

# L'IMAGE- LIVRE

musée du  
design musée  
bordeaux des arts  
décoratifs

PUBLISHERS AND ARTISTS  
OF THE CZECH  
AVANT-GARDE 1920-1930  
EXHIBITION AT THE MUSÉE  
DES ARTS DÉCORATIFS  
ET DU DESIGN  
25 JANUARY - 6 MAY 2018  
[WWW.MADD-BORDEAUX.FR](http://WWW.MADD-BORDEAUX.FR)

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BORDEAUX  
culture

CHRISTOPHE JACQUET



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Josef Čapek, front cover for *Zloděj z Bagdadu* by Konstantin Biebl  
 Ed. Aventinum, Prague, 1925  
 Pierre Ponant collection

## ***The book as image.***

### ***Publishers and artists of the Czech avant-garde (1920-1930)***

#### **An invitation to a collector**

**25 january - 6 may 2018**

The musée des Arts décoratifs et du Design pursues its annual cycle dedicated to decorative Arts and design collectors inaugurated in 2014 and invites, for this 4<sup>th</sup> edition, Pierre Ponant, graphic design historian and critic, to present his collection of Czech books from the period between the two world wars.

From Rondocubism to Dadaist collage and photomontage, the covers of novels published in Prague in those years reflect the major currents that shaped the history of 20<sup>th</sup> century art. In addition to the work of multidisciplinary artists like Josef Čapek, Karel Teige and Adolf Hoffmeister, the exhibition highlights the key role of publishers in the quest of new relations between the text and the image, and the new typographic experiments.

Visitors travel back in the artistic context of Prague in the early twentieth century : drawings, paintings, movies, posters and photographs suggest the effervescence of the city, when grow all the artistic avant-gardes.

For this exhibition, the museum presents a selections of more than 100 books and magazines from the collection of Pierre Ponant. Paintings, drawings, engravings and furniture on loan from the Prague Museum of Decorative Arts (Umprum), the Morave Gallery from Brno and the Le Minotaure Gallery complete this rare panorama of graphic design.

Pierre Ponant's books and magazines of the Czech avant-garde resonate with today's graphic design.

The emergence of experimental ways of publishing, the invention of new print processes and the raise of a new generation of authors and graphic designers echo the artistic blooming of Prague at the beginning of the last century. A conference day, in collaboration with the École supérieure des Beaux-Arts de Bordeaux (Bordeaux school of fine arts), supported by the Czech centre in Paris, will involve contemporary actors of the graphic design scene: the discussions will be centred around the notions of conceptual heritage, multilingualism and new technological processes, which redefine today's production.

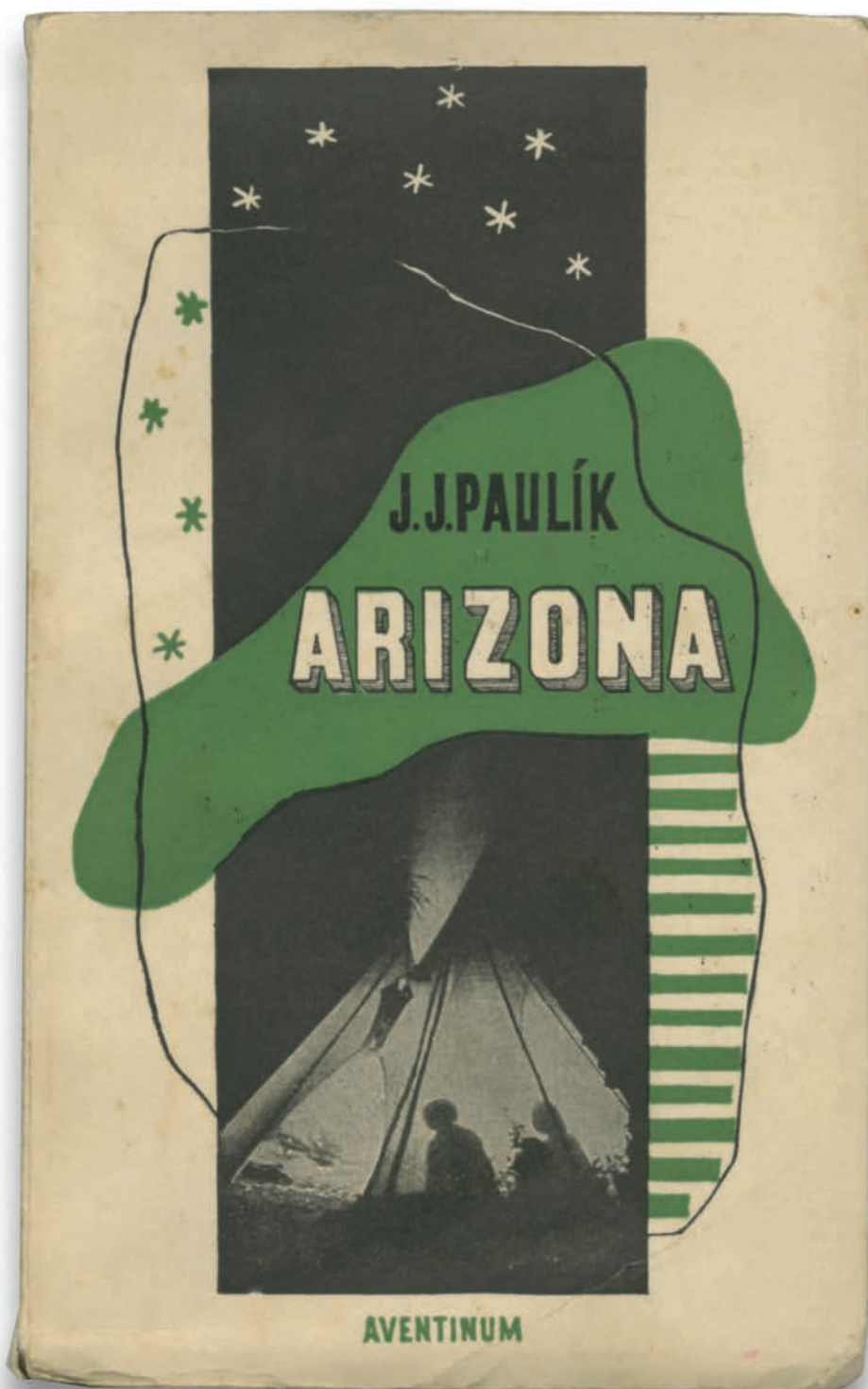
**Opening: thursday, 25th january at 7 pm**

**For four years, the musée des Arts décoratifs et du Design has been invited each year a collector to share his/her passion with the public**

In 2016: *L' Histoire se met à table. Les menus de la collection Jean-Maurice Sacré.*

In 2015: *De David Johnston à Jules Vieillard. L'ivresse Darrigade.* Jacques and Laurence Darrigade's collection of 19th century ceramics.

In 2014: *Verres d'usage et d'apparat, de la renaissance au XIXème siècle.* Philippe du Mesnil collection.



František Muzika, front cover for *Arizona* by Jaroslav Jan Paulík  
Ed. Aventinum, Prague, 1928  
Pierre Ponant collection

## Pierre Ponant, a collector of printed objects

Pierre Ponant's relationship to books and printed images started at a very young age, in the library of his father. Interested in constructivism and futurism, he came across the work of several specialists who provided him with new insights on the art of the 1920s and 30s, period that was underestimated by art historians of the time but was being reevaluated through the work of contemporary artists from Central Europe, architects and graphic designers with performances and installations. His collection of books and printed objects grew with his trips and encounters, in Hungary, Poland, former Yugoslavia and former Czechoslovakia, where he was commissioned by AFAA (today Institut français) to curate exhibitions on contemporary graphic design. His work led him to Prague where, at the end of a sojourn, he found himself facing the window of a bookdealer, where all his beloved artists were displayed: Teige, Čapek, Štyrský etc. With a few dollars in his pockets, he was only able to buy a few books, despite their little prices.

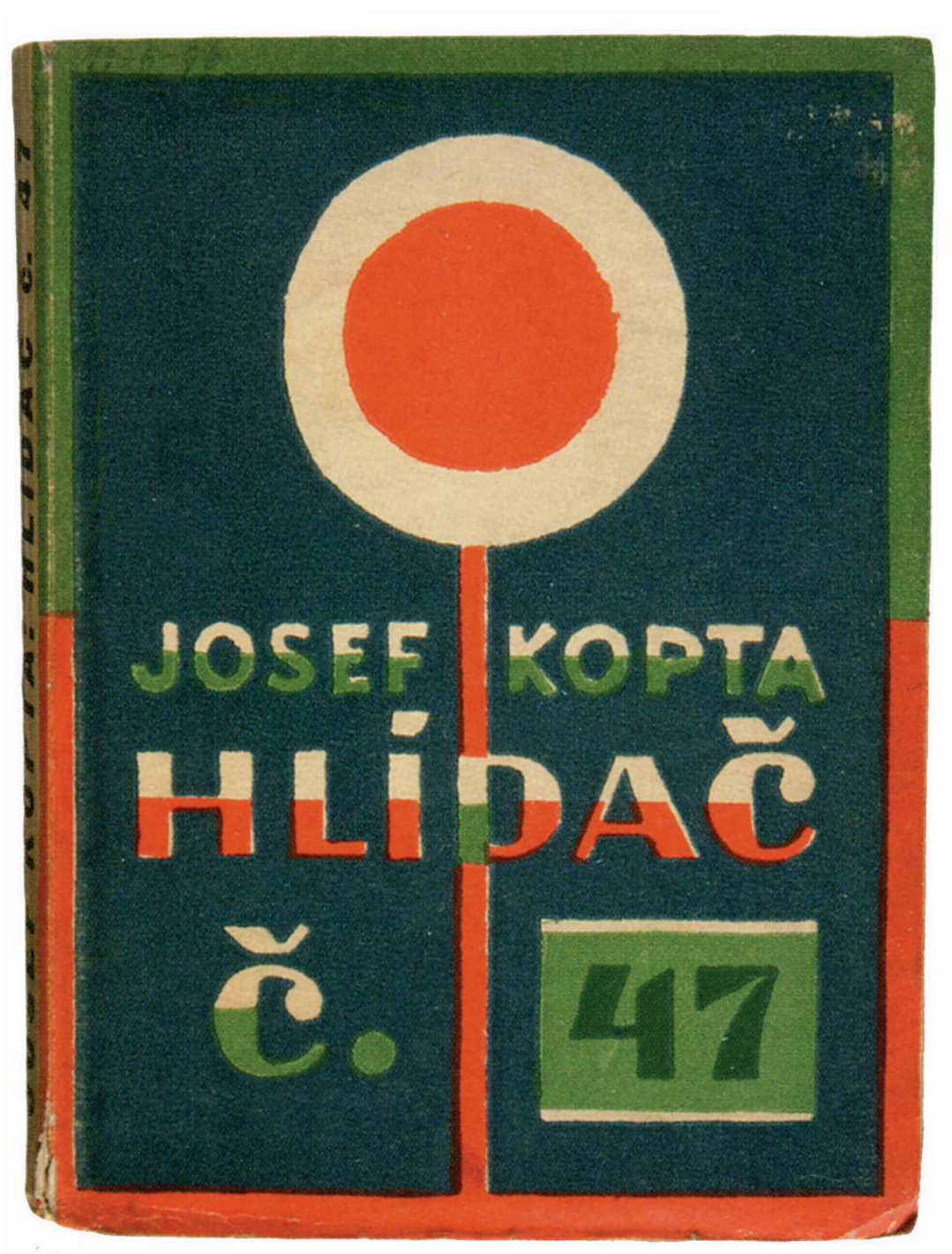
Pierre later came back to Prague to pay a visit to the same book dealer. Since then, his passion for Czech avant-garde artists is growing every year. Pierre Ponant keeps an eye on any book or magazine that could potentially complete parts of his collection, via specialized book dealers, auction sales and flea markets. Over the years, new interests emerged. The bookshelves in his office-atelier and his living-room are now filled with press drawings, posters, journals and magazines from other European avant-gardes, which give a sense of the visual atmosphere surrounding this passionate scholar, who is already ready to share his interests.



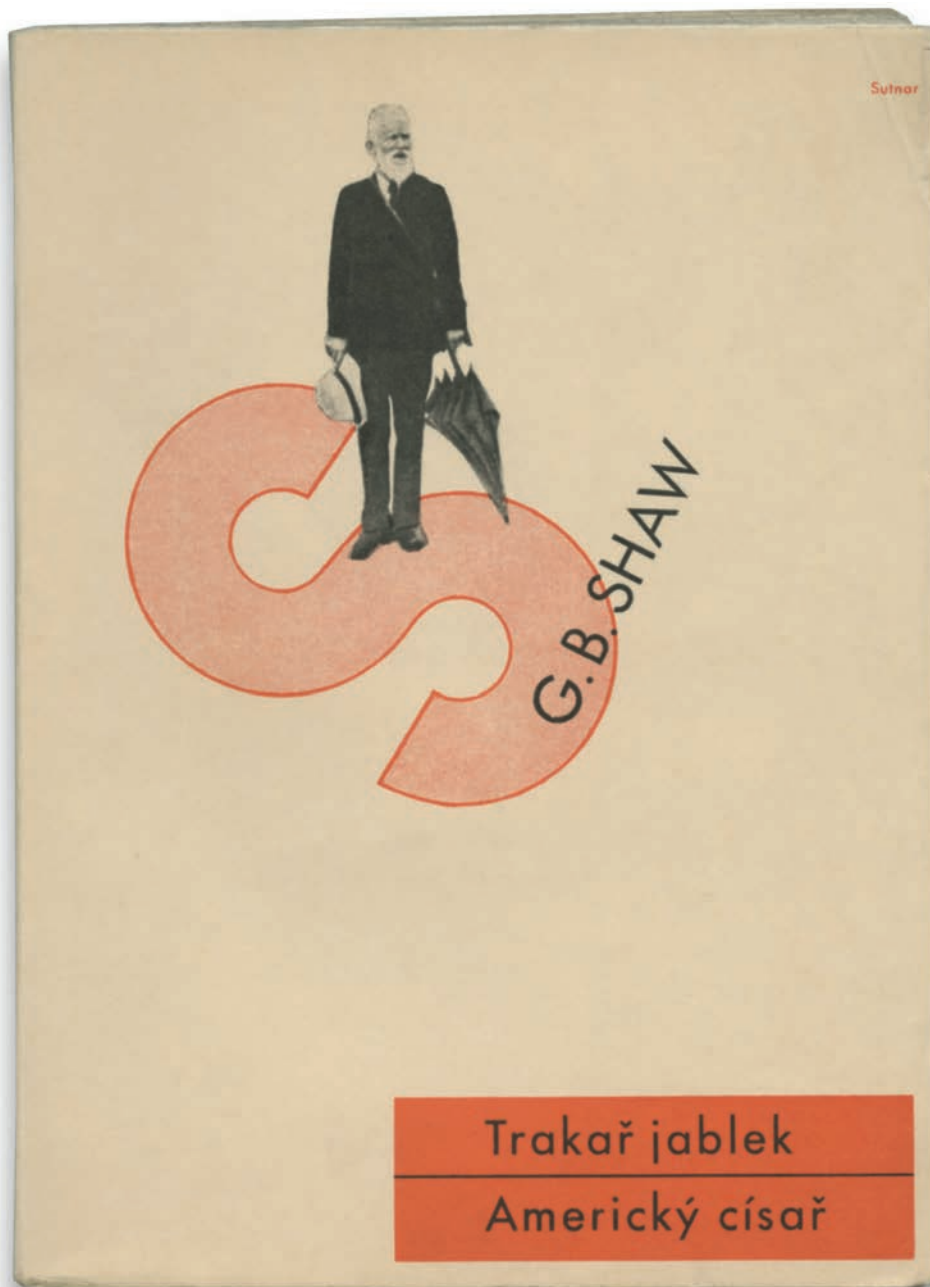


Karel Teige, magazine front cover *Nevěsta* by Adolf Hoffmeister  
 Ed. Odeon, Prague, 1927  
 Pierre Ponant collection





Josef Čapek, front cover *Hlídač č. 47* by Josef Kopta  
Ed. Čin, Prague, 1929  
Pierre Ponant collection



Ladislav Sutnar, front cover for *Trakař jablek, Americký císař* by Gorge Bernard Shaw  
Ed. Družstevní práce, Prague, 1932  
Pierre Ponant collection

## the exhibition curators

### **Pierre Ponant, collector and scientific curator of the exhibition**

Pierre Ponant is a graphic design historian and critic, and an independent curator. Since 2007, he teaches at the École supérieure des Beaux-Arts de Bordeaux (EBABX) and is a visiting lecturer at the École Cantonale d'Art in Lausanne since 1997.

After working on an international project for the Visual Arts Division of the French Ministry for Culture (1984-1989), he joined Eurékam, a cultural engineering company specialized in the artistic programming of events and studies in information and communication techniques. While there, he undertook a number of consultancy tasks for the City of Marseille and TV5, a television channel. In 1993, he joined the team handling the Métafort project instigated by the ministry for Culture and the town of Aubervilliers.

In 1996, at the request of the AFAA (now the Institut Français), he was put in charge of promoting French graphic design abroad. During the 1990s, he organized more than 30 exhibitions staging electronic arts and graphic design, in partnership with museums and art centers throughout France, Central Europe and Latin America.

From 1996, he turned his attention once again to graphic design, co-producing two exhibitions, *Approche* and *Vues de presse* (the press' viewpoint), with the *Chaumont International Poster and Graphic Design Festival*, which subsequently traveled abroad as well. In 2000, he founded Argentina's first International Design and Communications Festival, in Buenos Aires.

After participating in a number of diploma juries, he began lecturing on graphic design history, promoting the discipline as an independent field of study.

He lectures at the architecture schools (ENSA) in Nancy and Lyon, and the decorative arts school (ESAD) in Strasbourg, and, since 1997, he has been a visiting lecturer at the École Cantonale d'Art in Lausanne where he teaches the foundation and first years, and, since 2011-2012, has lead a second-year seminar on the issues of art directorship within the editorial world.

He is a regular contributor to Beaux Arts magazine, *étapes*, and *Magazine*, and an occasional one for *Vogue*, *L'Officiel de la couture et de la mode* and *Blast*. From 2000-2001, he was the graphic design reporter for *Trans-formes*, a radio program hosted by Christophe Domino on France Culture.

He is currently developing his field of study, graphic design history, at the Bordeaux school of fine arts (where he also gives regular seminars), by participating in symposiums and study days (*Les plus beaux livres suisses*, *Edit !*, *Journées Sigma*, etc.). Pierre Ponant has two books due to be published shortly: *Une histoire de la direction artistique de presse au XX<sup>e</sup> siècle* ("A history of art direction and the press in the 20<sup>th</sup> century") and, with Sonia de Puineuf, *L'âge d'or du livre tchèque (1910-1930)*.

### **Étienne Tornier, associated curator**

#### **Curator of the 19<sup>th</sup> - 21<sup>st</sup> century collection at the musée des Arts décoratifs et du Design, Bordeaux**

After studying art history, history and museology at the Ecole du Louvre and Université Paris Sorbonne, Étienne Tornier specialized in late 19<sup>th</sup> century ceramics. Since 2013, his research has focused on French American relationships in the decorative arts at the turn of the 20<sup>th</sup> century. From 2013 to 2017, Étienne Tornier worked as a researcher at the Institut national d'histoire de l'art (INHA), in the decorative arts, design and material culture program. He regularly participates in symposiums in Europe and the United States and has published in several magazines and journals. He also teaches at Parsons Paris in the MA History of Design & Curatorial Studies.

**This exhibition benefited from the expertise of Dr. Sonia de Puineuf, art historian and co-author with Pierre Ponant, of the forthcoming book *L'âge d'or du livre tchèque (1910-1930)*.**





Josef Čapek, front cover for *Krvavá ironie* by Rachilde  
Ed. Aventinum, Prague, 1921  
Pierre Ponant collection



## Scénographie

**Martine Arrivet and Jean-Charles Zébo - Ateliers MAJ CZ Architects**

Graduated from the école nationale supérieure d'architecture et de paysage de Bordeaux (ensap Bx), Martine Arrivet and Jean-Charles Zébo are DPLG architects. They became partners and created Ateliers MAJ CZ in 1996. Developed from a close observation of changing cities in the world, their researches vary from the conception and the production of new objects and new places to the transformation and the redesign of what already exists. They work on different architectural projects (Centre for archaeological research of Nouvelle-Aquitaine région ; rehabilitation and extension of the musée des Beaux-Arts in Bordeaux), interior design projects (the international conference Centre in Paris, in association with Francis Soler), design of objects and lighting effects (illumination development plan of Epinay-sous-Sénart city).

The context of each project remains a particular case, a new starting point.

## Graphic design

**Christophe Jacquet**

Christophe Jacquet has chosen to enter into a graphic and visual dialogue with these artists of the Czech avant-garde. It is more a tribute to these artists, rather than a play with their writings and graphic productions. Christophe Jacquet has mainly used « the orange color, symbol of urgency and intellectual thought and the pink color for pleasure ».

The Union font, used for "L'image-livre" (The book as image), has been designed by the contemporary Czech designer Radim Peško.

Biography: Christophe Jacquet is a multidisciplinary artist who has developed a radical aesthetic through the pioneering use of computers and scanners, pushing the parameters of graphic design and photography. He has exhibited works at CalArts, the Triennale di Milano, the Cneai and the Musée des Arts Décoratifs in Paris, and at the Institut Français d'Alger. In 2004, a monographic exhibition of his work, *Reproduction Générale*, was held at the International Poster and Graphic Design Festival of Chaumont. He teaches at the École Nationale Supérieure d'Art et de Design de Nancy.



Josef Chochol (architect), Residential building, Neklanova 98  
Praha-Vyšehrad, Prague, 1913-1914

## *The book as image. Publishers and artists of the Czech avant-garde (1920-1930)*

The exhibition spotlights the Czech artistic avant-garde in this presentation of an exceptional collection of books from the period between the two world wars. From Rondocubism to Dadaist collage and photomontage, the covers of novels published in Prague in those years reflect the major currents that shaped the history of 20th century art. In addition to the work of painters, illustrators and graphic artists like Josef Čapek, Karel Teige and Adolf Hoffmeister, the exhibition highlights the key role of publishers in the quest for new typographical conceptions and compositions. Paintings, drawings, engravings, furniture and objects, lent by Prague's Decorative Arts Museum (Umprum) and the Moravska Galerie in Brno and Galerie Le Minotaure (Paris), provide additional visual elements that are almost never shown outside Czech Republic.

From the beginning of the exhibition, visitors are surrounded with visual elements evoking Prague's artistic scene in the early 20th century: drawings, paintings, films, posters and photographs testify of the city artistic explosion, at a time when all the avant-gardes were blooming. At the heart of Europe, Prague, capital of the newly-founded Czechoslovakia (1918), was at the crossroads of Russian Constructivism, Italian Futurism, Viennese Secession and German Expressionism. Czech artists like Adolf Hoffmeister, Karel Teige and Josef Šíma, were important travellers, they spent several years in Paris where they met, in the early 1920s, Le Corbusier, Fernand Léger, Man Ray and Max Ernst. The covers of the books published in Prague in the 1900s and 1910s show the great porosity that existed between the various avant-garde movements: strong colour contrasts and stylized ornaments constitute the graphic design of newly published Czech novels and translations of European best sellers.

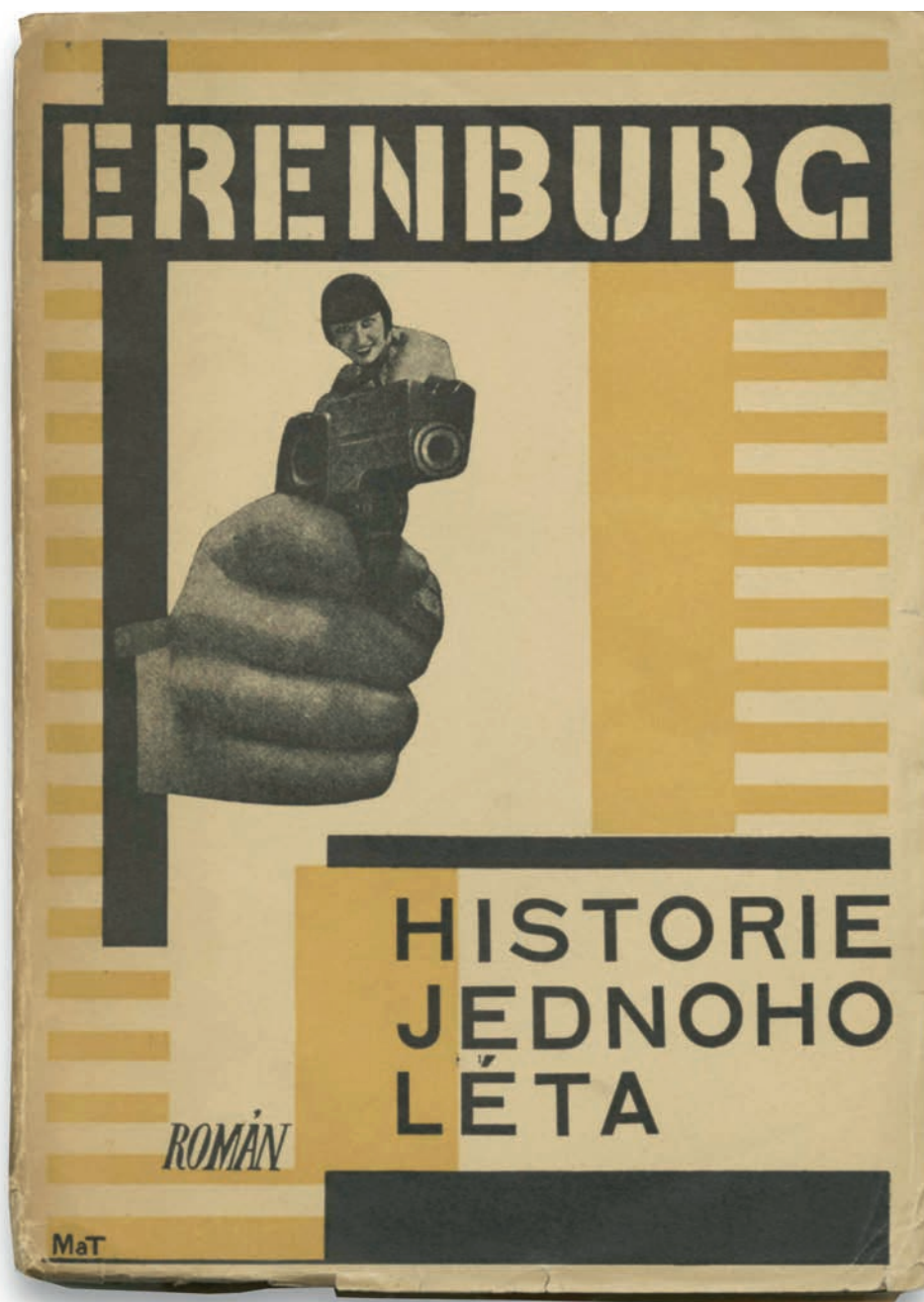
Those influences are also apparent in the decorative arts produced in Czechoslovakia during this period: rondocubist chairs and tables, carpets and ceramics provide visitors with an overview of this new aesthetic that surrounded the artists of the time.

A painter and an illustrator, Josef Čapek contributed to the raise of a modern graphic identity. An atypical character, he started to build relationships with publishers who supported his new graphic design approaches. Sometimes naïve, if not humoristic, the covers of the books he designed including Flaubert's novels, Jules Romains and Apollinaire's poems, show a true typographic freedom and new attempts regarding the composition. Looking at his work, we discover that the word robot (from the Czech robota, meaning labour) appeared for the first time in the theatre play written by his brother Karel Čapek, entitled RUR (Rossum's Universal Robots), of which Josef designed the three editions.

Publishers played a key role in the emergence of this new aesthetic. Pierre Ponant's interest as historian and collector goes beyond books and expands to magazines, which participated in the diffusion of the new publishers' ambitions regarding graphic design (Aventinum, Odeon, Družstevní Práce, Čin...). These magazines announced the releases of books and reported the activity of painters and illustrators who collaborated with these new publishers.

The exhibition follows with the presentation of one of the central characters of the Czech avant-garde, the artist Karel Teige. One of his expressions is used for the title of the exhibition: "The book as image". A typographer, a painter, a theoretician and an "agitator," Karel Teige was one of the cofounders of the Devětsil, a group of artists founded in Prague in 1920, gathering most of the Czech avant-garde artists and impacting every artistic practice. From the graphic design of magazines to the writing of an architectural treaty, Teige was a multidisciplinary artist, who saw the renewal of book's design as a space where plastic art and poetry could meet and enrich one another. About twenty books are presented in this section, showing various artistic approaches, from Dadaist collage to photomontage, and purist typography. In constant relation with other European and especially French avant-garde artists, Teige published several articles on Cubism and Purism and wrote to Le Corbusier to share his work for Czech new magazines.





Karel Teige and Otakar Mrkvička, front cover for *Historie jednoho léta* by Ilja Erenburg  
 Ed. Odeon, Prague, 1927  
 Pierre Ponant Neklanova 98

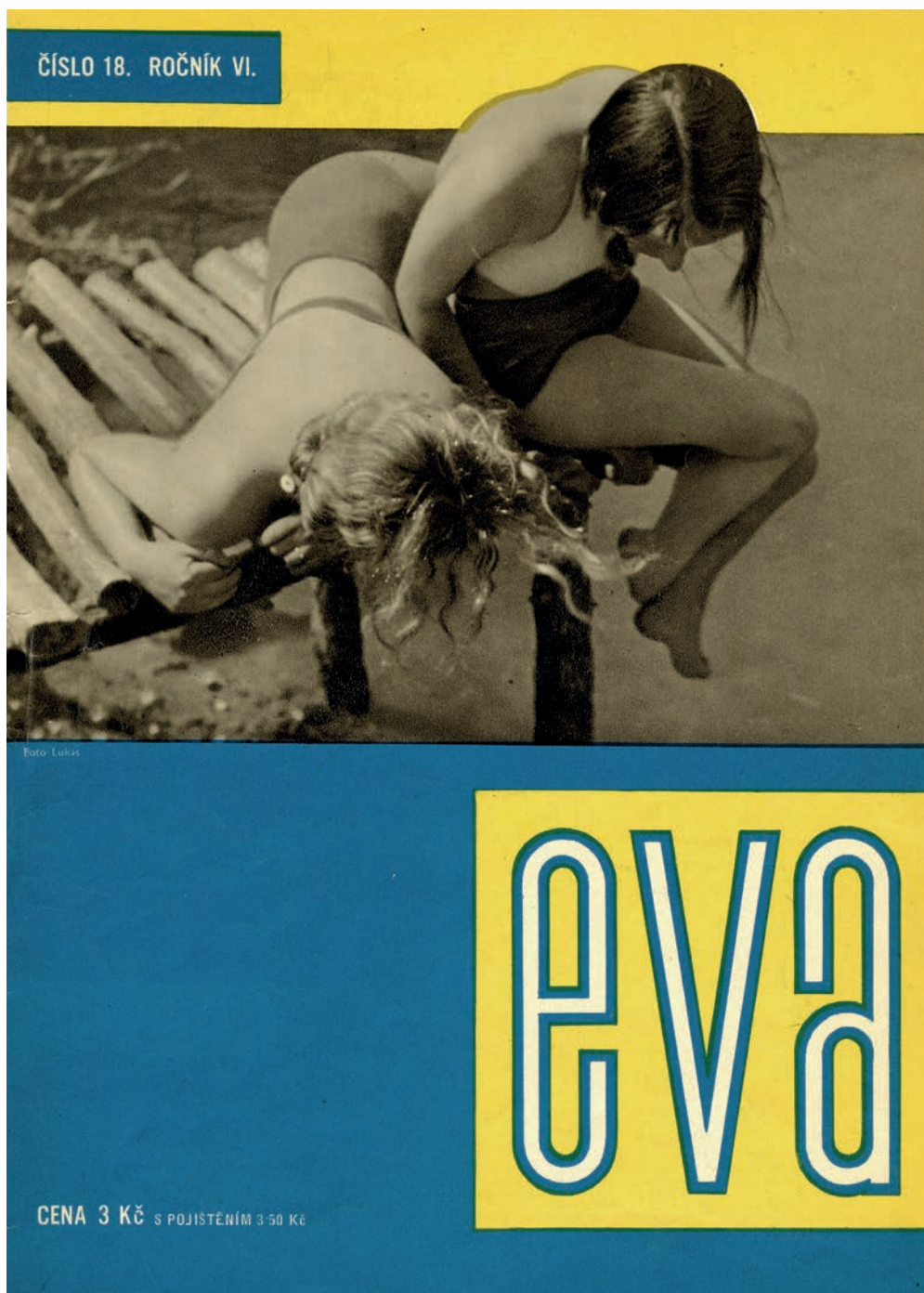


In this quest for modernity, architecture and graphic design are closely related. From the 1920s until the beginning of the 30s, many books designed by Czech avant-garde artists show an almost identical aspect, easily recognizable as belonging to the same intellectual and artistic family. Their cover design can be compared with the new buildings that were gradually changing the face of the capital. These asymmetric compositions, made out of straight lines, right angles, sharp letters and geometric patterns, are characteristic of Czech constructivist books. Architects like Vít Obrtel designed several covers, while multifaceted artists such as Ladislav Sutnar contributed to blur the lines between disciplines, designing both covers using his characteristic orange and glass tea services, similar to the objects produced by the Bauhaus at the same period.

In the 1930s, the photomontage became quite popular: black and white photos were cut out and used as background image, to create disturbing compositions, in which bright colors play a key role. Yellow, red, blue, orange and green reveal the typography, the title of a book and the name of its author, or, by contrast, highlight the photo that is used. While John Heartfield in Germany, was using the process of the photomontage on magazine covers to denounce the rise of Nazism, Czech artists used it to renew the ways of publishing and designing books.

Throughout the exhibition, an important number of illustrations are shown, in the books themselves but also through drawings, paintings and posters. Illustrations fully participated in this Czech artistic effervescence. From the 1920s to the 1940s, illustration was at the heart of the conception of both covers and books' content. This last section explores the role of major illustrators, such as Jindřich Štyrský, influenced by Surrealism, and Adolf Hoffmeister, whose graphic works is also shown through a sizable number of drawings and prints, including caricatures of famous artists of the time. Humorous, these drawings are representative of the joyful and playful spirit of the Devětsil group, spirit that Pierre Ponant wants to convey by showing his fantastic collection. With a filmed interview, visitors can find out more about the personality of this wise collector.

**"Art as poetism is nonchalant, exuberant, fantastic, playful, nonheroic, and erotic. There is not an iota of romanticism in it. It was born in an atmosphere of cheerful fellowship, in a world that laughs [...]  
Humorous disposition prevails, while pessimism has been openly abandoned."  
Karel Teige, 1924**



Magazine front cover *Eva*, Prague, 1934, n°18  
Pierre Ponant collection



Magazine front cover *Eva*, Prague, 1934, n°4  
Pierre Ponant collection





Emanuel Frinta, front cover for *Pět Smyslů* by Joseph Delteil  
Ed. Družstevní práce, Prague, 1927  
Pierre Ponant collection



## activities / meetings / guided tours

### kids / teenagers / schoolchildren / students

- **Workshop Fanzine** - from 8 yo - Wednesdays, 14 and 21 February, from 10 am to 5 pm.

As a part of the exhibition *The book as image*, the museum and the association Disparate propose two daily workshops about the Fanzine and micro publishing. The participants are invited to create a "fanatic magazine" by drawing their inspiration from graphics and photomontage techniques as shown on the books on display.

Space limited / registration recommended. Prices: 15 € / 12 € for members of *La Team junior du madd*.

- **A graphic design workshop space for the kids in the exhibition** - 6 / 11 yo: Children can custom the cover of their game booklet like these avant-garde artists.

- **Film projection for kids**

More informations go to our website [www.madd-bordeaux.fr](http://www.madd-bordeaux.fr)

- **Activities and guided tours** for schoolchildren and students during the exhibition.

Informations and registration: +33 (0)5 56 10 14 05

### projections of Czech avant-garde films

*Prague Shining in Lights* (1928) by Svatopluk Innemann and *Aimless Walk* (1930) by Alexandr Hackenschmied.

Representing the cultural dynamic of the Czechoslovakian capital, these city movies belong to a new genre, between the documentary and the experimental movie. Like in book publishing, film makers were influenced by the different avant-garde European movements.

### a day-long conference

8 march 2018 from 10 am

A conference day, in collaboration with the Ecole supérieure des Beaux-Arts de Bordeaux (Bordeaux school of fine arts), supported by the Czech centre in Paris, will involve contemporary actors of the graphic design scene: the discussions will be centred around the notions of conceptual heritage, multilingualism and new technological processes, which redefine today's production.

### Jeudis du musée

#### A theme, a meeting, a drink

In the occasion of the exhibition, the museum invites the public, every Thursday at 7 pm to listen to the intervention of an actor in the world of decorative arts or design or to attend a presentation of a specific theme related to the collections. This meeting will be followed by a drink offered by the Crus Bourgeois du Médoc, partners of les *Jeudis du madd*. The program will be available soon.

These events are organized by the *Friends of the Museum of Decorative Arts and Design*.

Prices: free for students / 5€ for members of the *Friends of the Museum of Decorative Arts and Design* / 8€ for non-members

Registration: only by reservation (space limited) to +33 (0)5 56 10 14 04 / [c.boubila@mairie-bordeaux.fr](mailto:c.boubila@mairie-bordeaux.fr)

The *Jeudis du musée* are organized with the support of Les Galeries Lafayette.

The *Jeudis du design* are part of a partnership with l'École supérieure des Beaux-Arts de Bordeaux.

### guided tours

#### Individuals

- Except school holidays:

Saturdays and Sundays at 3 pm

Price: museum ticket + 3€ - Without registration

#### Groups

- All year round: On demand > 10 people (only on weekdays)

Prices: 50€ + 3€ per person during the week / 65€ + 3€ per person during the week-end

Registration: +33 (0)5 56 10 14 05 / [artdeco.publics@mairie-bordeaux.fr](mailto:artdeco.publics@mairie-bordeaux.fr)

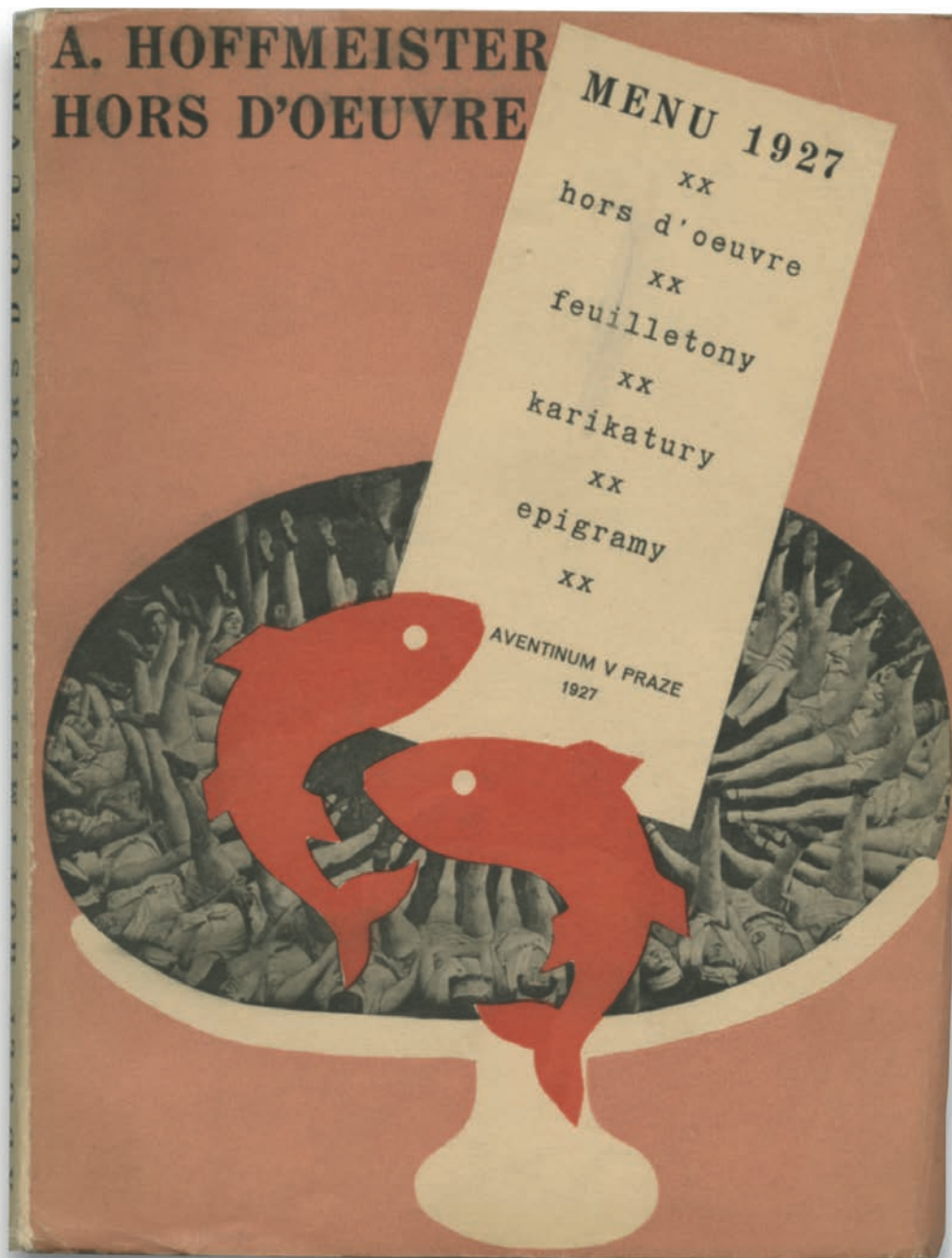
Guided tours (groups or individuals) in English on demand.

- During school holidays:

Everyday at 3 pm, except on Tuesday

Price: museum ticket + 3€ - Without registration

### guide booklet in English



Adolf Hoffmeister, front cover and inside illustrations for *Hors d'œuvre* by Adolf Hoffmeister  
 Ed. Aventinum, Prague, 1927  
 Pierre Ponant collection

## lenders of the exhibition

Pierre Ponant, private collection  
Fondation Le Corbusier, Paris  
Galerie Le Minotaure, Paris  
Galerie Morave (Moravská galerie), Brno  
Musée d'art moderne de la ville de Paris  
Musée des arts décoratifs (Umprum), Prague  
National Film Archive, Paris

## the thanks

**Château Haut-Bailly,  
mécène d'honneur**

### **Thank you:**

Centre tchèue de Paris  
École supérieure des Beaux-Arts de Bordeaux (EBABX)  
Farrow&Ball distribué par Sorain&Styles  
Samsung

### **Thank you for the fidelity:**

Château Nairac  
Le Chapon Fin  
The Friends of the Museum of Decorative Arts and Design  
Les Crus Bourgeois du Médoc, partenaires des *Jeudis du musée*  
Les Galeries Lafayette, soutien essentiel des *Jeudis du musée*  
Société de négoce DIVA  
Station Ausone, partenaire média  
Texaa®





Outdoor furniture designed by Muller Van Severen, 2017  
© madd Bordeaux - F. Griffon

## the musée des Arts décoratifs et du Design

The museum is installed in a private residence, the hôtel de Lalande, built in Bordeaux between 1775 and 1779 for the parliamentary councillor Pierre de Raymond de Lalande. This house would change its statuses over the years. In 1880 it was purchased by the City, which first of all installed its police departments in it, and built a prison behind it, where the garden used to be. Then the City established a first museum of Ancient Art in it, in 1924, which would be turned into a museum of Decorative Arts in 1955. In 1984, the museum was converted to evoke a wealthy aristocratic residence, typical of the Enlightenment in Bordeaux and its reserves are located in the former prison.

Recently, in 2013, the institution was renamed the musée des Arts décoratifs et du Design on the initiative of Constance Rubini, director of the museum, thus indicating the wish to turn it into a major place for disseminating the culture of design.

In 2016 the former prison is entirely cleared out in order to extend the exhibition area.

[www.madd-bordeaux.fr](http://www.madd-bordeaux.fr)

## the *café madd*, the restaurant of the musée

Informations and registrations: +33 (0)5 57 34 28 46

Facebook page [café madd Bordeaux](#)





Musée des Arts décoratifs et du Design de Bordeaux, 2016  
© Patrick Faigenbaum



# iconography / practical informations / press contact

## iconography

All the images and credits are available on DropBox following this link:

[https://www.dropbox.com/sh/lcg1cbmykkq5ind/AAA5UA6uMMLzEj\\_Et2Ub-m6Ta?dl=0](https://www.dropbox.com/sh/lcg1cbmykkq5ind/AAA5UA6uMMLzEj_Et2Ub-m6Ta?dl=0)

or on demand on WeTransfer.

## the museum

Musée des Arts décoratifs et du Design

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[madd@mairie-bordeaux.fr](mailto:madd@mairie-bordeaux.fr)

[www.madd-bordeaux.fr](http://www.madd-bordeaux.fr)

### Opening hours

11 am - 6 pm. Closed on Tuesdays and on holidays (open on July 14 and August 15).

### Admission fees

Full rate 5€/reduced 3€\*

Musées Bordeaux pass: Single 25€/ Double 37.50€

\* for jobseekers, students (other than those in the sectors mentioned below), holders of the Large Family Card, annual subscribers to the Cité du Vin, in the event of partial closure of the establishment, and groups of more than 10 people.

Access for person with reduced mobility: in the former prison and only on the 1st floor in the hôtel de Lalande.

**Free admission:** on the first Sunday of the month (except in July and August), for the Friends of the Museum of Decorative Arts and Design, for those under 18, for holders of the Carte Jeune (under 16) and the person accompanying them, for handicapped persons and the person accompanying them, for those receiving minimal allowances (RSA, ASS, ATS, ASPA and ATA), for journalists, for holders of the Musées Bordeaux Pass, a Pass Pro issued by the City of Bordeaux, or of a Bordeaux Métropole City Pass, for employees of the City of Bordeaux and Bordeaux Métropole, for art students at universities and public art schools: architecture, art history, archaeology, visual arts, graphic arts, design and industrial creation, crafts, photography, fashion and fashion design, patrimony and landscape, holders of the Grand Donateur card, and holders of the ICOM card or Icomos, and Opération Sentinelle.

**All the latest news about the madd can be followed on:**

[Facebook](#) - [Twitter](#) - [Instagram](#)

@madd\_bordeaux #madd\_bordeaux

## press and communication contact

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