

MUSÉE
DES ARTS DÉCORATIFS
ET DU DESIGN
BORDEAUX

MANDA VIGO

EXHIBITION 7. 7. 2022
— 8. 1. 2023

THE INNER SPACE

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Nanda Vigo, the inner space

**From July 7, 2022 to January 8, 2023 at the madd-bordeaux
Opening on Wednesday, 6 July at 7 pm**

Nanda Vigo, the inner space is an exhibition that introduces the work of the artist through immersive installations. Architecture, art and design are approached as total creative fields. The objective is to see, perceive and feel all the dimensions of Nanda Vigo's artistic creation. More than a chronological presentation of her career, it is an experience that allows the audience to live the unframed dimension of her work.

"I searched for the dematerialization of the object through the creation of false perspectives, in such a way that the space around the viewer identifies with the object itself."

Nanda Vigo, 2006

An immersive exhibition

In order to communicate the contemporary, innovative and total value of Nanda Vigo's work, several historic environments and installations, most of which have been demolished, will be reconstructed. Immersed in a sensory experience that invites introspection, visitors will be able to understand the philosophical research that is omnipresent and fundamental to the artist's work. Glass, aluminum, mirrors and neon lights, characteristic materials of her work, echo each other to appeal to our senses and give materiality to Nanda Vigo's philosophical reflection. A series of her iconic objects will thus be presented, as the *Cronotopo* (that means space-time), conceptualized as an area of experimental research capable of expanding the lighting effects and perceptions of form through its glass and neon. Since 1959, Nanda Vigo has surpassed the frame and has gone out of the work to touch the spectator: the image becomes an environment where to live, act and react.

Nanda Vigo at the museum of Decorative arts and Design

Presenting the work of Nanda Vigo at the madd-bordeaux, is an opportunity for visitors to immerse themselves in her avant-garde and unique work to grasp its contemporary dimension. Liberated from the limits of representation, Nanda Vigo has built her life and her work around the ideas of breaking the physical limits of space and transcendence. Her works, both experimental and immersive, are the testimony of her autonomy of action and thought as an artist convinced that art is a projection that carries within it the shape of the future society.

Nanda Vigo, hard worker and constantly renewer of herself while remaining faithful to her conceptual research, has produced a considerable work. Although Nanda Vigo has always fought against the categorization of her identity as a woman, an artist, a designer and an architect, she declared that during her career she had to work harder than her colleagues and friends and prevail on them in order to obtain the success she deserved in the predominantly male avant-garde universe. Thanks to her strong personality and the broad research behind her innovative and aesthetic production, she has earned the respect of the greatest artists, such as Otto Piene, Gio Ponti and Lucio Fontana, with whom she has collaborated on several occasions. However, despite her remarkable career, and like many other women artists or designers, her work has not yet acquired the recognition it deserves today.

Organized in collaboration with the Archivio Nanda Vigo - founded in Milan by the artist's will in 2013 -, this exhibition, which will be her first monograph in France, is both a tribute to her work and to her pioneering figure.

Share your visit

#NandaVigo #madd_bordeaux

Who is Nanda Vigo?

A native from Milan and trained at the EPFL, École polytechnique fédérale de Lausanne, Nanda Vigo (1936–2020) stood out in the 1960s for her transversal approach to the arts, architecture and design. A major figure in the Italian avant-garde art scene, she has always favoured the experimentation and the exploration.

From 1959, she has attended the studio of Lucio Fontana, before getting closer to the artists Piero Manzoni and Enrico Castellani, who founded the Azimuth gallery in Milan. It was during this period that she discovered the artists and places of the ZERO movement in Germany, the Netherlands and France. Between 1964 and 1966, she participated in numerous ZERO exhibitions in Europe; in 1965, she organized the legendary *Zero Avantgarde* exhibition in Lucio Fontana's studio in Milan.

Between 1965 and 1968, she signed the interior of *Lo Scarabeo sotto la foglia*, a house developed from initial plans by Gio Ponti and built by Giobatta Meneguzzo in Malo in northern Italy. In 1971, she received the New York Award for Industrial Design, for the *Golden Gate* lamp produced by Arredoluce and carried out one of her most emblematic projects for the *Casa Museo Remo Brindisi* in Lido di Spina. In 1976, she won the Saint-Gobain first prize for glass design, and in 1982 she took part in the 40th Venice Biennale.

Nanda Vigo's creations are permanently presented at the Triennale Design Museum in Milan, in the collection of the Italian Ministry of Foreign Affairs, at the Museo del Novecento in Milan and at the Castello di Rivoli. In 2014, she exhibited at the Guggenheim Museum in New York as part of the retrospective dedicated to ZERO. In 2015, within the Zero. *Die Internationale Kunstbewegung der 50er und 60er Jahre* exhibition program, she exhibited at the Martin-Gropius-Bau in Berlin and at the Stedelijk Museum in Amsterdam.



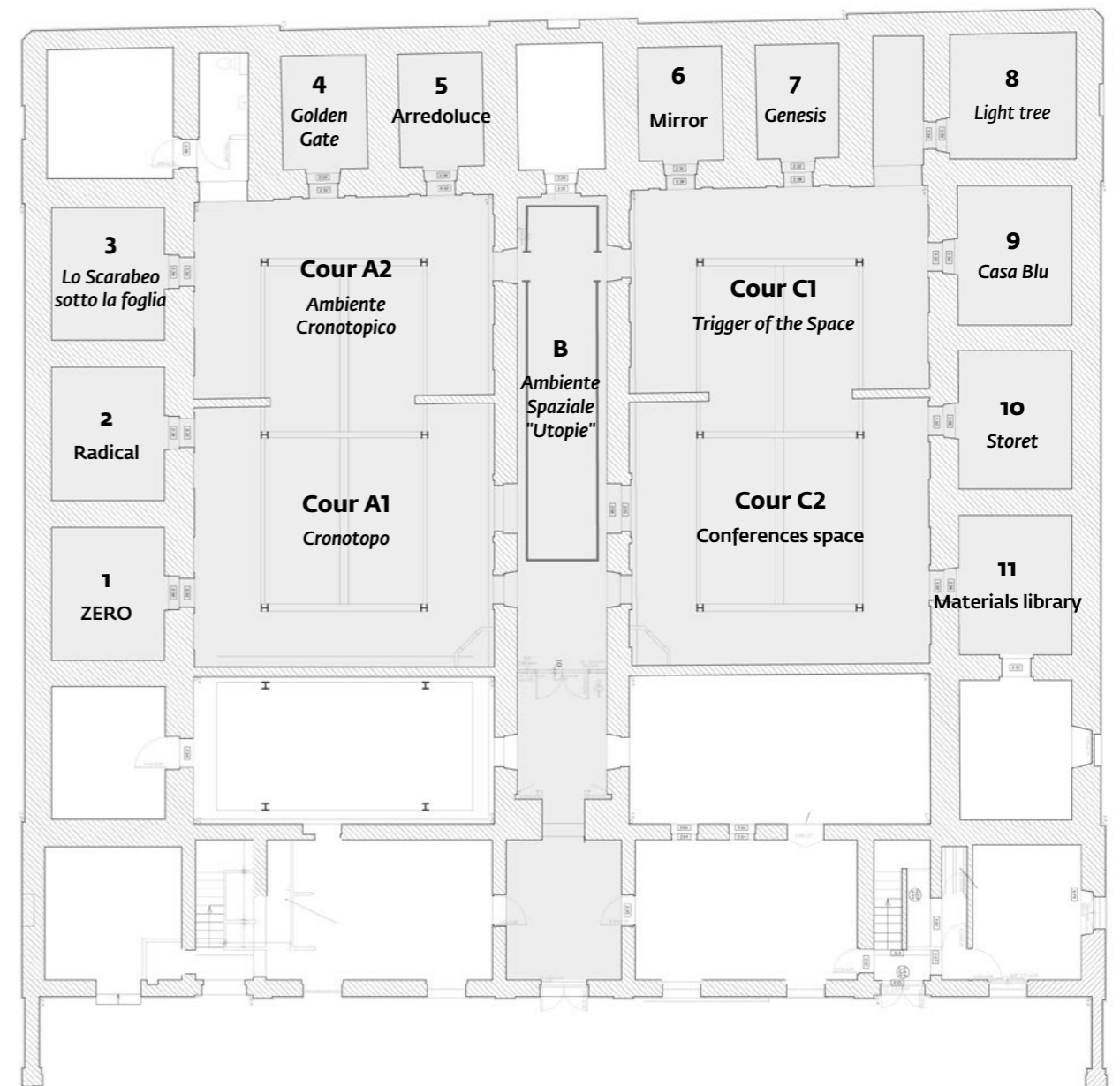
Portrait of Nanda Vigo, for the *Domus* magazine cover in 1985 © Gabriele Basilico - Archivio Nanda Vigo, Milan



The exhibition presented in the old prison

Nanda Vigo, the inner space invests the former prison, a listed monument dedicated to temporary design exhibitions since 2016. The atypical layout of this space, composed of a main corridor, two closed courtyards and thirteen former prison cells, allows for many dimensions of the artist's work to be addressed. The courtyards and the corridor will be dedicated to large-scale installations into which the public will be invited to enter. While cells will present her inspirations, her collaborations and some emblematic interiors of Nanda Vigo's work.

Immersed in the radical and total work of Nanda Vigo, visitors will experience at the heart of the creations of the Italian artist, designer and architect.



Lucio Fontana and Nanda Vigo, view from the installation *Ambiente spaziale « Utopie »*, nella XIII Triennale di Milano, 1964-2022
 Reconstruction authorized by © Fondazione Lucio Fontana, Milano / by SIAE / Adagp, Paris, 2022 © Archivio Nanda Vigo, Milan © Photo : Frédéric Deval



The exhibition route

*"Identificazione: incerta.
Architetto: riduttivo.
Artista: riduttivo.
Designer: riduttivo.
Pioneer: maybe.
Anyway: Nanda Vigo." **

This is how Nanda Vigo defines herself in a 2016 interview with Alberto Mattia Martini for *Artribune*. At the heart of a society where disciplinary compartmentalisation is the norm, Nanda Vigo, who stands out by the diversity of her work, opens a wide range of doors, from the late 1950s to the present day. Labels and affiliations are reductive for her. Lamps, chairs, mirrors, tables, houses, spaces, installations, performances and undefinable objects she designed across her career made of her a genre-breaking artist.

The word *Gate* is a recurring term in her work. From the *Golden Gate* lamp, designed in 1971 for *Arredoluce*, to the *Exoteric Gate* created for the University of Milan in 2016, "gate" sums up all the poetic and esoteric instances of this pioneer. In the exhibition, each door the visitor passes through will open a little more the path towards the understanding and impregnation of the surprising and unclassifiable work of Nanda Vigo. Like the multiple dimensions present in Nanda Vigo's work, the visitor gradually enters her universe as he walks through the doors of the exhibition. These different stages, articulated around her research, her influences, her collaborations and her achievements allow us to sketch out her personality and grasp her formal, materialist and spiritual approach.

An avant-garde artist

Nanda Vigo's artistic career began in 1959 when, after reading *Manifesto Blanco*, she contacted Lucio Fontana and met him in his studio. At that time, Lucio Fontana is one of the most influential artists. He represented the Milanese avant-garde and developed an ideology based around the concepts of time and space, which he materialized in his works *Concetti Spaziali* and his luminous creations *Ambienti Spaziali*. Driven by common research themes, - time, space and light - as expressed by their respective manifestos, they quickly became collaborators and then friends. In parallel to their collaborations on architectural projects, like the *ZERO house* (1959-62), the duo created their first "environmental" in 1962 for the exhibition *Lucio Fontana: Opere 1949-61* at the International Center of Aesthetic Research in Turin. In 1964, they took part in the exhibition *Tempo Libero* of the Triennale di Milano and signed a work which marked the peak of their collaboration: *Ambiente spaziale: "Utopie", nella XIII Triennale di Milano*. This large-scale installation consists in two environments, independent of the law of gravity and proportions, which Lucio Fontana had anticipated in the manifestos of spatialism, and which Nanda Vigo will develop in her chronotropic spaces.

Through the reproduction of the first *Ambiente spaziale: "Utopie", nella XIII Triennale di Milano*, our aim is to highlight the conceptual and plastic links between Lucio Fontana and Nanda Vigo. Placed at the heart of the exhibition, this sensory installation reproduced for the first time in France, with the collaboration of the Archivio Nanda Vigo and Fondazione Lucio Fontana, will be an opportunity for visitors to experience and grasp the issues, the strength and the contemporaneity of the research developed by these two great figures of Italian contemporary work, 60 years earlier.

** "Identification: uncertain. Architect: reductive. Artist: reductive. Designer: reductive. Pioneer: maybe. Anyway: Nanda Vigo."*

The exhibition route

At the same time, Nanda Vigo inaugurated her work under the sign of space-time with the publication of *Manifesto Cronotopico*. These *Cronotopico* works take the form of glass and steel sculptures, either wall-mounted or floor-standing, which reflect the light. In the exhibition, the chronotropic experience will be offered in two spaces. In the first one, the visitor enters a box where he discovers the first chronotopes made by the artist. In the second one, the chronotope itself is thought as a box, *ambiente cronotopico*, 1968, in which the visitor is invited to enter. A dialogue is created between these two interpretations of space-time imagined by Nanda Vigo.

Always at the avant-garde of artistic creation, Nanda Vigo became an active member of the ZERO group, founded in 1958 in Düsseldorf by two young artists: Heinz Mack and Otto Piene. Through their artistic creations, the ZERO group wished to embody a renewal in order to redefine modernity with the aim to bring the world out of the trauma caused by the war. In their plastic research, the group favoured two components: light and its dynamic, two themes dear to Nanda Vigo and which she materialised in many forms through her works. She participated in the most important ZERO exhibitions throughout Europe and was active in making the works of the group's artists known in Italy. Nanda Vigo organised a series of exhibitions called *ZERO Avantgardes* from 1965 to 1966. Around a chronology of the ZERO movement, the most important moments of Nanda Vigo's involvement with the group will be presented thanks to archives gathered in collaboration with the Archivio Nanda Vigo in Milan and the ZERO foundation in Düsseldorf.

A pop architect

In parallel to her artistic activity, she worked as an interior designer. During her prolific interior design period, Nanda Vigo designed six monochrome interiors; *Zero House* (1959-1962), *Lo Scarabeo sotto la foglia* (1965-1968), *Casa Museo Remo Brindisi* (1967-1971), *Casa Blu* (1967-1972), *Casa Gialla* (1970) and *Casa Nera* (1970). This series of interiors adopted a pop art sensibility which seamlessly integrated art, architecture and design. Nanda Vigo's interiors were featured in the iconic design magazine, *Domus*, and quickly became key references of Italian interior design of the time. These interiors are renowned for their integration of artworks and demonstrate how art and interior architecture can work in symbiosis to create a lively, embodied and avant-garde environment. In the exhibition, two atmospheres from these interiors are reproduced: *Lo Scarabeo sotto la foglia* and *Casa Blu*.

Lo Scarabeo sotto la foglia is one of the last surviving interiors and one of the most important achievements for the understanding of the total work of Nanda Vigo. It was designed by the Italian architect Gio Ponti (1891-1979) to be a holiday home, which was never built. In May 1964, Gio Ponti published the detailed plans in the magazine *Domus*, of which he was the founder and editor-in-chief, in order to offer them to readers who wished to make the project their own. In response to this publication, Giobatta Meneguzzo, an Italian art collector and surveyor, took it on and built the house in Malo, a small town in northern Italy, from 1964 to 1968. The client invited Nanda Vigo to design the interior of the house, which he wanted to make his main living space. With Gio Ponti's approval, she enlarged the space to meet the family's needs by creating a basement. The meeting and dialogue between art, architecture and design, which had been advocated by Nanda Vigo throughout her entire life, take on its full meaning in this space. The work on space, the role of light and reflective surfaces, the choice of materials and the integration of work in situ by Lucio Fontana, Enrico Castellani, Agostino Bonalumi and Julio Le Parc make this a strong and significant work.

In the exhibition, the aesthetic and formal characteristics of the place (lighting, tiles, architectural details and fur) are produced and a three-dimensional experience within the house is offered to visitors thanks to an immersive device, developed in collaboration with the EPFL Pavilions, École polytechnique fédérale de Lausanne.

The exhibition route

Like *Lo Scarabeo sotto la foglia*, *Casa Blu* plays with perception. In these spaces, the light becomes physics when it spreads through steel, aluminium, printed glass, coloured mirrors, Plexiglas®, ceramics and brass. The materials are completed by the carpeting and shaggy fabrics of furniture that warm the body. Nanda Vigo invents the house of refuge that feeds on this obsession of those who live there. *Casa Blu* is the first house which follows the tradition of naming its interiors after the colour from which they are inspired, and which are built by the architect in Milan for wealthy clients. In this blue Klein interior, the living room space is transformed in a conversation pool overlooking the dining room and the main room. The artworks presented on walls and the glossy surfaces of the flat contribute to the coherent aspect of the interior in its whole and give the impression that the flat is part house, part art gallery.

A radical designer

Like many architects of that time, Nanda Vigo, disappointed by the architectural projects built in Italy after the war, shifted her ideology to the field of design, more open to research and innovation. After the economic recovery of the Second World War, between 1950 and 1970, avant-garde groups were formed in many Italian cities, such as Superstudio, Archizoom made up of young architects and intellectuals such as Ettore Sottsass, Umberto Eco, Joe Colombo, who critically tried to introduce design into the civilisation of the mass consumer market. Boredom became the enemy of these European designers and a movement called *Radical Design* emerged. Fed by the effervescence of the time, Nanda Vigo collaborated with numerous furniture manufacturers such as Fai International, Flou, Driade, Acerbis, Kartell and Glas Italia. Notably, she established a relationship of trust with the editor and founder of Arredoluce, Angelo Lelii. This privileged relationship, based on the constant exchange of ideas between the creative and production units led to a rich collaboration in 1969 to 1971 during which a dozen models of lighting were produced. Together, they designed the *Golden Gate* floor lamp, one of the first lamps to use the LED technology and won the New York Award for International Design in 1974 and the Milan industrial design price in 1976.

During this period, she designed a great number of functional but above radical objects by their lines, their materiality and their originality. She invented her own language in which her anti-conformism and provocative personality shone through. In order to reflect the diversity and the originality of her work as a designer, the exhibition includes a large number of emblematic objects imbued of radicalism, that we discover through her collaboration with Arredoluce, her use of mirrors, of glass, of steel, of colours and furs, such as the *Blocco* footstool (1970) and the *Cronotopo* buffet (1974) for Driade, the *Blok* table (1972) and the *Storet* chest of drawers (1992) for Acerbis, *Utopia*, *Iceberg*, *Golden Gate* (1970) et *Linea* lamps (1970) for Arredoluce and *Cosmos* mirrors (1981) and *Andromeda* (1974) for Glas Italia.

A mystic traveller

From 1972, Nanda Vigo embarked on an esoteric journey fed by her experiences accumulated during numerous trips to non-European cultures such as Algeria, Egypt, Sahara, Iran, Afghanistan, India, Nepal, Guatemala and Mexico. The richness of these experiences led her to develop and integrate a spiritual dimension to her creations. She discovered signs and syntagms that she used to compose a universal and cosmogonic alphabet in order to enrich her personal language. By using geometric forms, she added ethnography and cultural anthropology to her creative gesture. The triangle, the square and the circle for two-dimensional creations; the pyramid, the cube, the sphere and the cylinder for the volumes. The second part of the exhibition presents the materialization of her mystical research in her artistic production.

Nanda Vigo, *Blocco pouf*, edition Driade, 1970 - Courtesy of Nilufar Gallery/Nanda Vigo, *Due più chair*, edition More Coffee, 1971
Courtesy of Archivio Nanda Vigo © Valérie Sadoun

The exhibition route

Through the series of works *Trigger of the Space*, created from the 1970s until her death, Nanda Vigo modulated and modified our space-time. These luminous pyramidal sculptures are made with mirrors and neon lights, with specular reflections. They appear as springboard to new worlds, gateways to the immense and unknown universe. They are not contemplative objects to be looked at frontally like a painting or statue. They must be experienced internally, like spaces, to add our sensory experiences. The *Trigger of the Space* create an interaction with the receivers who also become, at the same time, producers of the work - their reflections interact with the space reflected on surfaces of the mirrored object.

With *Light Tree* (1985) and *Genesis Light* (2006), Nanda Vigo's work becomes more radical and complex. These creations are freed from any practical function to reach a highly symbolic and aesthetic dimension. The *Light Tree* are covered by fragmented screens made up of shapes which belong to the primary language defined by Nanda Vigo in the Cosmogonic Alphabet: squares, rectangles, circles of fluted or frosted glass, which build a filter to attenuate the light of the vertical lines of the neon lights and which underline the symbolic growth of the tree. The work *Genesis Light*, in a black crystal and red neon light, by its simplicity entrusts to a single object the function of evoking infinite references to the cosmos and its symbolism. The beam of red light - which spreads around the material surface of the object - is one the signs of its expressive code. The conflict/harmony between light and space induced by the reflective surfaces of her works is a constant of her realisations and characterises all her artistic evolution from the *Cronotopo* of the 1960s.

Nanda Vigo's art, architecture and design creations find their strength in their geometric aspects, but the fundamental pole that completes, transforms and elevates them is light. By integrating the aesthetic of light into her work, the artist questions the opposition between reason and illusion, between perception and dream, between science and mystic. The scenography of the exhibition *Nanda Vigo, the inner space*, will play, in the manner of Nanda, with light, whether artificial or natural. More than a contemplative exhibition, visitors will experience the inner journey offered by the very special work of this Italian artist.





Exhibition curators

Victoire Brun, head of design collection and exhibition projects at the madd-bordeaux

Rich in a career combining contemporary art and design, Victoire Brun joined the madd-bordeaux conservation team as head of design collection and exhibition projects in 2021. After graduating from the Bordeaux School of Fine Arts, Victoire Brun joined Galerie Kreo, Paris, in 2017 as production and restoration manager. Didier Krzentowski, the founder and director of the gallery, entrusts her with the maintenance and conservation of his large collection of Italian lighting from the 1960s, from which she will develop research around technological obsolescence in art and design. In parallel to this activity, she is the assistant of several visual artists, including Melanie Matranga for her exhibition *Fanfu* at the Palais de Tokyo. To complete her formation, she integrated a program in management of cultural projects at Science Po and the University of Bordeaux-Montaigne and concluded with a master's degree in conservation-restoration of cultural property at Paris I Panthéon Sorbonne.

Justine Desprez, Italian design specialist and founder of the Aster Design company

With 10 years of experience in the international design market and passionate about the work of Nanda Vigo, Justine Desprez proposed to madd-bordeaux to highlight the work of the Italian artist. She is at the origin of the idea for this exhibition and thus acts as an external curator. Graduated from the University of Warwick with a master's degree in History and Business of the Art Market, she wrote a thesis on the Italian design market in December 2014. She has worked in prestigious design galleries such as Giustini Stagetti, Smogallery and Gate 5. Founder of the Aster Design company, she is now serving collectors and interior designers for sourcing collectible furniture. At the same time, she works as a consultant specialized in Italian design at the Artcurial auction house.



Scenography, highlight, poster and visual communication

Scenography by Bérengère Bussioz

Bérengère Bussioz is a young designer who graduated from the ECAL/Ecole cantonale d'art de Lausanne where she distinguished herself by the quality of her thesis work on the theme of wind. In 2020, she won the special mention of the USM Design Grant and exhibited her projects at various events such as the Design Days in Lausanne and the Abierto Mexicano de Diseño in Mexico. Following her training in industrial design and in order to broaden her skills, she joined the Musée des Arts Décoratifs et du Design in Bordeaux as an exhibition assistant. In 2021, she assisted the designers Jean-Baptiste Fastrez and François Bauchet in the production of the exhibition *Farmer designers, agriculture on the move* before joining the team of the independent curator and editor, Anniina Koivu, for the curation of the exhibition *The Lost Graduation Show* during the "supersalone", Salone del Mobile 2021, in Milan.

Highlight by Serge Damon

Settled in Bordeaux for two years, Serge Damon began his work as a lighting designer in 1998, for contemporary dance and theatre, a job that led him to shoot these shows across several continents. At the same time, he broadened his field of activity to contemporary art, participating in the creation of works for many artists such as Saâdane Afif, Lili Reynaud-Dewar, Pierre Malphettes. His technical knowledge, enhanced by training in public lighting from the l'Association Française de l'Eclairage (AFE) in 2006, helped him to work with agencies specializing in museography and scenographic architects for lighting projects, including: the Louvre-Lens museum, the Centre Pompidou Paris, La Friche Belle de Mai in Marseille, Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette in Paris and the MO.CO - Montpellier Contemporain. He has also collaborated on permanent installations associated with public buildings, within the framework of the 1% artistic commissions.

Poster and visual communication by Anette Lenz

Anette Lenz is a German graphic designer living and working in Paris. A graduate of the Munich School of Applied Arts, she joined the Grapus collective in Paris, cofounded *Nous travaillons ensemble* in 1991 and set up her own studio at Bastille in 1993. Thinking up a cultural project, structuring a singular and evolving visual identity at the heart of the public space are issues that she has always invested in and that she continues today. Anette Lenz considers graphic design as a tool for poetic and political connection. She works mostly with cultural institutions and her internationally recognized work is included in important collections: musée d'Arts Décoratifs à Paris, Bibliothèque National de France, Centre Georges Pompidou, Stedelijk Amsterdam, Plakatumuseum Essen, Museum Angewandte Kunst Frankfurt, Museum für Gestaltung Zürich, Lahti Museum /Finlande, MOMA San Francisco, Modern Art Museum Ningbo /China, Heritagemuseum Hongkong, Seoul Calligraphy Art Museum... In 2019, she art directed the exhibition *La voie libérée, poésie sonore* at the Palais de Tokyo and in 2020-2021, the Museum Angewandte Kunst in Frankfurt devoted an important monographic exhibition to her. A member of the Alliance Graphique Internationale, Chevalier des Arts et Lettres in 2015, Anette Lenz is a professor at HEAD - Geneva.

Acknowledge

The museum would like to thank

Château Haut-Bailly,
patron of honor

Archivio Nanda Vigo without whose support this exhibition would not have been possible

EPFL Pavilions, École polytechnique fédérale de Lausanne, for the generosity of their collaboration and the creation of immersive technological devices that allow you to visit the interior of the house *Lo Scarabeo sotto la foglia*

Fondazione Lucio Fontana

ZERO Foundation

Barrisol, for the construction of all the stretch ceilings for the exhibition
Sébastien Breteau, for his generous participation

Dedar, fabric editor, for the textile covering of the exhibition seats

Fonds d'Initiatives Lafite, for their support

Little Greene and Maison Bouron, for the coloring of the exhibition

Saint-Gobain Vitrage Bâtiment, for the donation of mirrored scenographic elements and their contribution to the materials library

The lenders of the exhibition

Acerbis / MDF Italia srl

Archivio Arredoluce / Fragile Milano

Galerie Alexandre Guillemain

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Galleria Luisa Delle Piane

Glas Italia

Gorilla Collection

Clémence and Didier Krzentowski / Galerie Kreo

Céline Marcato

Luca Preti collection

Ivan Mietton

Nilufar

The Mayor Gallery

ZERO foundation

And more particularly Francesca and Pietro Cadeo, as well as the Archivio Nanda Vigo

We would also like to thank Alberto Mattia Martini, author of the interview of Nanda Vigo realized in 2016

For their fidelity, the museum would also like to thank

The friends of the madd-bordeaux

Château Nairac

Diva Bordeaux, société de négoce

Intercontinental Bordeaux - Le Grand Hôtel

Keolis Bordeaux Métropole

Les Crus Bourgeois du Médoc

Librairie Mollat - Station Ausone

Mirrors Cosmos, PR4, et PL4, édition Glas Italia, 1981 - Courtesy of Glas Italia / Wonderbox 1971 -2015 - Courtesy of Luca Preti collection
Coffee table four corners, édition Driade, 1970 - Courtesy of Alexandre Guillemain © Valérie Sadoun



Nanda Vigo, Golden Gate lamp, Arredoluce edition, 1970 © Ugo Mulas - Archivio Nanda Vigo, Milan

The Museum of Decorative Arts and Design

Constance Rubini, madd-bordeaux's director

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 and organized there different exhibitions. In 2010, she was the general curator of the International Biennial of Design in Saint-Etienne. As a design historian, she has been the 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 journals. She was Professor at the National School of Decorative Arts (ENSAD), gave lectures at Sciences Po Paris, and today teaches at the ECAL in Lausanne. She is a member of the National Design Council (CNDes), created in September 2021 by the Ministries of Culture and Economy and Finance. In 2013, Constance Rubini joined the museum and approached the Haut Conseil des musées de France to change its name to "Musée des Arts décoratifs et du Design" to demonstrate the museum's determination to become an important place for spreading the culture of design in France. From this date, she curated a major retrospective exhibition on the work of Andrea Branzi, *Andrea Branzi, Pleased to meet you*, 1966-2014 and several shows including *Houselife – Design collection of the Centre national des arts plastiques* in 2016, *Oh couleurs ! Design through the lens of colour* in 2017, *Construction - Martin Szekeley* in 2018, *Memphis - Plastic Field* in 2019, *Playground, the design of sneakers* in 2020, *Farmer designers, agriculture on the move* in 2021 as well as exhibitions dedicated to young designers.

The Museum of Decorative Arts and Design

The Museum is installed in a former private residence, the hôtel de Lalande, built in Bordeaux around 1780 for the parliamentary councillor Pierre de Raymond de Lalande. The status of the house changed over the years. In 1880, it was purchased by the City, which first of all installed its police department in it, and built a prison behind it, where the garden used to be. Then the City established the Musée d'Art ancien (Museum of Ancient Art) in 1924, which became the Musée des Arts décoratifs (Museum of Decorative Arts) in 1955. In 1984, the museum was converted to evoke a wealthy aristocratic residence, typical of the Enlightenment in Bordeaux. The museum's collection represents a fine example of French 18th and 19th century decorative arts and tells the history of Bordeaux, a major trading port, through paintings, drawings and sculptures. In 2013, its name changed to "Museum of Decorative Arts and Design". Since then, the madd-bordeaux has developed a substantial program bringing together decorative arts and design, in particular through the renewed presentation of its design collection in spaces dedicated to old collections and the organization of temporary exhibitions. This cultural program has considerably renewed and increased attendance at the museum. A development that led to a modernisation and renovation project of the two museum buildings listed French heritage building since 2018: the former prison (new exhibition space since 2016) and the hôtel de Lalande. The winners of the architectural contest launched in June 2018 are two brilliant young architects, Aymeric Antoine and Pierre Dufour (Agence Antoine Dufour), who already won the "Young Architects and Landscape Albums" and the Silver Square Price 2019 in the first work category. The start of work on this architectural project is scheduled in 2023. It benefits from the patronage of Elisabeth Wilmers, owner of Château Haut-Bailly.

www.madd-bordeaux.fr



The madd-bordeaux gets a second star in the Michelin Green Guide in 2022



Iconography / practical information / press contacts

Iconography

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

<https://www.dropbox.com/scl/fo/42gi6wnfnmcwtykl7ubz/h?dl=0&rlkey=9uwjooovly7k37164h8dgxute>

Practical information

Musée des Arts décoratifs et du Design - 39 rue Bouffard, 33 000 Bordeaux

+33 (0)5 56 10 14 00 - madd@mairie-bordeaux.fr - www.madd-bordeaux.fr

Horaires

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 37,5 €

* for jobseekers, students (other than those in the sectors mentioned below), holders of the Large Family Card, annual subscriber to the Cité du Vin, in the event of partial closure of the establishment, and groups of more than 11 people.

[More information on the website.](#)

Free admission

On the first Sunday of the month (except in July and August), 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.

[More information on the website.](#)

Access for person with reduced mobility

The former prison and the 1st floor of the hôtel de Lalande.

Guided tours

Information and reservations: 05 56 10 14 05 / artdeco.publics@mairie-bordeaux.fr

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