

**musée des
arts
décoratifs**

**musée
du
design**

Nestor Perkal

*From the 1980s
to today,
a key figure
in French
design culture
from 6. 10. 2022
to 8. 1. 2023*

#NestorPerkal
#madd_bordeaux
madd-bordeaux.fr

CHATEAU HAUT-BAILLY
MÉCÈNE D'HONNEUR



Introduction

Nestor Perkal (born in 1951) is a key figure in the design world of the 1980s. He is a multi-faceted personality: designer, scenographer, gallery owner, art director, and has brought together all the great names in design. The madd-bordeaux looks back on his singular career, in echo to the exhibition "The 80s. Fashion, design & graphic design in France" at the Musée des Arts Décoratifs in Paris (October 13, 2022 - April 16, 2023) and on the occasion of the release of the monograph dedicated to him published by Norma Editions. The exhibition presents several of his design projects, crossed by a passion for know-how, a personal approach to color and many references to his origins and his childhood in Argentina.

Galerie Perkal

1980: the young Argentinean Nestor Perkal, a graduate in architecture, settled in Paris. That year, he discovered Alchimia in Milan and Memphis the following year. Aesthetic shock when faced with the pieces of Italian designers who upset the codes. In 1982, just a stone's throw from the Centre Pompidou, he opened a gallery devoted to new international design, through which he played a major role in promoting the young generation of designers. He was the first to present Memphis in France, with iconic pieces by Ettore Sottsass, Javier Mariscal and Nathalie Du Pasquier. The Perkal gallery was quickly noticed for its daring choices. Three years later, it moved to the Marais district, rue des Quatre-Fils. Until its closure in 1994, the gallery will contribute to the recognition of young designers such as Daniel Weil and Gerard Taylor, Pierre Charpin or the collectives Nemo and Totem.



1



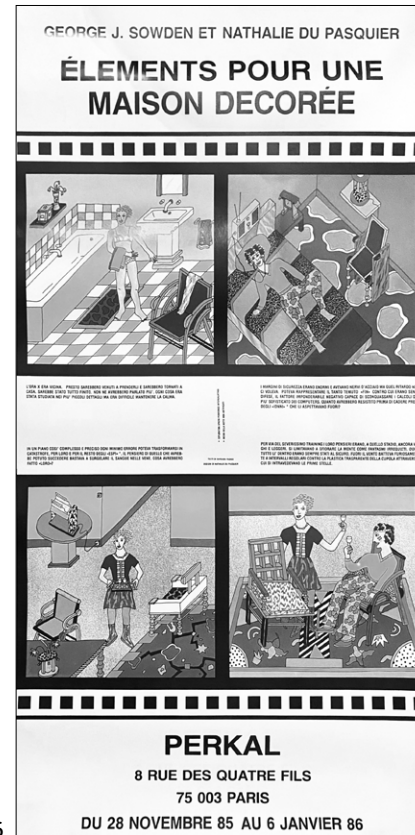
2



3



5



6

- 1 Views of the window of the Galerie Perkal, 23, rue Beaubourg in Paris, 1982 © Didier Cazabon
- 2 Views of the Perkal Gallery, rue des Quatre-Fils in Paris, 1985 © Didier Cazabon
- 3 Exhibition «Elements for a decorated house» by Nathalie Du Pasquier and George Sowden, from November 28, 1985 to January 6, 1986, Galerie Perkal © Alex Mac Lean
- 4 Exhibition "Living room" by Daniel Weil and Gerard Taylor, from April 28 to May 31, 1989, Galerie Perkal © Alex Mac Lean
- 5 Poster of the Galerie Perkal, 23, rue Beaubourg
- 6 Poster for the exhibition "Elements for a decorated house" by Nathalie Du Pasquier and George Sowden, from November 28, 1985 to January 6, 1986 at the Perkal Gallery. Texts by Barbara Radice Design by Nathalie Du Pasquier

CRAFT, the ceramic adventure

In 1992, Nestor Perkal was commissioned by the Ministry of Culture to set up CRAFT, Fire and Earth Arts Research Center, which he directed until 2009. He solicits artists who want to learn about ceramics or who want to do advanced research. Through the CRAFT based in Limoges, he put companies in contact with well-known artists and designers such as Wim Delvoye, Anne and Patrick Poirier, Javier Perez, Sylvain Dubuisson, Martin Szekely, Ron Arad and Ingo Maurer. During these fifteen years, Nestor Perkal invited a total of more than 70 artists, designers, architects and photographers and worked on the production of nearly 150 projects.

“CRAFT was a dynamic project. I wanted to motivate thinking, to stir up traditions. The use of ceramics, neglected at the time, needed to regain vitality as a mode of expression among contemporary artists. It was also necessary to engage industrialists to work with designers.”



4



5

- 1 Poster for the exhibition “CRAFT 10 years of creation and research in ceramics” at the Adrien Dubouché National Museum, from October 13, 2004 to January 10, 2005
- 2 Exhibition “CRAFT 10 years” at the Adrien Dubouché National Museum, Limoges, 2004
Wim Delvoye, But de Football, 1995 ; Boris Achour, Contrôle, 1997 © Christophe Fillioux
- 3 Exhibition “Présence de l’objet, créations céramiques au CRAFT Limoges”, Passage de Retz, Paris, 2000 © Christophe Fillioux
From the left to the right:
Javier Mariscal, washbasin, 1999
Ron Arad, toilet, 1996
Javier Mariscal, toilet, 1999
Ross Lovegrove, *Earth and Water*, alumina brick, 1999
Pablo Molestina, *La maison de porcelaine* (detail), 2002
Delo Lindo, door knobs and handles, 1996
- 4 Poster for the exhibition “La vie en roses” at the Fondation Cartier pour l’art contemporain, Paris, 1998. Exhibition of 25 designer vases, based on a proposal by Christian Ghion and Nestor Perkal. Graphic design by Marc Atlan Photographs by Christophe Fillioux
- 5 Poster of the exhibition “In Progress. Le design face au progrès” at the Grand-Hornu Images (Belgium), from May 9 to September 12, 2010. Curated by Nestor Perkal, Jeanne Quéheillard and Laurence Salmon. Graphic design Superscript²



1



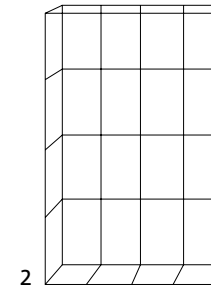
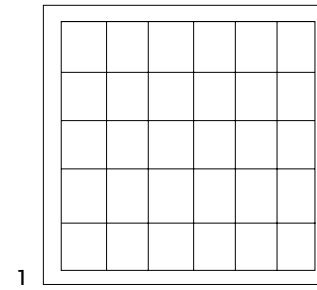
2



3

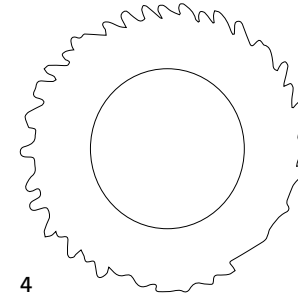
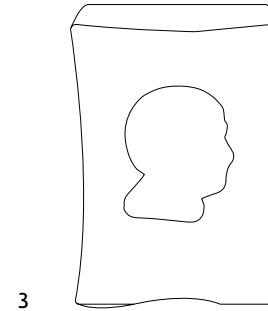
Glass and mirrors

In 1994, Nestor Perkal was invited by the Cirva (International Glass and Visual Arts Research Centre), where he could “do everything” which, as he points out, is “the worst constraint for a designer”. There he developed a reflection on the mirror, a common thread in his work since the 1970s. Without the need for a frame, he designs objects that are mirrors in their entirety, objects seen in which we see ourselves. The blown glass becomes a mirror, thanks to a surface treatment by oxidation.



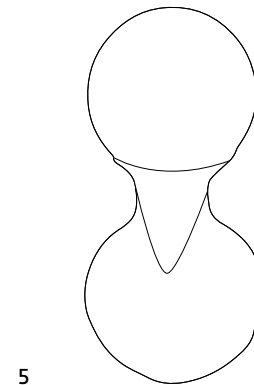
1 74, 1974
Unique piece
Painted wood, mirror
Private collection

2 *Jeanne*, 1994
Unique piece
Lacquered metal, enameled plates
Private collection



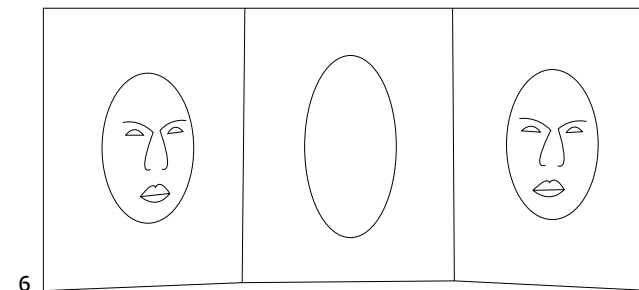
3 *Ton regard*, 1996
Made during the artist's residency at Cirva (Marseille)
Silvered glass
Private collection

4 *Steve*, 1996
Made during the artist's residency at Cirva (Marseille)
Blown glass
Private collection



5 *Combien de temps*, 1996
Prototype made during the artist's residency at Cirva (Marseille)
Blown glass
Private collection

Trophy for the Grand Prix of artistic creation of the Ministry of Culture and Communication in 1998 (copy made by Salviati, Murano)



6 *Masques*, 2011
Produced by CUB-AR
Lacquered metal, obsidian from Armenia
Private collection

This piece was presented in the exhibition «Un regard d'obsidienne» at the Pierre-Alain Challier gallery (Paris) in 2011.

First exhibition and commissions

In 1985, Nestor Perkal was invited by the Fondation Cartier in Jouy-en-Josas to participate in "Vivre en couleur", the institution's first exhibition dedicated to design, alongside other young designers of his generation, including François Bauchet, Garouste & Bonetti, Philippe Starck and the Totem collective. He exhibited the *Azul* desk and the *Arco* chair.

During this period, he also received his first commissions, such as the design of a 40m² apartment for a young man, in which he uses color to create spaces. Nourished by his experiences, childhood memories and travels, his relationship with color is decisive. This sensitivity will be found in his future installations at the Fondation Cartier, the Maison Européenne de la Photographie and in his exhibition set designs.

"I have always lived with colors. My father made sweaters. I was imbued with the know-how, the mechanics and the colors. Once the knits were made, it was an explosion of colors, which varied according to the fashion of the moment."



- 1 Views of the apartment under the roofs of the Marais, Paris, 1986 © Luc de Chambris
- 2 *Azul* desk, 1984
Produced by Galerie Perkal
Wood, leather, metal
Private collection
- 3 *Arco* chair, 1985
Produced by Galerie Perkal
Metal, leather
Centre national des arts plastiques, inv. FNAC 89900
- 4 *Trépieds* console, 1985
Produced by Galerie Perkal
Metal, wood
Private collection
- 5 *Oz* lamp, 1987
Produced by Drimmer
Anodised metal
Private collection

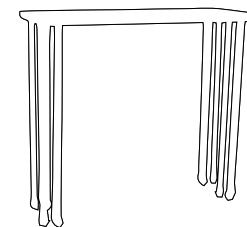
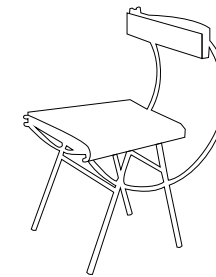
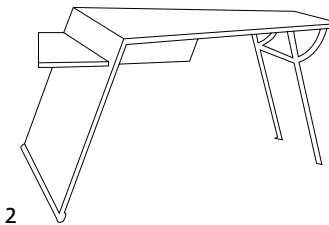
1

2

3

4

5

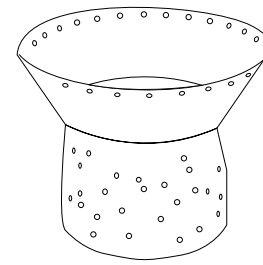


Algorithmme

"I have not worked for a large audience, nor have I sought to please them. I am more interested in experimental objects, preferring research to mass production. What I prefer is the artisanal approach with a permanent dialogue."

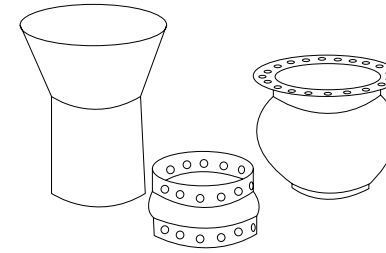
Nestor Perkal's interest in ancestral craft techniques and know-how is a common thread in his career. In 1987, he met goldsmiths Carole Bultel and Jean-Pierre Guithon, holders of a traditional know-how, who wanted to have a contemporary approach. Thus began Algorithmme, a seven-year adventure in which, as designer and artistic director, Nestor Perkal invited other designers, including Sylvain Dubuisson, Pierre Charpin, Christophe Pillet, George Sowden and Nathalie Du Pasquier. Together, they imagined not a table service, but a set of singular objects that took shape under the title "The Collection". Three years later, Nestor Perkal created "Grand Hôtel", a set of some forty objects in silver and stainless steel for the hotel industry, with a concern for economy in the production process.

Despite a difficult context for the luxury industry, another collection was born in 1993, "Lucerna", a set of striking table lamps, which brought together young designers: Pierre Charpin, Christophe Pillet, Sylvain Dubuisson and Eric Jourdan. However, the following year, the Algorithmme adventure came to an end with this collection, which went directly into the collections of the Musée des Arts Décoratifs in Paris.



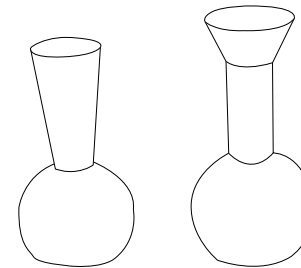
1

1 Buis fruit bowl, 1987
"La Collection", produced by Algorithmme
Silvered metal
Private collection



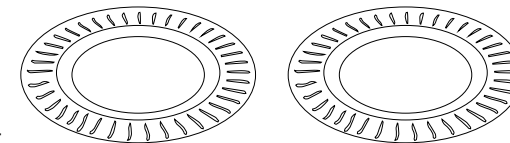
2

2 Ensemble BB, 1988
Egg cup, tumbler, napkin ring
Produced by Algorithmme
Silver plated metal, stainless steel
Private collection



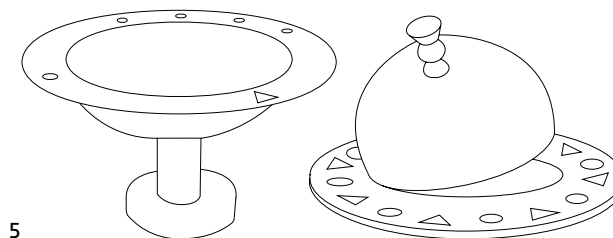
3

3 Grand Hôtel soliflores, 1989
Produced by Algorithmme
Silvered metal
Private collection



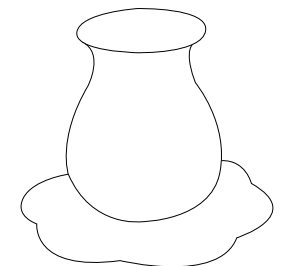
4

4 Grand Hôtel display plates, 1989
Produced by Algorithmme
Silvered metal
Private collection



5

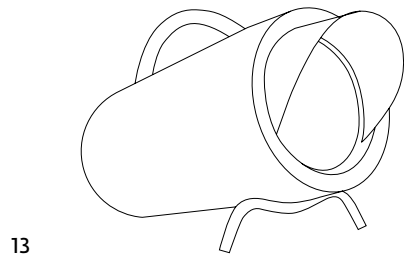
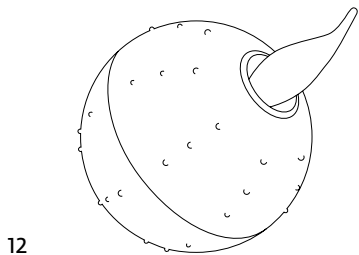
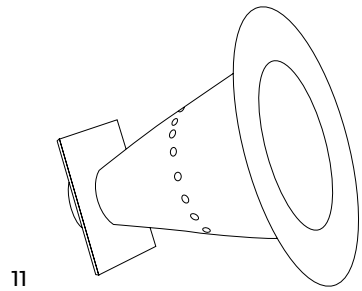
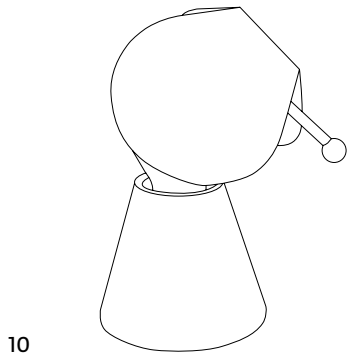
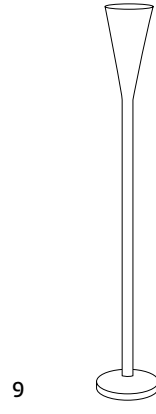
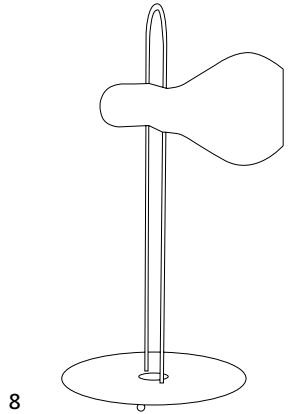
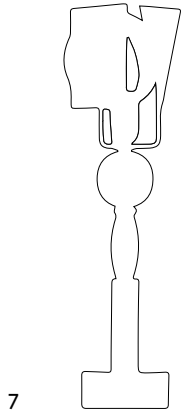
5 Grand Hôtel small bowl and butter dish, 1989
Produced by Algorithmme
Silvered metal
Private collection



6

6 Phlox vases, 1990
Produced by Algorithmme
Stainless steel, lacquered metal
Private collection

The "Lucerna" collection
Artistic direction Nestor Perkal



7 Nestor Perkal
Alero lamp, 1993
"Lucerna" collection, produced by Algorithm
Metal
Private collection

8 Eric Jourdan
Anne lamp, 1994
"Lucerna" collection, produced by Algorithm
Metal
Paris, Musée des Arts Décoratifs

9 Sylvain Dubuisson
Luna lamp, 1994
"Lucerna" collection, produced by Algorithm
Metal
Paris, Musée des Arts Décoratifs

10 Pierre Charpin
Lurette lamp, 1994
"Lucerna" collection, produced by Algorithm
Metal
Paris, Musée des Arts Décoratifs

11 Vincent Beaurin
Shambala lamp, 1994
"Lucerna" collection, produced by Algorithm
Metal
Paris, Musée des Arts Décoratifs

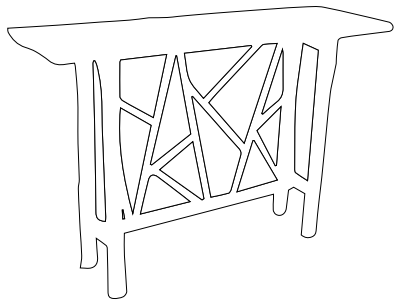
12 Emmanuelle Torck and Emmanuelle Noirot
Feu follet lamp, 1994
"Lucerna" collection, produced by Algorithm
Metal
Paris, Musée des Arts Décoratifs

13 Christophe Pillet
Yellow lamp, 1994
"Lucerna" collection, produced by Algorithm
Metal
Paris, Musée des Arts Décoratifs

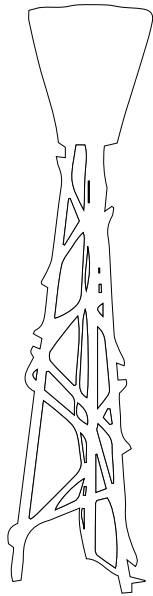
Lou Fagotin

With the craftsman Lucien Cassat in the Lou Fagotin workshop in Creuse, specializing in chestnut wood furniture, Nestor Perkal imagines the collection "Les Rivières", composed of several seats, tables and lighting. He relies on an ancestral technique, that of the "feillardiers" that can be found in Creuse or Périgord, consisting of nailing simple chestnut branches together. Nestor Perkal looks back on this fruitful collaboration: "We have become accomplices in a relationship based on the alliance of a know-how and an expertise."

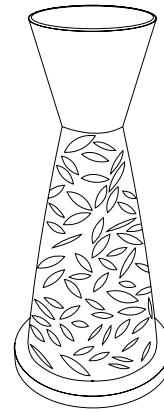
1



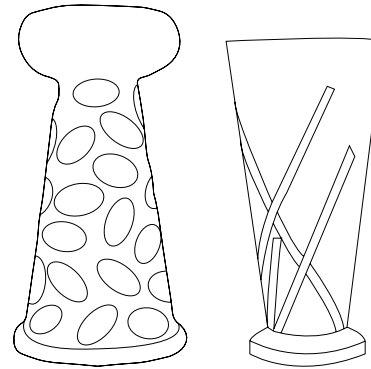
2



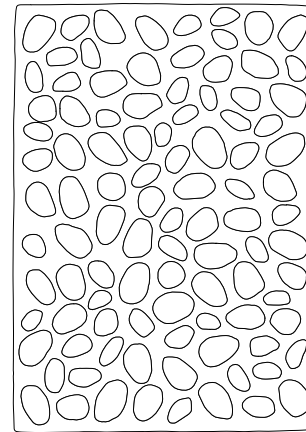
3



4



5



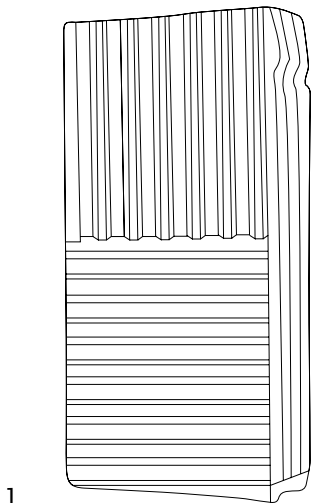
- 1 Console, 1992
"The rivers" collection, produced by Lou Fagotin
Chestnut, Compeix granite
Private collection
- 2 Floor lamp *Fort Apache*, 1992
"The rivers" collection, produced by Lou Fagotin
Chestnut, paper
Private collection
- 3 *Buis* lamp, 1992
Prototype made at Limoges School of Fine Arts during a workshop, prefiguring the Craft
Porcelain
Private collection
- 4 *Ovalo* and *Lignas* lamps, 2006
Craft, Limoges
Porcelain
Private collection
- 5 *Smarties* carpet, 2003
Produced by Drimmer
Tufted wool
Private collection

L'Immigrant [the Immigrant]

L'Immigrant was presented at the exhibition "Richesse et pauvreté" [Wealth and poverty] in 1997 at the Backstage gallery. Proposed by a group of designers of which Nestor Perkal is a member, the exhibition takes a stand on the social function of the designer. As the grandson and son of a Polish immigrant, Nestor Perkal was affected by the complexity of the migratory situation. When he returned to Buenos Aires, he went to the neighborhood of La Boca, emblematic of Argentine immigration:

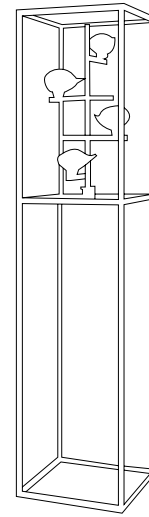
"The immigrants, mostly Italian, who arrived in Buenos Aires settled near the port at the mouth of the Riachuelo, in what became the neighborhood of La Boca. Their fragile dwellings made of salvaged materials evolved into houses covered with corrugated iron. The leftover paint from the boats provided the colors."

L'Immigrant is a manifest, double-sided object that puts in abyme the fracture between wealth and poverty: the painted sheet metal envelope evokes the makeshift constructions of the Boca neighborhood, while the inner sides covered with polished steel plates form the setting for three luxurious mirror glass vases.

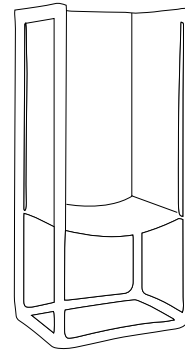


1

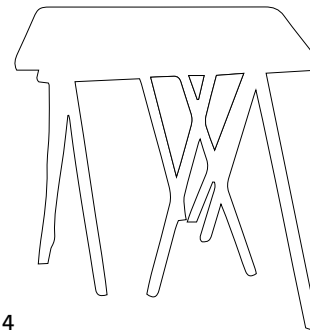
3



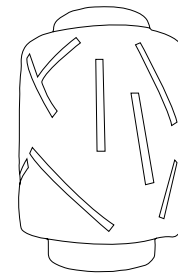
2



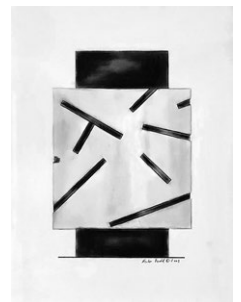
4



5



6



- 1 *L'immigrant*, 1997
Recycled metal, stainless steel, vases and blown glass tubes
Cnap, Centre national d'arts plastiques, inv. FNAC 970658
- 2 *BBB* armchair, 2004
Unique piece made with VIA
Wood, fabric
Private collection
- 3 *Aucellus* floor lamp, 2000
Produced by Veronese
Lacquered metal, blown glass
Private collection
- 4 *Humon'in* table, 2001
"Fusei" collection, Gilles Peyroulet & Cie Gallery (Paris)
Lacquered metal, thermoformed glass
Private collection
- 5 *Vase 8*, 2022
Made by the ceramist Julien Lebbihi
Glazed stoneware
Private collection
- 6 *Cup and vase projects*, 2002 and 2003
Pencil, pastel

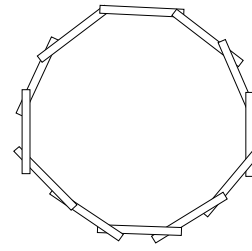
Joyita Jewelry

MiniMasterpiece Gallery, Paris

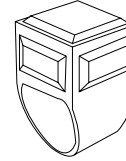
"With him, I had the feeling of wonder."

It was in a small Mexican village, near Taxco, that Nestor Perkal made the decisive encounter with a craftsman who developed the prototypes of his first jewelry pieces. Back in Paris, the MiniMasterpiece gallery offered him the opportunity to publish some of his designs, and the "Joyita" collection [small jewelry] was born. References to the designer's many travels abound: from the wooden bundles worn on the head of a Burmese woman to Aztec ornaments, bracelets, necklaces, rings, brooches or pendants summon both the poor and the precious, the organic and the artificial.

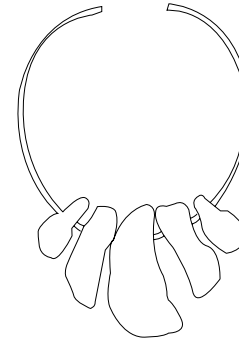
1



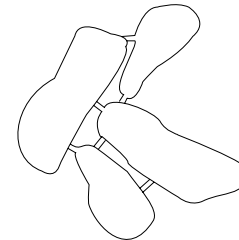
2



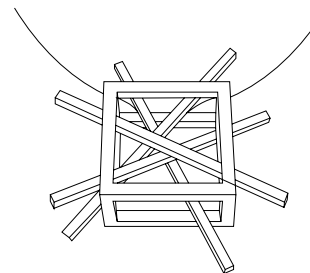
3



4



5



1 *Thaton necklace*, 2015
925 silver, 24k gold
Private collection

2 *Minas Ring*, 2015
925 silver, five different crystals from Brazil
Private collection

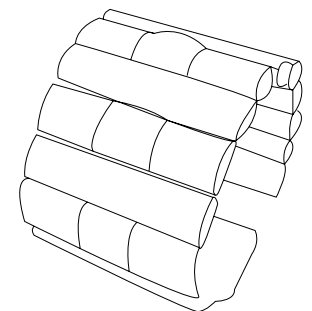
3 *Patitlan necklace*, 2015
925 silver, amber
Private collection

4 *Xalapa brooch*, 2015
925 silver, 18k yellow gold vermeil
Private collection

5 *Totutla necklace*, 2015
Co-edition MiniMasterpiece Gallery,
Bernard Chauveau Edition, Le Néant
éditeur
Private collection

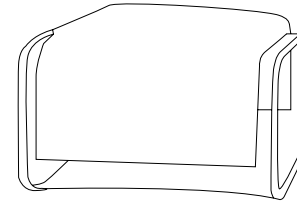
6 *Burma bracelet*, 2015
925 silver, amber, walnut
Private collection

6

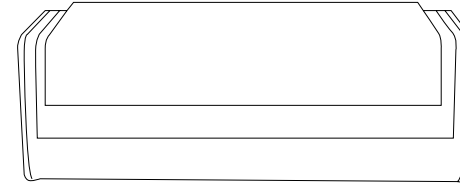


Oscarmaschera

Since 2008, Nestor Perkal has been collaborating with the Italian furniture company Oscarmaschera, specialized in leather, created by Oscar Maschera and Claudia Serafini. The collaboration began with a collection of mirrors, presented at the Maison & Objet show in Paris, then quickly expanded to include other pieces: poufs, benches, stools, tables, rugs, lighting and storage furniture. For the benches, he draws his inspiration from the horse saddle of the Argentine gauchos, where several layers of wool, leather and sheepskin are superimposed. The designer also draws from a childhood memory in Buenos Aires: the life-size papier-mâché horse that young Nestor saw every day on his way to school, in the window of a saddler named *Caballito Blanco*. The series of the same name embodies the place of rest, support and security.



1 *Caballito blanco* benches, 2011
Produced by Oscarmaschera
Expanded metal, leather
Private collection



1

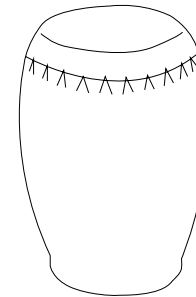
2 *Bombo* side table, 2012
Produced by Oscarmaschera
Glazed stoneware, leather
Private collection

3 *Summer* cabinet, 2022
Produced by Oscarmaschera
Leather, wood, metal
Private collection

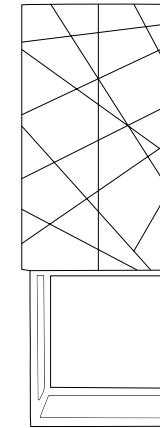
4 *Perfect day* mirrors, 2008
Produced by Oscarmaschera
Mirror, leather, steel
Private collection

5 *A day in a life* mirror, 2008
Produced by Oscarmaschera
Leather, wood
Private collection

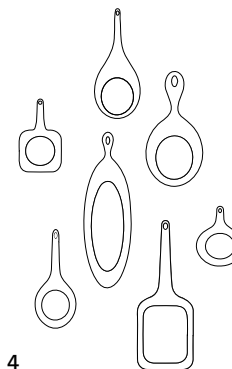
6 *Stecco* floor lamp, 2015
Produced by Oscarmaschera
Aluminium, leather
Private collection



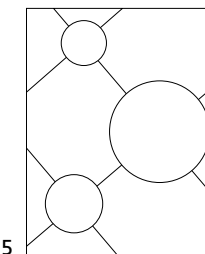
2



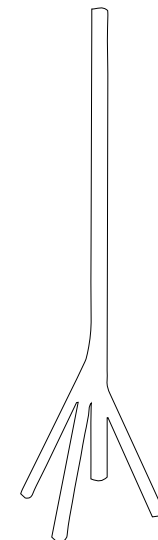
3



4



5



6

Acknowledgements

Scenography

Nestor Perkal

Lighting

Serge Damon

The museum thanks all the lenders

Paris, musée des Arts Décoratifs
Cnap, Centre national des arts plastiques
La société Oscarmaschera

The museum would also like to thank for their faithful support

Château Haut-Bailly,
patron of honor

Les Amis du madd-bordeaux
Château Nairac
Diva Bordeaux, société de négoce
Fonds d'initiatives Lafite
Intercontinental Bordeaux - Le Grand Hôtel
Keolis Bordeaux Métropole
Les Crus Bourgeois du Médoc
Librairie Mollat - Station Ausone

The museum thanks everyone who has contributed to the scenography of the exhibition and especially the team of Bordeaux Métropole technical department

The exhibition echoes the release of the monograph Nestor Perkal written by Jeanne Quéheillard and published by Norma.

The team of the museum of Decorative Arts and Design

Constance Rubini

Director

Nathalie Balerdi Paternotte

Vice-director

Étienne Tornier
Olivier Hurstel
Victoire Brun
With the collaboration of
Chloé Chaplot

Collections

Sabine Denis
Patronage and cultural action

Christine Boubila Brillac
Gaëllane Bompert
Administrative and financial department

Giuseppina Ferrara
Alexandre Cordoba
Maud Moritz
With the collaboration of
Jade Bonne
Registrar department

Juliette Giraud
Audrey Bourgain
Margaux Vauclin
Agnès Leusie, teacher at disposal
With the collaboration of
Louise Douillard and
Laurens Legay
Mediation

Carine Dall'Agnol
Emmanuelle Diaz
With the collaboration of
Lola Persin
Communication

Izaskun Gaspar Ibeas

Graphic design

Perrine Flamain
Julien Martin

Technical department

Frédéric Marty
Jean Lepetit
Nicolas Treupel

Security

Joël Berdoulat
Bastien Le Bihan
Corinne Porge
Toni Soatto
Romain Suire

Museum reception

Eliot Blachon
Madhi Fikri
Marie-Francisca Sevilla
With the collaboration of
Louis Coillet-Matillon, Léa Cabannes, Maxime Daviau, Luna Delbourg, Célestine Derobert, Léa Jacquier-Hervouet, Manon Jamain, Manon Marzac, Malaury Preud'homme, Joseph Tilly, Marie Tixier-Habar, Jean Tixier-Habar and Victoire Gautier
Surveillance



Check out
our program

madd-bordeaux.fr



@madd_bordeaux #madd_bordeaux