink (gift of Petitcôl, 1982) *on the third shelf*.

Moncaut is a small earthenware center in the Southwest of France, characterized by its decoration of small picturesque characters treated in the high fire, *on the lower shelf* (Bonie collection, 1895, Périé bequest, 1945, Chalus bequest, 1960).

## Toulouse

### Large wall display case

*On the fifth shelf*

Four examples of the technique of decoration in the low fire where purple appears: **two plates** "à la Chine", with irregularly serrated and gadrooned edge, a **sugar bowl** on pedestal (missing lid) and **a cup**, end of 18<sup>th</sup> century. They come from the Périé (1945) and Pelleport-Burète (1932) bequests.

Decor of high fire with the bunch of grape twisted in blue monochrome on a superb **ewer** (Périé bequest,

1945), a **saupoudreuse** (Bonie collection, 1895), a **covered pitcher, an individual cooler** of the same period (Périé bequest, 1945) and on the wing of the large oblong dish (Bonie collection, 1895), with four deep rounded notches with bluish and very bright enamel, first half of the 18<sup>th</sup> century. A sauceboat has a floral decoration in yellow cameo of great fire, second half of the 18<sup>th</sup> century (Bonie collection, 1895).

## Bergerac

*On the fourth shelf*

Production of low fire with a **square bowl and a ravier** (Bonie collection, 1895), **two plates** with polychrome floral decoration: tulip, carnation, rose (Périé bequest, 1945 and Pelleport-Burète bequest, 1932), a **round dish** with a parrot and a rooster (Périé bequest, 1945), a plate with a parrot (Pelleport-Burète bequest, 1932); rooster,

parrot (on the other side) surrounded by flowery tufts on the **refreshment stand** (Chalus bequest, 1960); "China style" decoration on the **oblong dish** (Bonie collection, 1895), the **cup and saucer**, second half of the 18<sup>th</sup> century (Périé bequest, 1945).

## Furniture

The white marble Louis XVI **mantelpiece**, framed by a pair of **Louis XVI sconces** (Guestier bequest, 1936), features a large **portico clock** in white marble and gilt bronze from the Louis XVI period whose movement is signed "Rouvière à Paris" (Tauzin bequest, 1971).

The Louis XVI **cabriolet armchairs** (in other words, with rounded backs) are in white lacquered beech (Giovetti bequest, 1985), covered with a printed fabric after a wallpaper model by Duras established "place Dauphine in Bordeaux" (today place Gambetta) from 1771.

**The dining room sideboard**, in acajou, amaranth and rosewood veneer (circa 1790), is the work of **Jean-**

**Ferdinand Schwerdfeger**, a cabinetmaker of German origin living in Paris, known as the author of one of the greatest masterpieces of French cabinetmaking of the 18<sup>th</sup> century: the jewel box of Marie Antoinette (delivered in 1787), as well as part of the furniture of the queen's room at the Petit Trianon (Versailles). His furniture is always of an innovative and ingenious design. Here, for example, the closing mechanism (of the sliding curtains), involves a treatment of vertical slats - these being glued to a cotton cloth that rolls up inside the legs (Lataillade bequest, 1969).



Ettore Sottsass

### Cabinet Foresta

2002

Galerie Clio Calvi, limited edition of 20 pieces

Wood, glass, mirror, metal

Gift of Clémence and Didier Krzentowski, 2014

Inv. 2014.10.1

*Foresta* is not just "another desk", it is a micro work environment, a closed space that leaves the possibility for each person to surround themselves with their own universe. One can hang things on it, stick pictures on it, bring in different documents or objects. Sottsass creates with this office the conditions of a collection on oneself, of an isolation, favorable to generate any type of work, it brings joy in the universe bound to the work. We find here Sottsass in his will to conceive design with a therapeutic objective, as he himself stated in the magazine *Domus* in 1970, namely the desire to stimulate the perception of the user, liberate him or her, stimulate his or her own creativity.

## Paintings

Four **Neapolitan gouaches** of the early 19<sup>th</sup> century, representing views of Vesuvius: Vesuvius by day and night in eruption and the Bay of Naples are the themes that are most often found. These gouaches, generally of small format, aroused the interest of tourists eager to return home with souvenirs of their trip to Italy. The stay in Naples was generally the end of the Grand Tour, a trip that complemented the studies of Europeans from good families. Two views are attributed to P.F. Barrigues dit de Fontainieu (1760-1850), Jeanvrot collection.



