

*musée des  
arts  
décoratifs*

*musée  
du  
design*

*Salon de  
compagnie*

**ENG**

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**The salon de compagnie is the central room of the hôtel partiulier. By its proportions, its sculpted decoration and its overdoors, trompe-l'œil painted in grisaille of allegorical scenes imitating bas-reliefs, in the manner of Piat-Joseph Sauvage (1744-1818). The three French windows open onto what was once the garden. The replacement of a Louis XV style fireplace in a typically Louis XVI ensemble is a common practice in the 18th century; as for the beautiful mahogany parquet floor, it is a Bordeaux characteristic.**

**A central chandelier with gilded bronze mountings and cut crystal pendants from the 18th century and sconces placed on either side of the mantel. The two consoles between the windows and the large console facing the fireplace are part of the original furniture of the mansion.**

## Sculptures and paintings

### *On the fireplace*

A **clock** representing Ajax (hero of the Trojan war), dated early 19<sup>th</sup> century, in gilded bronze (Jeanvrot collection).

### *On both sides*

A **pair of Chinese vases** with a red glaze known in the West as "oxblood". Discovered as early as the 10<sup>th</sup> century under the Ming, it was developed under the Qing 18<sup>th</sup> century. This type of decoration was not intended for export. Gilded bronze mounting from the 19<sup>th</sup> century (Cruse-Guestier bequest, 1936).

### *On the console facing the fireplace*

An anonymous **terracotta bust** (late 18<sup>th</sup> century) representing **America** (Pelleport-Burète bequest, 1930). Adorned with the attributes traditionally associated with her - the feathered headdress and the quiver - America is more reminiscent of a Greco-Roman deity than an inhabitant of the New World. Indeed, she no longer embodies the American continent, but a new nation, the United States, whose birth at the end of the War of Independence (1775 - 1783) fascinated Europeans. America embodied the ideals of freedom and democracy previously attributed to the idealized Ancient Greece and the Roman Republic. This effigy would have adorned the first American consulate in the world, established by George Washington in Bordeaux in the Fenwick Hotel, quai des Chartrons. It

was a way of thanking the city for the part it had played in the conflict. It was, in fact, the Bordeaux trading house Reculès de Basmarein, Raimbaux et compagnie that had financed the outfitting of sixty-two ships bound for the United States, including La Victoire, the ship carrying the Marquis de La Fayette.

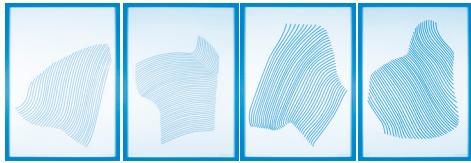
### *Au-dessus*

Between the windows, *on the right-hand console*, **La Religion voilée** and **La Ville de Bordeaux couronnée**, terracotta models from the end of the 18<sup>th</sup> century of the statues intended (but never executed) to adorn the portal of the Palais Rohan (today's Hôtel de Ville), the work of the Parisian sculptor Joseph Deschamps (1743 - 1788).

### *Au-dessus*

Two portraits by Jean-Baptiste Perronneau (1715 - 1783), one of the two main figures of pastel portraiture in the 18<sup>th</sup> century, who stayed in Bordeaux several times between 1747 and 1769:

- ▶ **Mademoiselle Corrègeolles**, pastel, 1768 (deposit of the Musée des Beaux-Arts de Bordeaux, 2000)
- ▶ **Madame de Parouty**, Creole woman from Saint-Domingue, pastel, 1767 (gift of Olivier Droin, 2017)



Pierre Charpin (born in 1962)  
**Lignes en mouvement [Lines in motion]**  
 2009  
 Lithograph on paper  
 Gift of Pierre Charpin, 2018  
 Inv. 2018.8.1 à 4

## Furniture

The **three neoclassical consoles**, whose violet breccia marble matches that of the mantelpiece, are part of the original furniture of the mansion (circa 1779), undoubtedly designed, like the wainscoting, by the building's architect.

In front of the French windows, a **pair of armchairs** with straight backs, stamped P.F. Jean, circa 1785 (gift of Précoul, 1993).

*Against the wall of the dining room*

*Left*

The **chest of drawers** presented here is a piece of furniture made in Paris, circa 1775, characteristic of the Transition style (Louis XV - Louis XVI): straight front and uprights combined with a slightly curved apron and bracket feet. It is decorated with a very rich and elegant marquetry of various species in network of cubes of cubes, frieze of interlacing, bouquet (Périé bequest, 1945). On either side, **a pair of Louis XVI armchairs**, with medallion backs, stamped C. Séné, circa 1780 (Giovetti bequest, 1985).

*On the right side*

A pianoforte by Garnier Jeune, a Bordeaux "instrument maker" based on rue Bouffard (the street of the museum), dates from the 1790s. Made of solid mahogany, mahogany veneer, boxwood and ebony on a fir and oak frame, it is the only square piano in the collection still in playing condition.

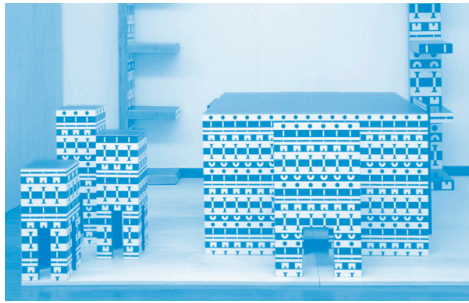
A lacquered beechwood Fauteuil à la reine, Parisian work, circa 1750-1760 (Chaventon donation) and a Transition marquise, stamped Bovo, circa 1770, a wide seat with a low back often intended "for ladies so that they do not wrinkle their fit" (Giovetti bequest, 1985).

*In front of the fireplace*

A table with two ends, circa 1750, by Pierre IV Migeon (1696 - 1758) in violet wood veneer, rosewood and gilded bronzes (gift of the Friends of the Hôtel de Lalande, 2006).

In order to respond to the elites' search for comfort and convenience, 18<sup>th</sup> century cabinetmakers specialized in "dual-purpose" or "transformation" furniture, which combined several functions thanks to clever mechanisms. This table is at the same time a piece of furniture for reading, writing and washing. You can even unroll a screen, which protects your face from the heat of the fireplace. Its shape, called "kidney" because it evokes the silhouette of a kidney, the work of veneer in curling, as well as the pattern of bronzes that protect the edges of the legs are characteristic of the work of this famous Parisian cabinetmaker.





Alessandro Mendini (1931-2019)

**Table and stools "Ollo" Collection**

1988

Produced by Alchimia

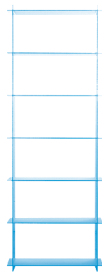
Gift of Didier and Clémence Krzentowski, 2013

Inv. 2013.4.1 à 11

Studio Alchimia was created in 1976 by the Italian architect Alessandro Guerriero. He invited a group of designers including Alessandro Mendini, Andrea Branzi, Ettore Sottsass, Michele de Lucchi to exhibit experimental objects in his Milanese gallery, free of all constraints linked to industrial production. The modern movement is frozen in a utopia far from human needs, mass production prohibits any fantasy, emotion, expression.

The objects presented are generally made with modest materials and, as Guerriero wanted, they give pride of place to a popular culture. Ornament, banished by modern design, not only takes its place, but becomes one of the reasons for the studio's production. The decoration and the decorative arts are at the heart of the creative process. Laminates with unexpected designs and mixtures of styles are invented with great conceptual freedom. For Mendini, "There is no more originality. The rediscovery of forms is replaced by the variation of decorations, patterns and surfaces. Design becomes re-design, the project is decoration."

On the pieces in the "Ollo" collection, the ornamental pattern is repeated in all-over, surface pattern. The shape of the table, geometric, like a giant cube, parodies the rational forms of Bauhaus. The purity of the lines and the absence of decoration are replaced by an abundance of motifs. These tables and chairs constitute a large volume, an image that imposes itself and hides the reading of use of these objects, whose forms are reduced to an archetypal minimum.



Martin Szekely

**Heroic Shelves 365**

2008

Gallerie kreo

Manufactured by Euro-Shelter

Anodized aluminum, aluminum honeycomb

Deposit of the designer, 2018

Inv. D 2018.1 .9

*Heroic Shelves* seems to have neither a starting point nor a stopping point. Its structure is built with simple orthogonal planes in aluminum honeycomb, of a fineness at the limit of possibilities. Its form could thus develop infinitely.

*On the console*



Ettore Sottsass (1917-2007)

**Concorde vase**

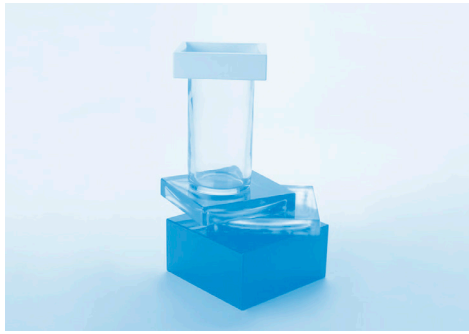
1986

Produced by Tribu

Glass

Deposit of the Cnap

Inv. Fnac 96386



Ettore Sottsass (1917-2007)

**Amitié vase**

1986

Produced by Tribu

Glass

Deposit of the Cnap

Inv. FNAC 96385

Italian architect and designer, Ettore Sottsass is at the origin of the creation, in 1981, of Memphis alongside young designers like Matteo Thun, Michele De Lucchi and Nathalie Du Pasquier. Questioning the traditional foundations of design, they propose a new language, a new way of imagining everyday objects, far from the only functional obligation, open to any form of free, joyful and narrative expression, privileging emotion, surprise, perception. Fascinated by the glass blowers in Murano, Ettore Sottsass designed a collection of glassware for Memphis in 1986. Exploiting the qualities of the material, he plays with transparency and opacity. This vase is composed of several geometric elements assembled with glue, and not welded as was the tradition of glassblowing. His intention was to try new ways of assembling the different parts of a glass object. With these two totem-like vases, the designer goes against the old and traditional forms, "more or less normal or predictable, already seen before" (Ettore Sottsass).

## Showcase

Porcelain, a kaolin-based ceramic, appeared in China around the 9<sup>th</sup> century and remained an exclusive product of Southeast Asia until the discovery of kaolin deposits in Saxony (Meissen) in 1708 and in Saint-Yriex, near Limoges, in 1768.



In this showcase are presented **porcelains** imported from China by the East India shipping companies trading with the Far East from the beginning of the 17<sup>th</sup> century to the end of the 18<sup>th</sup> century. The pink enamels dominate here with the decorations "Pompadour" (with fish), with bouquets, flowers, "with roosters", during the Quianlong reign (1736-1795). Some pieces called "commissioned" are specially made in China on European models, decorated with coats of arms, with biblical or mythological subjects.

Two superb **silverware pourers** (Servan legacy, 1939).

**Coffee pot** with the hallmark of Jacques Hanappier, goldsmith in Orleans, 1752 – 1754.



