

*musée des
arts
décoratifs*

*musée
du
design*



***Second
antechamber***

ENG

Please leave this booklet in the room

The second antechamber, which precedes the salon de compagnie and opens the enfilade of the reception rooms, has kept its woodwork decor, original oak and mahogany parquet floor and its Louis XV violet marble fireplace.



The fireplace is surmounted by a pair of Louis XVI ormolu **sconces** and a Louis XV **clock** with ormolu decoration on a red tortoiseshell background, signed "Bailly l'aîné - Paris" (Lataillade bequest, 1969).

The **bust of Charles de Secondat, baron de Montesquieu** (La Brède, 1689 - Paris, 1755) by Jean-Baptiste II Lemoyne, (1704-1778), is one of the masterpieces of the museum. This portrait of Montesquieu, presented at the Salon in 1767, is fascinating in that it presents a synthesis between the traditional representation of an ancient philosopher and the temperament of the sculptor who seizes his model as he is about to speak. The great man, author of *Considerations on the Greatness of the Romans and their Decadence* (1734), appears here in his intimate truth.

The Place de la Bourse

The idea of a decorative square framing the statue of the reigning sovereign was one of the essential points in the 18th century for the embellishment of French cities. Among all those that were erected in the provinces, the one in Bordeaux is one of the masterpieces of the urban planning of the reign of Louis XV. The order took shape in 1729 when the architect Jacques Gabriel drew up the plan for a Place Royale opening onto the harbor.

The construction begun in 1731 and was completed by his son Ange-Jacques in 1755. In the center of the square stood the statue of Louis XV, commissioned from Lemoyne, father and son, as shown in the **color print** by Milcent (deposit of the Municipal archives).

The **engraving** by Nicolas Dupuis, after a drawing by Nicolas Cochin, shows the statue placed on its pedestal. Both bas-reliefs are now on display at the Musée d'Aquitaine.

Bronze reduction of the **equestrian statue of Louis XV**. In 1766 Jean-Baptiste II Lemoyne was commissioned to make a first copy for the King. The idea had probably been suggested by Louis XV himself who was collecting small statues erected to his glory in the different cities of the kingdom. The model was completed in 1767 and cast on July 15, 1768. This first copy was offered to him in Versailles, on February 3, 1769, by the Count of Ségur, lieutenant general of the king's armies and deputy mayor of the city of Bordeaux. The second reduction was exhibited at the salon in 1773: it is probably the one presented here and which appears on a drawing by Gabriel de Saint-Aubin preserved in a famous album of the library of Stockholm. Two other copies were in Lemoyne's workshop at the time of his death in 1778 and in the sale of Abbé Terray in 1779. Executed by the artist himself, this bronze reduction (the only surviving copy) is the most faithful and precious testimony to the three-dimensional aspect of the monument destroyed in 1792.

Bust of the architect Ange-Jacques Gabriel, plaster cast after Jean-Baptiste Lemoyne first architect of the king.



Furniture

Low armchair, carved and lacquered walnut (Gift of Maurice de Luze, 1925). Although this chair retains a certain monumental size inherited from the Louis XIV period, the brace of the back, the recessed armrests,

the curved legs and its beautiful symmetrical Regency carved decoration, make it date from the years 1730-1740. Regency **walnut chair** with original petit point tapestry (Gaden bequest, 1969).

In addition, this salon has interesting examples of typically Bordeaux furniture.

The large **Regency wardrobe**, from the first half of the 18th century, made of speckled mahogany with a high crown, has a flat front divided into three symmetrical panels in heavily molded frames; the generous Regency carving on the front and jambs is combined with a naturalistic wicker basket motif lined with fruit at the top of the arch. Inside, the "toggle" lock and the wavy wrought iron rod are specific to Bordeaux work (deposit of the Musée des Arts décoratifs de Lyon, 2001)



Bordeaux **console table** from the mid-18th century, mahogany, Gris de Caune (Minervois) marble top and brass (gift of the Friends of the madd-bordeaux, 2021). This exceptional piece of furniture, entirely made of mahogany, adopts the opulent forms of the Louis XV style, which was particularly prized in the Guyanese capital, and provides a more complete understanding of the typological range of so-called "port" furniture at its most exceptional level.

Middle table, mahogany from Cuba, Bordeaux, second half of the 18th century. On four curved legs, it has a strongly curved belt, covered with a red griotte marble. As is often the case with Bordeaux furniture, the structure is still Regency, while the carved decoration on all four sides is in the Louis XVI style - goat's feet, neoclassical flowering vase, "Salember" style flowering scrolls - mixed with Louis XV shells and rocaille (deposit of the University hospital center of Bordeaux, 2004).



On the walls

Portrait of Louis-Urbain Aubert, Marquis de Tourny (1695-1760), Intendant of Guyenne from 1743 to 1757, by Pierre Allais. It was Tourny who initiated most of the major construction projects that transformed Bordeaux in the 18th century. Before him, the current intendant was Claude Boucher, who had begun the construction of the Place Royale, now the Place de la Bourse. Inspired by the work of his predecessor, Tourny decided to extend these transformations to the entire city

Portrait of Louis XIV (1638-1715) in embossed leather, after the effigy of the king sculpted by François Girardon at the Hôtel de Ville de Troyes (1697-1690). The portrait of the king carved in a medallion appeared at the beginning of the 16th century in France, at the time of the craze for this architectural ornament "à l'antique" from Italy. From Francis I to Louis XIV, this motif inspired by the medal was used to glorify the image of the sovereign, in the same way that emperors were celebrated in Antiquity.

The apothecary and tobacco jars

In the two wall display cases

A series of **apothecary and tobacco pots** from the Bordeaux factories of Hustin and, after the expiration of the royal privilege enjoyed by the latter for 50 years, Boyer. Indeed, in Bordeaux as elsewhere, pharmacy pots were an important part of the earthenware production in the 18th century. The use of pharmacy jars goes back a long way in time. All sorts of materials were used for their manufacture, from metals, lead and tin, to wood, but it seems that it is above all ceramics and glass that were most used to preserve medicines, i.e., stoneware, earthenware, and then from the 19th century onwards, porcelain. As far as Antiquity and the High Middle Ages are concerned, it is difficult to know what the pharmacy containers were like. It is probably to the East that we must turn to find the origin of the forms that we know today, the Arabs being much more advanced than the Europeans in the knowledge of medicine and pharmacy. Moreover, the regions whose ceramic production is best known are to the

east of the Mediterranean basin: Egypt, Syria and Iran. It is therefore there that we must look for the origin of certain forms, notably that of the vase with a cylindrical profile, known as an albarello. Portuguese, Spanish and Catalan ships, then Venetians and Genoese, brought from Alexandria, Damietta, St. John of Acre, to Europe, vases filled with ointments, medicinal compounds but also sweets, jams and spices.

From the middle of the 15th century in Spain and Italy, and later in France, apothecaries were the first customers of earthenware makers, the thick and impermeable tin glaze ensuring the essential sealing for the proper preservation of drugs. But in the East and in Europe (at least in the Renaissance period), albarello was not only used for medical purposes. Numerous 15th century paintings, both in Flanders and in Italy, show it as an altar vase, especially in the Annunciations and the Nativities, supporting the symbol of the purity of the Virgin or the Passion of Christ.

The eighteenth-century dispensary traditionally brings together a number of containers of various shapes:

- ▶ The **box** or bouette, a very old term that designated in France, from the end of the 16th century, any pot with a lid.
- ▶ The **albarello**, is a vase with a cylindrical profile intended to receive essentially solid medicines and ointments. Its body has a more or less pronounced concavity intended to facilitate its grip in a row, its neck is highlighted by a bead to attach by ligature a parchment, paper or cloth taking the place of a lid.
- ▶ Derived from this first type: the **pot canon** is almost synonymous with albarello. In Richelet's 1679 dictionary, it is defined as "a slightly long earthenware pot that the apothecaries of Paris usually call an ointment pot". During the 17th and 18th centuries, its shape underwent some modifications: the appearance of a pedestal, then a narrowing in the middle part, which gives the "double bulb vase". It also has a lid in earthenware.
- ▶ The **pillbox** is also a derivative of the albarello. It is a pot canon of small size used to receive particular preparations: the pills, which the Arabs would be the inventors.
- ▶ The **chevrette** or cabrette. It seems that the word is French, although this ovoid vase with a vertical handle and a neck was used in several European countries, from the late 15th century in Italy. At the end of the 16th century, it is found in French inventories as a container for syrups and honeys. The opening of the neck is, indeed, wide and presents, like the albarello, a bead facilitating the binding of a parchment. In the 18th century, some authors pointed out that the poor sealing of these vessels led to a rapid fermentation of the products. However, it is amusing to note that they were preferred vessels for the apothecaries who,



when they separated professionally from the grocers, in the 16th century, claimed to have exclusive rights to them. Sanctions were taken against shopkeepers who wanted to use them on their stalls! One of the peculiarities of the French chevette is the presence of a small ring above the neck attachment, perhaps used to keep it straight during the firing of the earthenware.

- ▶ The **pots de monstre**. These vases played a major decorative role. These large medicine jars essentially contained the four "galenic preparations", also known as "cardinals", namely: the Theriac, the Mithridat, the composition of Alkermès and that of Hyacinth. Because of the importance given to these panaceas, the potters took great care with the large vases that contained them. These vases often have two handles and a lid, the baluster shape is preferred and their decoration is particularly rich and picturesque.



There are other containers in the apothecary, but of a less particular use like the bottle and the jug intended for all kinds of liquids and elixirs. They can be large (see the large jug in the right window). Some bottles with a pewter stopper were said to be used to carry clysters into town. One could also see fountains, whose decoration was then quite similar to that of the pharmacy pots for which they were designed. In order to understand the variety of these apothecary vessels, it is necessary to remember how the pharmacy looked like. It consisted of a display store, a laboratory and storerooms: the vases used for preparations, preservation or delivery were similar in shape to the monster vases but much more simply decorated.

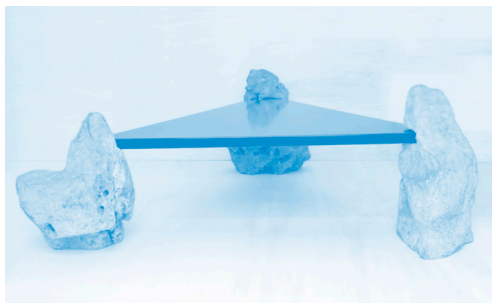
Apothecaries also had a monopoly on the trade of tobacco, imported from the Americas, which was used at the time for its curative properties. The earthenware makers had more freedom in the decoration of tobacco pots, sometimes decorated with oriental characters and smokers.

Nature and artifice

Since the 1960s, the sociologist Edgar Morin has observed in society a phenomenon of return to nature and rusticity, which he defines as a "neo-archaism". This return would result from a reaction to an artificial world where technical progress would have taken precedence over the human being and its primary needs. Neo-archaism is polymorphous and can take the form of an increased interest in natural elements (water, air, sun, stone, earth), but it can also be expressed by a "partial reversal of the decorative and movable values of the habitat in favor of rustic values", advocating the use of forms perceived as ancestral, of materials such as wood or of manufacturing processes that imply a direct relationship between man and the material. With the evolution of materials and the development of increasingly sophisticated techniques, the history of the design and furnishings seems to have ineluctably distanced itself from the nature. By adopting aluminum, glass or tubular steel in the inter-war period, the

modern movement widens the distance between the natural and the artificial world. A distance with which post-modern designers in the 1980s will play to question our relationship to nature in the domestic space, create formal games between the organic and the geometric, give objects a personality, give them back their uniqueness.

The designer Andrea Branzi, author of the collection "Animali Domestici" collection that he presented in 1987 and the Silver and Wood service on display here, thus asserts that "today there is no longer any distance between the natural world and the artificial world, because the latter has become second nature." He adds, "...when I bring together nature, technique, industry, craft, high technology and archetypes, everything seems much clearer to me."



Elisabeth Garouste (born 1946) and Mattia Bonetti (born 1952)

Table Rocher

1982

Produced by Néotù

Stone, lacquered wood

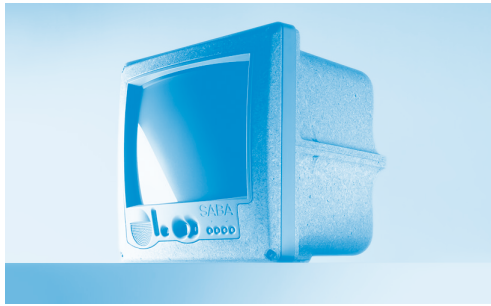
Gift of Clémence and Didier Krzentowski, 2014

Inv. 2014.10.2

"We walk along the roads, we pick up pebbles and objects are born by themselves."

Elisabeth Garouste and Mattia Bonetti, 1985

This coffee table encapsulates the spirit of Garouste and Bonetti, in total rupture with the technology of the 1970s, opening wide a door on the fantasy. Here the raw stone rubs shoulders with the turquoise color, refined like a jewel. Combining their worlds - fashion, textiles, sculpture and photography for Mattia Bonetti and theater for Elisabeth Garouste - the two artists wished to apply the scenographic approach to the interior decor. The use of raw materials, such as rocks or branches collected in the forest and then painted, or bronze, raffia, aluminum, rattan or colored glass, gives their works an evocative power. These materials contribute to the aura of these objects whose inspiration is taken both in the civilizations of the past, classical or primitive and in the tales. References and fiction mix to create a personal universe, far from any concern of ergonomics or functionality.



Philippe Starck (born in 1949)

Jim Nature television

1994

Saba / Thomson

Chipboard, polystyrene, glass

Gift of Jean-Pierre Bonnefont-Besse, 2021

Inv. 2021.16.1

Starck's creations are humorous and witty. They provoke astonishment and even perplexity. The designer plays with the conventional signs of modernity by using new materials. He inherits from his engineer father the taste of the technique and the innovation, he affirms in 1984: "I prefer to go to the aeronautics show than to the fabric show, it is there where I find the new noble materials". Forerunner of the interest that the society and the designers carry today for the environment, he conceives in 1994, for the SABA brand, the television Jim Nature. The TV's casing is made of a sawdust shell mixed with glue; the whole is pressed, agglomerated and hot-molded. This unique process, never before used in the electronics sector, appears to be an alternative to plastics, which are more polluting. Both portable and aesthetic, the design of Jim Nature induces new functionalities. The TV is equipped with a handle and a compartment for the remote control and the antennas are detachable.



Andrea Branzi (born in 1938)

Silver and Wood tea set

1997

Produced by Argentaureum

Silver, birch

Deposit of the Cnap

Inv. Fnac 2000-274



Studio MischerTraxler (créé en 2009)

Vases Limited Fern

2020

Brass, porcelain, enamel, resin

Purchased by the City of Bordeaux, 2021

Inv. 2021.15.1 et 2

In the showcase



Studio Formafantasma (Andrea Trimarchi and Simone Farresin)

Bone jar, "Craftica" collection

2012

Gallery Libby Sellers

Mouth-blown glass, bovine bone

Deposit of the Cnap

Inv. Fnac 2015-0057



Studio Wieki Somers (created in 2003)

High Tea Pot

2003

Edition Erik Jan Kwakkel

Porcelain biscuit, raccoon fur, steel and leather

Purchased by the City of Bordeaux, 2016

Inv. 2016.12.2



Jaime Hayon (né en 1974)

"Kutani Choemon" collection

2010

Set of 34 pieces

Produced by Maruwakaya

Porcelain

Deposit of the Cnap

Inv. Fnac 2012-233 (1 à 34)

