

# Oh couleurs!

Design through the lens of colour

29 06 madd — musée des arts  
05 11 2017 décoratifs et du design

Press kit

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Martin Szekely, vase *Jaune-froid Marseille*, 1988  
Concieved as part of the public order 30 vases *au Cirva*  
© Patrick Faigenbaum

# Oh couleurs !

## Design through the lens of colour

29 June – 5 November 2017

« *Form is also colour. Without colour, there is no form. Form and colour are one.* »

Johannes Itten, painter, teacher at the Bauhaus School (1919-1923)

The Musée des Arts décoratifs et du Design (museum of Decorative Arts and Design) is organizing an exhibition about the links between colour and design, to be held between 29 June and 5 November 2017.

In the hôtel de Lalande, which houses the Musée des Arts décoratifs et du Design, colour is everywhere, from the green and gold wood paneling of the Salon de Gascq to the yellow woodwork of the Chambre jonquille. It is this highly colourful identity that has given rise to the exhibition's theme.

While historians of design have shown a preference for questions associated with form, manufacture, materials and new technologies, few of them have been dealing with colour. Yet colour has a direct influence on our perception of objects and the way we interact with them. Colour is also part and parcel of the definition of periods and styles. All so many aspects which visitors will be able to discover here through examples taken from the history of objects and design: Tupperware colours; the place of colour in the work of the designer Verner Panton; and the little known role of the decorator Paule Marrot for the Renault automobile company. The exhibition also features objects with a history either forgotten or unknown by the Western public, like these Japanese *boro*, popular clothing made of assembled pieces of fabrics, then traditionally dyed with indigo.

Because the museum is close to Le Corbusier's Cité Frugès at Pessac, recently listed as a World Heritage by UNESCO, the exhibition makes an architectural foray to show the role played by architectural polychromy in Le Corbusier's work, tested for the first time during the construction of this workers' housing estate, in the town of Pessac, just to the southwest of Bordeaux (1924-1926).

If the subject of colour is often dismissed by design historians, this is because it remains difficult to grasp. Colour does not exist per se, it is only perceptible in light, and it varies depending on its quantity, the surface receiving it, and the eye looking at it.

So nothing definitive can be said about colour. The aim of this exhibition is thus to question colour from different angles and viewpoints, particularly by giving the floor to experts in the fields of design, fashion, industry and sociology.

**Designed by Pierre Charpin** (designer of the year 2017, M&O Paris), the exhibition is held in an outstanding venue, the former municipal prison on "Rue Boulan", located behind the museum and built in the 19th century by the City of Bordeaux for the police departments then occupying the hôtel de Lalande. Turned into a storage area for the museum's reserves in the 1980s, it was then emptied of all those works in order to open its doors to the public in September 2016.

**Oh couleurs! is the first exhibition to be presented in this atypical place.**

*Does colour exist?... What is colour? Colours are not merely present in light, nor are they merely present in lit objects, colour only exists if there is an onlooker to experience it."*

Verner Panton, lecture at the Bella Center, Copenhagen, 1982.

**Opening: Wednesday 28 June at 7 pm.**



Patricia Urquiola, table *Shimmer*, 2015  
Edition Glas Italia  
© Glas Italia

## The exhibition curator

### Constance Rubini, director of the Musée des Arts décoratifs et du Design (madd)

After an initial career in the art market, in France and England, Constance Rubini joined the Musée des Arts Décoratifs (Museum of Decorative Arts) in Paris in 1999. There she organized different exhibitions, including Jean Royère, *décorateur à Paris* (1999-2000), *Nobody's Perfect*, by Gaetano Pesce (2002-2003), Inga Sempé (2003) and *Dessiner le design* (2009-10), which brought together the great names of international design around the theme of the creative process, manual and digital alike. In 2010, she was the general curator of the International Biennial of Design at Saint-Etienne, and she also curated *La Ville Mobile*. As a design historian, she was editor-in-chief of the design and research magazine *Azimuts* (Cité du Design) for five years (2005-2010), and also contributed to various collective books and magazines. She was Professor at the Paris School of Decorative Arts, a lecturer at Sciences Po Paris, in Bruno Latour's Cartography Programme, and today teaches at the ECAL in Lausanne.

In 2013, Constance Rubini joined the madd and approached the Haut Conseil des musées de France to change the museum's name to "Musée des Arts décoratifs et du Design" (formerly the musée des Arts décoratifs) to demonstrate the museum's determination to become an important place for spreading the culture of design in France. She curated a major retrospective exhibition of the designer Andrea Branzi, a symbolic figurehead of design.

In 2016, she was appointed chairwoman of the board of directors of the Centre national des arts plastiques (National Centre for the Plastic Arts).

## The exhibition designer

### Pierre Charpin, designer

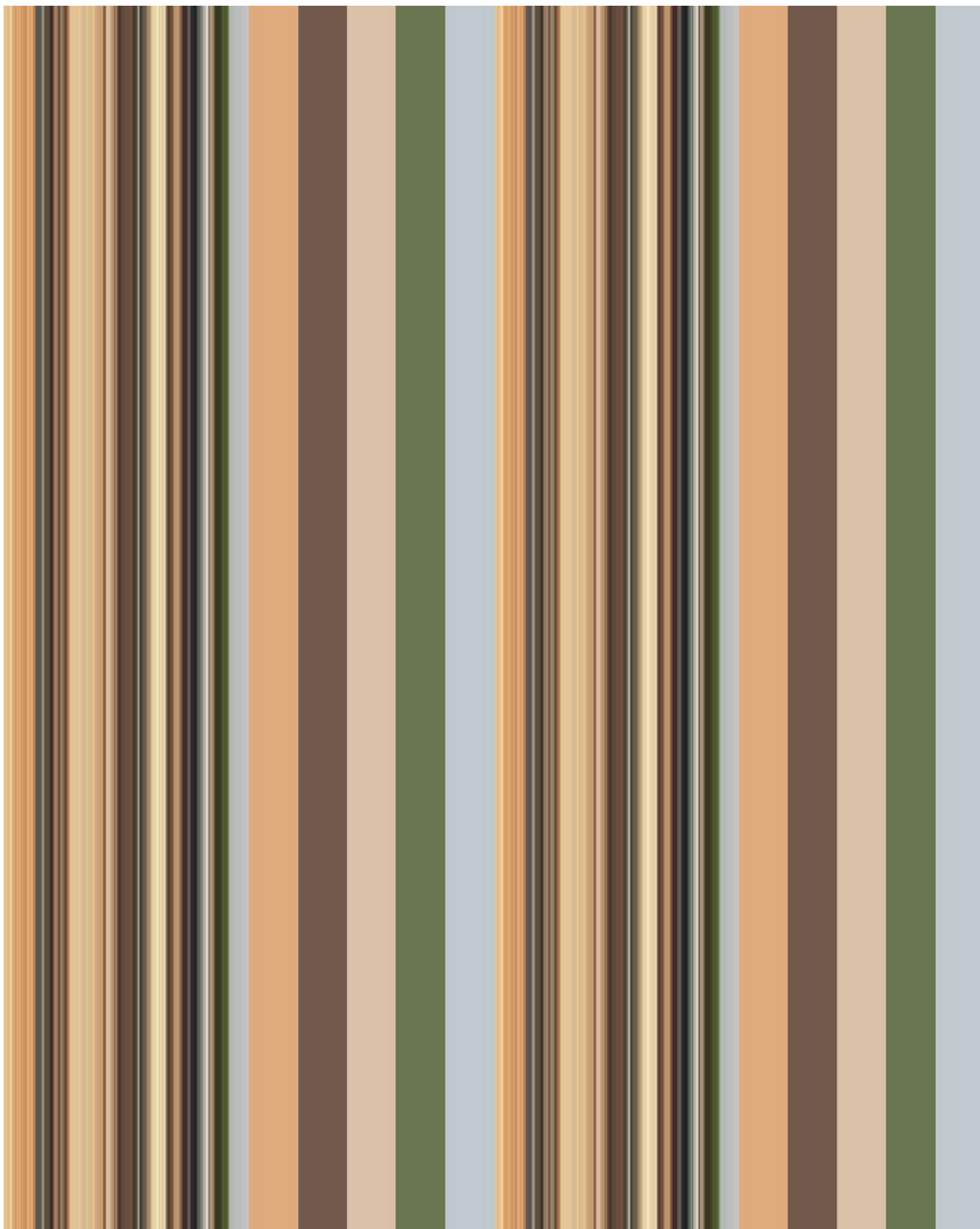
Born in 1962, and graduated from the Ecole nationale supérieure de Bourges in 1984, Pierre Charpin has, since the early 1990s, devoted himself to designing furniture and objects, broaching colour in a playful and exhilarating way. Between 1993 and 1994, he stayed in Milan in George J. Sowden's studio (Sowden being a former member of the Memphis group) and, when he returned to France, he was given *carte blanche* by the VIA (Valorisation de l'Innovation dans l'ameublement/Promotion of Innovation in Furniture). Since then, his work has been organized around research projects (the CIRVA in 1998/2001, the CRAFT in 2003/2005, the Design Gallery Milano with the *Stands* series in 2002, and *Oggetti lenti* in 2005), as well as productions with famous companies such as Alessi, Cristallerie de Saint-Louis, Hermès Maison, Japan Creative, Ligne Roset/Cinna, the Manufacture nationale de Sèvres, Pamar, Tectona, Venini, etc.

In 2005, he embarked on a collaboration with the Kreo Gallery which shows his pieces in limited editions. Several collections have been exhibited in solo shows: *Platform* in 2006, *All'aperto* in 2008, *8½* in 2009, *Ignotus Nomen* in 2011, *Marbles & Clowns* in 2015 in London...

Pierre Charpin is also an exhibition designer. He has designed his own solo exhibitions at the MUDAC, the Grand-Hornu Images, at the Villa Noailles, and museum exhibitions such as *Mobiboom* (Museum of Decorative Arts, Paris) and *Quali Cose Siamo*, the third Milan Design Museum Triennial, organized in 2010 by Alessandro Mendini.

At the same time he taught from 1998 to 2008 at the Rheims School of Art and Design, and since 2006 he has been teaching in the Industrial Design Department of the Lausanne Cantonal Art School (ECAL).

In January 2017, Pierre Charpin has been awarded designer of the year by Maison & Objet Paris.



Irma Boom, *Colour DNA based on the city of Bordeaux*, juin 2017  
Paper Tex Photo  
Order realized for the exhibition



# Artistic and scientific contributors

**Constance Rubini has invited figures from the worlds of design, fashion and the social sciences to work with her:**

## **Irma Boom, illustrator and typographer**

Irma Boom is one of the leading figures of international graphic design, several times winner of prestigious prizes, and designer of more than 250 books, many of which have become international references in Dutch design, with more than 50 in the permanent collection of the Museum of Modern Art in New York. For Irma Boom, the book is not just an object, it transmits ideas and (hi)stories which address all the human senses.

Echoing her book *Colour – Based on Nature*, an intriguing graphic exploration of colour inspired by the 80 natural sites in UNESCO's World Heritage list, Irma Boom is creating, specifically for this exhibition, a wallpaper inspired by the colours of Bordeaux, an analysis which subtly reveals the city's beauty.

## **Manlio Brusatin**

Manlio Brusatin is an art historian and architect. He has been professor at Ca' Foscari University of Venice and Polytechnic University of Milan. He is the author of *A History of Colors* (English edition in 1991), which has been translated in several languages and is still published today. He also published *Venezia nel Settecento* (1980), *Il teatro della Fenice* (1987), *Storia delle immagini* (1989) and *Histoire de la ligne* (Flammarion, 2002). He participates as collaborator for exhibitions organized for the Venice Biennale.

## **Alison J. Clarke**

Alison Clarke is a design historian and a trained social anthropologist (MA Royal College of Art, PhD University College London). She joined the University of Applied Arts Vienna as a full-professor and was appointed in 2010 Director of the Victor J. Papanek Foundation. Professor Clarke has supervised design and material culture at undergraduate and postgraduate level for over twenty years. Her research uniquely combines historical and anthropological methodology. Her monograph *Tupperware: The Promise of Plastic in 1950s America* (2011) has been very well received. She is currently working on the publication of the second volume of *Design Anthropology: Objects Cultures in Transition* (Bloomsbury Press). As co-founder and co-editorial manager of *Home Cultures: Architecture, Design and Domestic Space*, she is also advisory board member of the *Journal of Consumer Culture*, and *Material World* (NYU).

## **Véronique de La Hougue**

Véronique de la Hougue started her career as curator at the Musée de l'Impression sur Etoffes in Mulhouse (Museum of printed textiles), from 1975 to 1982. There she published several catalogues including *Toiles de Nantes des XVIII<sup>e</sup> et XIX<sup>e</sup> siècles* (1977) and *Teinture, expression de la tradition en Afrique noire* (1982). In 1982, she joined the Decorative arts museum in Paris, where she worked as curator of the wallpaper department until 2017. She published a significant number of articles on textiles and wallpapers, and several books as well including: *Le Papier Peint* (1995), *Paule Marrot* (1996), *Art et artistes du papier peint en France* (2007). More recently, she contributed to an important monography on *Joseph Dufour, génie du papier peint* (2016) and was curator of the exhibitions *Pierre Frey* and *Faire le mur* (2017) at the musée des Arts décoratifs, Paris.

## **Annie Mollard-Desfour**

Annie Mollard-Desfour is an associate researcher in the laboratory "Lexiques, Dictionnaires, Informatique", CNRS-Universités Cergy-Pontoise-Paris 13 Villetaneuse. Between 1975 and 1992 she was part of the editorial team of the *Trésor de la langue Française*, a dictionary of the French language in the 19th and 20th centuries. Specializing in the lexicon of colours, since 1998 she has published the different volumes of the *Dictionnaire de la Couleur. Mots et expressions d'aujourd'hui (XX<sup>e</sup> et XXI<sup>e</sup> siècles)*. Her various works have made her a recognized specialist in the French chromatic lexicon. She is also editor-in-chief of the magazine *Primaires* (published by the Centre Français de la Couleur), and editor-in-chief and publisher of the magazine *Couleurs plurielles*.

She was president of the Centre français de la Couleur from 2004 to 2016, and is currently founding president of "Couleurs vagabondes. Language-Art-Société". She is also an Honorary Member of the Comité Français de la Couleur, and a founder member of the Académie de la Couleur.

For this exhibition, she is bringing her expertise to the area dedicated to Mediterranean yellow, about the links which exist between colour, geography, climate and light.



Laureline Galliot, *Lucky Toad*, 2012 / 2016  
Collection : Contour et Masse, FNAC 2016-0332, Cnap (Centre national des arts plastiques)  
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## Michel Pastoureau

Director of the Ecole pratique des hautes études (EPHE), Michel Pastoureau has held the chair in the history of western symbolism since 1983. On 28 April 2006, he was elected French correspondent of the Académie des inscriptions et belles-lettres. He is a member of the International Academy of Heraldry and president of the French Society of Heraldry and Sigillography. He has published some forty books, some of which have been translated into several languages, dealing with the history of colours, animals and symbols. On 3 November 2010, he was awarded the Médicis essay prize for his book *Les Couleurs de nos souvenirs*. In that same year he published a catalogue of 350 photographs, *Couleurs*, to usher in a different relation to colour, through imagery. He took a close look at white, red, black, green, blue and yellow. Each of these colours is illustrated in some 50 photographs, which conjure up their values and meanings, without any captions.

As part of this exhibition, from his specialist's viewpoint, he is enhancing the section devoted to flags, those two-dimensional things which, through their colours, convey the complete identity of a country.

## Arthur Rüegg

After graduating in 1967 from the Federal Polytechnic School in Zurich (EPFZ), he set up his own architectural agency in 1971. He has taught at the EPFZ since 1991, and published many books on modern architecture, colour and the interior design of the Modern Movement, and more particularly on Le Corbusier, becoming one of the leading experts on the architect: *Polychromie architecturale: Les claviers de couleurs de Le Corbusier de 1931 et de 1959* (1997), *Le Corbusier: photographs by René Burri/Magnum: moments in the life of a great architect* (1999), and *Le Corbusier: meubles et intérieurs 1905-1965* (2012).

Well aware of the both physical and psychological impact of colour, Le Corbusier put it at the core of his vision of modern architecture. His collaboration with the Swiss wallpaper company Salubra offered him a chance to share his approach to architectural polychromy through two collections of wallpaper, *Les Claviers de couleurs*, produced in 1931 and 1959.

Because of our geographical proximity to the Cité Frugès-Le Corbusier in the city of Pessac, this work on architectural polychromy will be on view in the exhibition. Visits will also be organized on the spot in collaboration with the Pessac City Hall.

## Olivier Saillard

Appointed director of the Musée Galliera in Paris in 2010, Olivier Saillard, born in 1967, is a fashion historian. He has curated some of the most innovative fashion exhibitions. Hailed by the critics for his exhibition *Madame Grès, la couture à l'œuvre* in 2011, he was also, in 2012, the instigator of the retrospective *Comme des Garçons: White Drama*, the exhibitions *Cristóbal Balenciaga, collectionneur de modes*, at the Cité de la mode et du design, and *The Impossible Wardrobe*, displaying clothes worn by Marie-Antoinette, Napoleon and Elsa Schiaparelli, at the Palais de Tokyo. More recently he curated the exhibition *Louis Vuitton: Voguez, Volez, Voyagez* at the Grand Palais (2015-2016). For the exhibition *Oh couleurs!* he will present his personal collection of kisses, lipstick imprints. Kisses left on paper which are like so many intimate signatures, in every different shade of red, proof of much sophisticated chromatic research.



Ettore Sottsass, *Hotel California*, *Superbox* collection, 1966  
Poltronova Edition, 2005  
© Centro Studi Poltronova per il Design

## Oh couleurs ! Design through the lens of colour

Everything around us has color. We see the world adorned with color.

And yet, it is ineffable. Color is ephemeral, belonging more to the realm of ideas than that of tangibility. How can we be certain that red, so-called by convention, is perceived identically by everyone? Why does an object lose its color when the light fades? Why does a certain shade of gray chosen from a paint sample look green once it's applied to a large surface?

Color is intractable. It cannot be pigeonholed, and yet it determines, in large part, how we relate to objects. Color allows us to identify their shapes and judge their volumes. It is what gives them life and energy. It is communicative, establishing a relation of intimacy between the object and its user.

This fascinatingly complex subject is approached in a non-linear way, not as a sequence with a beginning and an end, but rather as a set of facets, each offering a possible angle of contemplation.

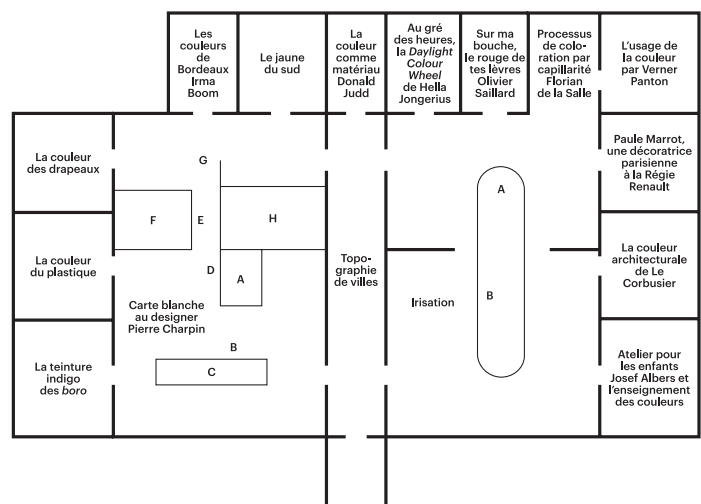
The layout of the exhibition, the first to take place in the old jail, at the back of the museum, is based on the configuration of the building's interior. The symmetrical interior courtyards, connected by a central corridor, present the two essential types of color: in one, pigmentary color, the most common form, linked to the presence of color-bearing pigments (for which Pierre Charpin was given carte blanche), and in the other, structural color, a rarer form generated by the diffraction of light on microscopic structures.

All around, the cells are used as a series of isolated spaces to explore the infinite richness of the subject. Each one highlights a specific aspect of color, elucidated by contributions from specialists in various disciplines. They are stories that we found intriguing and objects that we found fascinating, each one shedding light on a different aspect of color.

The exhibition continues in the hôtel de Lalande where several pieces echo back to this private residence and to its original colors. In the room Chambre Garance this echo becomes literally sound : the public can sit and listen to Michel Pastoreau talking about the red Garance.

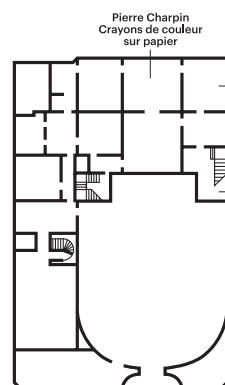
**The entire exhibition is presented in the guide booklet, attached to this press kit (printed or pdf).**

### La prison

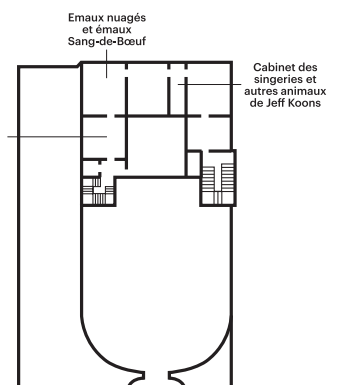


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ENTRÉE PAR LA RUE BOULAN

#### RDC



#### 1<sup>er</sup> étage



### Hôtel de Lalande



Jean-Baptiste Fastrez, vase *Scarabée vert*, 2014  
Moustache edition



Nike, sneakers *Blazer Mid Iridescent Collector*, 2014  
© Astrid Steffens



Hella Jongerius, *Daylight ColourWheel*, 2011  
FNAC 2015-0061, Cnap (Centre national des arts plastiques)  
© Hella Jongerius - all rights reserved / Cnap



### Designers, artists, decorators, fashion designer, architects and art manufactures :

Josef ALBERS (DE)  
[www.albersfoundation.org](http://www.albersfoundation.org)

Manufacture de faïence d'APT (FR)  
[www.faience-apt.fr](http://www.faience-apt.fr)

François BAUCHET (FR)  
[www.francoisbauchet.fr](http://www.francoisbauchet.fr)

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[www.vincentbeaurin.com](http://www.vincentbeaurin.com)

Manufacture BERNARDAUD (FR)

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[www.irmaboom.nl](http://www.irmaboom.nl)

Ronan & Erwan BOUROLLEC (FR)  
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Fabrique HÉRAUD LEROY (FR)



Patricia Urquiola, chair *Tropicalia*, 2008  
© Moroso edition, 2017

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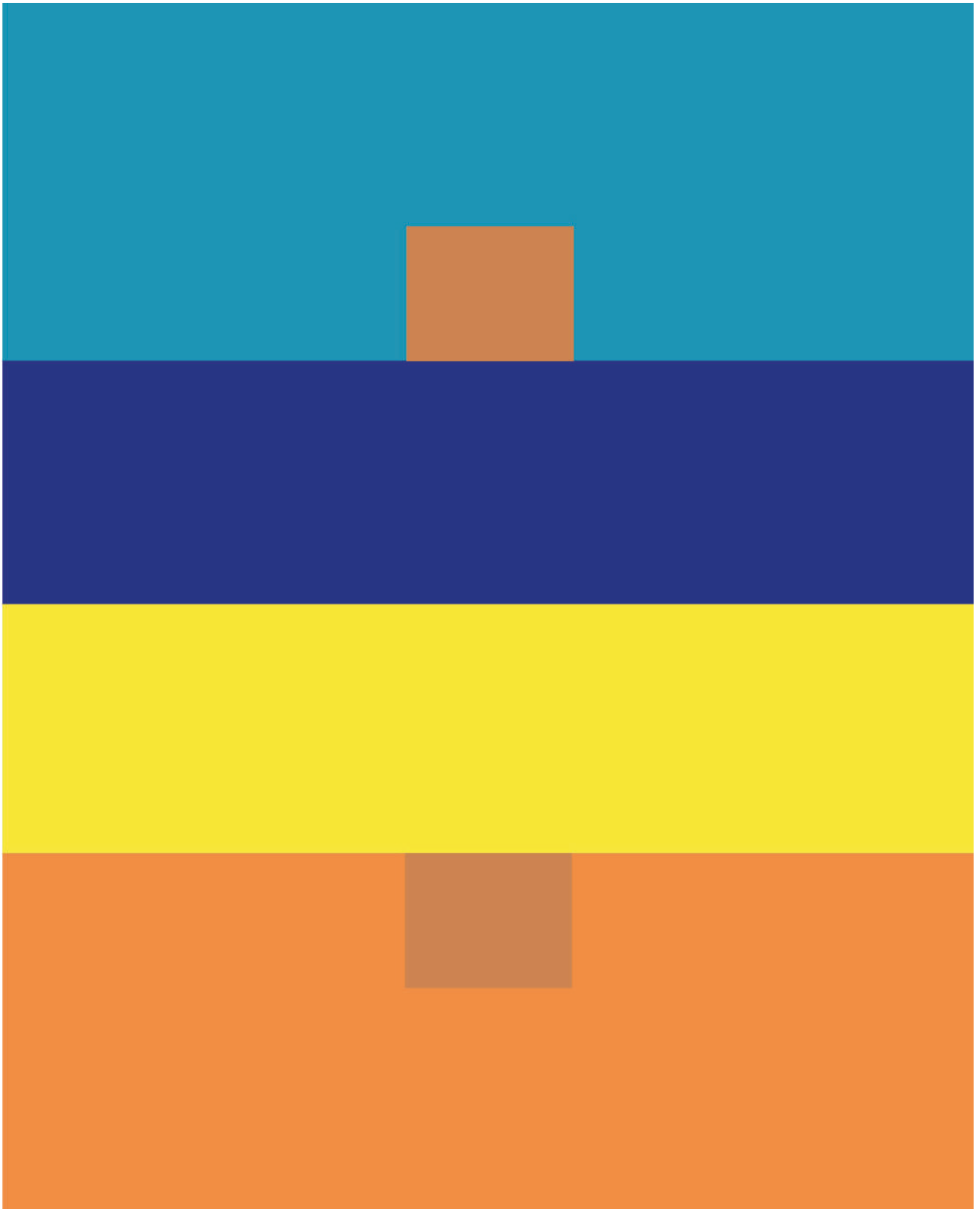
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Josef Albers, *Interaction of Color*, 1963  
Exercise IV-1b, A color has many faces - the relativity of color

## A tribute to Josef Albers' book *Interaction of Color*

Josef Albers' book *Interaction of Color* is a quintessential work. Published in 1963, it is still a reference for artists, scholars and professionals working in art, design and architecture.

Written as a method for studying and teaching colour, it proposes a series of exercises designed to improve the way we understand colours, with the help of samples of coloured paper.

For Albers, art praxis must come before the teaching of theory. In an interview he gave in 1968, he said he had never taught a way of painting: his purpose was to teach his students "to see". He urged his students to embark on their own experience of colour and challenge their already established system of seeing. The first edition of Albers' book was presented in the form of a portfolio, inside which were silkscreen prints, thus simplifying visual experiences. It has since been translated into several languages and republished many times over.

Within the exhibition, an area will be devoted to Josef Albers' research into colour:

**Workshops for children and parents** will help to share Albers' teaching, by experimenting with the relativity of colours using cut up coloured paper.

**The *Interaction of Color* digital application** created by the Josef and Anni Albers Foundation is available to the public. It enables people to be initiated in the colour theories developed by Albers by way of interactive didactic pictures, video archives, and the words of artists and designers.

Josef Albers (1888-1976), artist and teacher, and art theoretician.

A major figure in the teaching of the visual arts, Josef Albers embarked on a teaching career after obtaining his degree at the Royal Art School (Königliche Kunstschule) in Berlin in 1915.

In 1920, he enrolled at the Bauhaus, a school involved in a new unity between art and technology, and attended Johannes Itten's preparatory classes.

He became a "workshop supervisor" and gave classes from 1923 to 1933, concentrating on themes involving construction, materials, their appearance and their representation.

In 1933, he moved to the United States to teach at Black Mountain College in North Carolina. In 1950, he was appointed director of the Design Department at Yale University.

Since the 1940s, the main direction of his teaching was focused on the optical effect of colour.

The main proposal of his book *Interaction of Color*, published in 1963, was how to look at colour. The artist worked not with measuring instruments but with his eyes. Albers upset the usual system of teaching: his approach was experimental, entailing observation, and then producing theoretical conclusions.

Josef Albers was the first artist to have a retrospective of his work shown at the MoMA in his lifetime, in 1971.

## Digital application «madd Dauphine AR» - download for free

This digital application AR, created for the exhibition, allows you to play with the « Dauphine », the famous French car model. It is linked with the space dedicated to Paule Marrot's chromatic research undertaken for Renault.





Workshop based on the Josef Albers' works  
© Josef and Anni Albers Foundation

## Team junior du madd

**Opening *Oh couleurs !* for the museum's young friends club  
28 june at 4 pm**

The children have the possibility to preview the exhibition with the designer Pierre Charpin and to try out the workshop *l'illusion des couleurs*.

Only for the 6-12 years old members of the *Team junior du madd* (admission fee : 10€ / year).\*

**Workshop *Je t'écris du musée*  
10 july and 28 august, 2 -4 pm**

The children can get inspired by their visit of the museum in order to decorate, to write and to send a postcard to their families.

Free admission for the members of the *Team junior du madd*, 5€ for the others (admission fee : 10€ / year).\*

**Workshop *Les couleurs de Bordeaux*  
12 july and 30 august, 2 -4 pm**

The children can get inspired by the works of the artist Irma Boom. They can make their own wallpaper with the colors of Bordeaux.

Free admission for the members of the *Team junior du madd*, 5€ for the others (admission fee : 10€ / year).\*

**Workshop *L'illusion des couleurs*  
13 july and 31 august, 2 -4 pm**

After their visit of the exhibition *Oh couleurs!*, the children can discover the study of color theory by Josef Albers and understand its properties and its optical effects.

Free admission for the members of the *Team junior du madd*, 5€ for the others (admission fee : 10€ / year).\*

## Summer camps

***La magie des couleurs*  
6-12 y-o • free admission**

The color surrounds us, but in the same time, it is unseizable. The museum offers the children an opportunity to chase the color in the exhibition : one day the red, another day the green, the purple or the yellow one...! Afterwards they can try out an opical illusion workshop and even savour a ... colored snack!

***L'attrap' couleurs*  
3-5 y-o • free admission**

The children can enjoy a guide visit of the exhibition *Oh couleur!*, a coloring workshop and a little snack. What if the objects had lost their colors ? The museum's young friends have to find and to put them in their little log books.\*

\*Reservation : +33(0)5 56 10 14 05 / artdeco.publics@mairie-bordeaux

## Game booklet for kids



Vincent Beaurin, *Ocelle*, 2016  
© Sonia Beaurin



### Tea time at the madd during summer 1st july - 31st august

Guided tour everyday at 3 pm, except on Tuesday, followed by an invitation to the *café madd* in the courtyard of the museum (10€/reduced 7€).

Space limited / registration recommended\*

### Guided tour of the exhibition during summer 1st july - 31st august

Guided tour everyday at 3 pm, except on Tuesday, for individuals, or on demand for groups.

#### Individuals

everyday at 3 pm, except on Tuesday  
Free admission with the museum ticket  
Space limited / registration recommended\*

#### Groups

On demand, > 10 people (only on weekdays)  
Price : 50€ + 3€ / person\*

### Guided tours of the exhibition after summer From the 4th of september

Saturdays and Sundays at 3 pm  
Price : museum ticket + 3€  
Without registration

\*registration : 05 56 10 14 05 / [artdeco.publics@mairie-bordeaux.fr](mailto:artdeco.publics@mairie-bordeaux.fr)  
Guided tours (groups or individuals) in English on demand.

### Guide booklet in English and French



Ionna Vautrin, Zoo collection, 2012  
Elements Optimal Edition, 2016  
© Angela Moore

### The Windows *Oh Colours! Design through the Lens of Colour* at the Galeries Lafayette, by the designer Ionna Vautrin

From 5 to 31 July, the designer Ionna Vautrin is using two Galeries Lafayette windows to present the Zoo collection, made by Kvadrat in 2012 and produced by Elements Optimal in 2016. Galeries Lafayette are located in the heart of numerous French cities. They are involved in the public space and organize various meetings with artists.

*Through a collection of colourful and over-sized soft toys for grown-ups and children alike, Zoo uses many different kinds of the "Hallingdal 65" fabric proposed by Kvadrat. Cushions with simple and soft shapes are covered with large animal masks: a toucan, a panda and a whale.*

*Each one of these animals measures three feet across and is the height of a child, thus creating an amusing, familiar and friendly presence.*

*Over time this miniature zoo will grow with the addition of new species... to be continued!*

Ionna Vautrin

**Carnaval Animal** : a workshop for children about the work of Ionna Vautrin at the Galeries Lafayette (3rd floor, Saturday 8 July, 4-6 pm)  
Registration : +33(0)5 56 90 92 71 / [marketingbordeaux@galerielafayette.com](mailto:marketingbordeaux@galerielafayette.com)

#### Biography:

Ionna Vautrin was born in France in 1979. She graduated in 2002 from the Nantes Atlantique School of Design. Since 2002 she has worked successively for Camper in Spain, for George J. Snowden in Italy, and for Ronan and Erwan Bourellec in France. She opened her own studio in January 2011, after winning the Grand Prix de la Création awarded by the City of Paris. Since then she has worked with different brands and editors such as Foscarini, Moustache, Kvadrat, Christian Dior, Sancal, Super-ette, Lexon, Serralunga... Latterly, for the French railway company (SNCF), she has recently designed the light for the *L'Océane* highspeed train (TGV). Her work is an encounter between poetry and industry. She designs everyday objects whose aim is to be simple and formally obvious but surprising. Her projects are a combination of both geometric and organic forms, with a mischievous and colourful spirit, for intuitive and functional uses, and with a warm and familiar presence.

Galeries Lafayette, 11-19 rue Sainte Catherine, 33 000 Bordeaux  
From Monday to Saturday from 9.30 am to 8 pm, Sunday from 11 am to 7 pm  
[www.galerielafayette.com/magasin-bordeaux/](http://www.galerielafayette.com/magasin-bordeaux/)

## Outdoor tour

**La Maison Frugès—Le Corbusier**, at Pessac, is presenting a selection of archival documents associated with colour, exhibited around the large model of La Cité Frugès made by Henry and Christiane Frugès in 1967. Maison Frugès - Le Corbusier, 4 rue Le Corbusier - Pessac. Open from Wednesday to Saturday from 10 am to 1 pm and from 2 to 7 pm; Sundays from 2 to 7 pm. For further information please call +33(0)5 57 93 65 40, or email [kiosque@mairie-pessac.fr](mailto:kiosque@mairie-pessac.fr)

#### The colours of Bordeaux:

- **Architecture**: a circuit prepared by Bordeaux Patrimoine Mondial, Centre d'Interprétation de l'Architecture et du Patrimoine, with visits and workshops on offer from September onward around the colours of the City of Bordeaux's architecture.

- **Promenade colorée** : a circuit developed by the Office de Tourisme et des Congrès of Bordeaux Métropole. For further information please call: +33(0)5 56 00 66 00



Suzanne Ramié, *Vase*, 1956  
Atelier Madoura  
© Hervé Lewandowsky

## Lenders of the exhibition

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Victor F.«Trey» Trahan III  
Vincent Beaurin  
Vitra France  
Yann Le Lay



Global Color Map, april 2017  
Color chart from Tupperware factory in Joué-lès-Tours, France  
© madd Bordeaux - M. Delanne

**Publication supervisor :**

Constance Rubini, director of the musée des Arts décoratifs et du Design

**Graphic design :**

Jean-Baptiste Paré

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**140 x 120 mm**

**24€**

**Summary**

Introduction

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By Constance Rubini

*Bordeaux, une couleur à boire*

By Manlio Brussatin

*La couleur des drapeaux* by Michel Pastoureau

Interviewed by Etienne Tornier, collection curator of the musée des Arts décoratifs et du Design

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Ettore Sottsass, *Les couleurs*, décembre 1992

Ettore Sottsass, *Exposé sur le nouveau catalogue des couleurs «Abet Print»*, 1990

Verner Panton, *Notes on Colour*, 1991

**Booklet with different views of the exhibition**

Photography : Jean-Christophe Garcia



Pierre Charpin, *ST5*, *Stands* collection, 2002, courtesy Galerie Kreo  
© Pierre Antoine



# Oh Couleur !

## Le design au prisme de la couleur

### Curator of the exhibition :

Constance Rubini,  
assistants : Mathilde Delanne,  
Camille Perrot  
et Étienne Tornier

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### Lightning :

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### Photography :

Jean-Christophe Garcia

## Thank you

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

Bordeaux Métropole  
Bordeaux Patrimoine Mondial, Centre d'Interprétation  
de l'Architecture et du Patrimoine  
Canson  
Galeries Lafayette  
EICAR  
Elements Optimal  
Farrow & Ball  
FEDRIGONI France  
Glas Italia  
I CAN FLY  
Knoll  
La Ville de Pessac, Maison Frugès –Le Corbusier  
MAT&O  
Moroso  
Office de Tourisme et des Congrès  
de Bordeaux Métropole  
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Samsung  
Toyal  
Tupperware  
Verpan  
Versusmobili  
Vitra

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Le Chapon Fin  
Les Crus Bourgeois du Médoc

### Media partners :

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**paysages  
bordeaux  
2017**

The Exhibition is part of the 2017 *paysages bordeaux* cultural season, proposed from 25 June to 25 October 2017, around the arrival of the highspeed railway line in Bordeaux.



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

### **The *Café madd* and its new terrace *Oh couleurs !***

The restaurant of the museum opens for the exhibition *Oh couleurs !* with new furniture, conceived by Fien Muller and Hannes van Severen, whose harmony of colors has been developed for the place.

### **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 Constance Rubini's initiative, 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.

### ***Oh Couleurs!* An exhibition being held in an atypical venue: the former prison on Rue Boulan, located behind the museum**

Like many of these handsome private mansions, the hôtel de Lalande was in fact built between courtyard and garden. But when the City of Bordeaux purchased this private residence in 1880, it used it to house the municipal police station, and levelled the garden so that it could build a prison in it. Women, men, children, sailors and prostitutes were all imprisoned there, pending a verdict by the local public prosecutor, then installed in the mansion's former reception rooms, alongside the Police and Vice Squad department.

Despite the opening of the first museum in 1924, the prison behind it remained in operation until the 1960s. Reorganized to create reserves in 1983, the building has since been reorganized to house the museum's new temporary exhibition areas. This building is a fine example of beautiful functional architecture. The two symmetrical walled courtyards were roofed in the 1980s. They are surrounded by the prisoners' cells.

Numerous graffiti on the walls still conjure up that past history.

The exhibition *Oh couleurs! Design through the lens of colour* is the first show to be held in this new venue.

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



Chromatic research, Paule Marrot, Centre de recherches de Rueil, régie nationale des usines Renault, 1960  
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## Iconography

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

<https://www.dropbox.com/sh/mlewwwwslfzxo8n8/AADMg7AAzFRKArJzoRPCxeM1a?dl=0>

or by request via WeTransfer.

## The museum

Musée des Arts décoratifs et du Design  
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33 000 Bordeaux  
+33 (0)5 56 10 14 00  
[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 :

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