

*musée des
arts
décoratifs*

*musée
du
design*

Bordeaux Salon



It is in the noblest and largest room on the second floor, lit by the three central windows of the façade, that the most beautiful set of Bordeaux furniture has been placed, surrounded by the wood paneling acquired by the City in 1925.

In the late Louis XVI style, marked by the neo-classical taste, these fine and refined **woodworks**, from the Ravezies mansion, differ significantly from those of the "Jonquille" room, whose sculpture is thicker and more conventional. Athenean and smoking cassolettes motifs alternate with frail garlands of flowers. Above the doors, trophies of commerce, a very common motif in Bordeaux, are matched by the attributes of the hunter, a taste of the owner or a trend at the end of the century that advocates the return of nature.

The neoclassical motif of the smoking tripods can be found on the jambs of the black and white marble **fireplace**, which dates from the early years of the 19th century.

Amidst the wainscoting, which is complemented by an 18th century oak parquet floor, this salon evokes what a wealthy 19th century Bordeaux interior might have been like, marked by a preference for creations from the previous century. Several of the pieces presented are gifts from Bordeaux families.

The Murano glass **chandelier** from the late 18th century is part of the Astruc legacy (1953).

The pair of gilded bronze **sconces** is from the Louis XVI period, as is the marble portal **clock** on the mantelpiece, surmounted by an eagle, whose dial is signed "Béliard à Paris" (Jeanvrot collection).

The Cuban mahogany furniture: the monumental **scriban** (bequest by Jacques Garrigue, 2012), which is at the same time a chest of drawers, a secret cabinet and a bookcase, and the beautiful chest of drawers with an openwork lower crosspiece carved with shells, roses and flowers, on small scrolled legs decorated with acanthus (gift of the Friends of the Hôtel de Lalande, 2002), are all representative of the production of furniture in Bordeaux. Both date from the 18th century, but it should be remembered that this type of furniture, probably because it was perfectly suited to the tastes and sense of comfort of the people of Bordeaux, was still being made, and without the slightest change in the decoration, at the beginning of the 20th century.

On the chest of drawers



Chris Kabel (born 1975)

Hidden vase

2011

Serax, Label Valerie Objects

Ceramic, glass, metal

Purchased by the City of Bordeaux, 2017

Inv. 2017.14.8

The **pianoforte**, in speckled mahogany, by the maker Pierre Garnier dates from 1790 (gift of the Friends of the Bordeaux Museums, 1991). A polyphonic musical instrument with struck strings (unlike the harpsichord and the spinet where the string is plucked), this instrument constitutes an intermediate milestone between the clavichord and the spinet. It is a perfect testimony of the musical life in Bordeaux at the turn of the 18th and 19th centuries.

Aux murs, de gauche à droite

Portraits of Mr and Mrs John Mac-Carthy, oil on canvas signed "A. Wertmüller.S./in Bordeaux 1788" for the first and "1789" for the second (donated by the Friends of the Hôtel de Lalande, 2010). John Mac-Carthy, born in Ireland, married Cécile Véronique O'Byrne in Bordeaux and emigrated to Hamburg during the French Revolution. He returned to Bordeaux after the death of his brother in 1795 and died in Bordeaux after 1828.

Portrait of David Skinner, oil on canvas signed "A. Wertmüller.S./in Bordeaux, 1788" (deposit of the Musée des Beaux-Arts de Bordeaux, 2009).

Portrait of Madame Baour, oil on canvas signed "A. Wertmüller S./à Bordeaux 1789" (deposit of the Musée des Beaux-Arts de Bordeaux, 2020).

Born in Stockholm, Adolf Ulrich Wertmüller (1751-1811) first settled in Paris where he worked in Joseph Marie Vien's studio. After a stay in Lyon, he arrived in Bordeaux in 1788. In a very short period, he executed more than fifty portraits, most often in the rich

cosmopolitan milieu of the Protestant merchants of the Chartrons. His scrupulously lifelike portraits met with great success. Faced with the uncertainties of the Revolution, he moved to the United States, where he died in 1811.

Céphale et l'Aurore, painting of the French school of the 18th century after a work of François Lemoyne (deposit of the Musée des Beaux-Arts de Bordeaux, 2000).

Two **aquatint engravings** in colors by Jazet, showing the departure (from Bordeaux) of the sailor and his return (to Marseille), dated 1818 (Duhart bequest, 1966).



Olivier Gagnère (born 1952)

Stool

1984

Unique piece

Medium, hammered iron (old iron decoration called "Saint Eloi") by master ironworker François Monse, gilded and patinated by master craftsman Claude Kern (Maison Mahieu, Paris)

Purchased by the City of Bordeaux, 2020

Inv. 2020.23.1

Through his father, an antique dealer specializing in 18th century bronzes, Olivier Gagnère became familiar with noble materials, surface effects and ornamentation at an early age. He met ironmongers, bronziers, goldsmiths and cabinetmakers, craftsmen to whom he presented his first designs. At ease with all materials, Olivier Gagnère works with porcelain as well as iron, crystal, wood, leather or bronze. He combines simple and timeless forms with controlled volumes, declined in bright, sharp colors.

The designer uses classic materials such as wrought iron and gold leaf. The back leg was made in hammered iron, according to a decoration called "Saint Eloi" by the master wrought iron worker François Monse who has collaborated with Diego Giacometti. Like a subtle dissonance, the designer combines here a noble technique with a common material, the medium. The form is a tribute to the Italian designer Achille Castiglioni and in particular to the *Mezzadro* stool (1957). This unique piece was presented for the first time in 1984 at the Marc Lamouric Gallery in Paris. During this exhibition, the gallery owner Pierre Staudenmeyer, who was to play an important role with the Néotù gallery for the young French designers of the 1980s and 1990s, spotted the work of the young designer.



Achille Castiglioni (1918-2002)

Mezzadro stool

1957

Zanotta, contemporary production

Wood, metal

Gift of the producer



Pier Giacomo et Achille Castiglioni

Sella chair

1957

Zanotta, contemporary production

Leather, steel

Gift of the producer



Vincent Bécheau (1955-) and Marie-Laure Bourgeois (1955-)

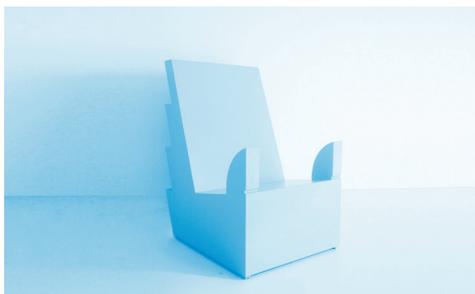
Chaise N°4

1982

Galerie Néotù

Gift of the association of the Friends of the madd-bordeaux, 2012

Inv. 2012.3.1



François Bauchet (born 1948)

Crocodile armchair

1983

Lacquered wood

Gift of Clémence and Didier Krzentowski, 2014

Inv. 2014.10.5



Martin Szekely (1956-)

Cork chair

2000

Cork, plywood

Deposit of the designer

Inv. D 2018.1.7



Vincent Bécheau and Marie-Laure Bourgeois

Lum & Par'A console lamp

1987

Polyester sheet, polyester foam and rubber, wood and metal structure

Purchased by the City of Bordeaux, 2020

Inv. 2020.8.1

