

*musée des
arts
décoratifs*

*musée
du
design*

*First
antechamber*

ENG

Please leave this booklet in the room



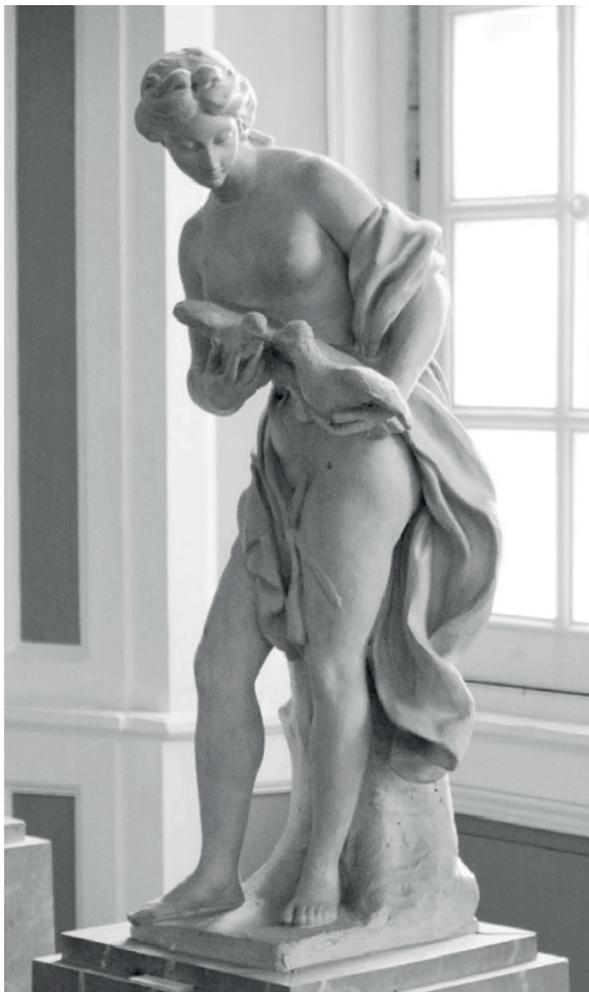
A transitional room between the outside world and the world of private life, a waiting room for visitors, the first antechamber also has a service function. The molded decoration of this room, like all the woodwork on the first floor, has been preserved.

The Grand-Théâtre



The Grand-Théâtre of Bordeaux was built from 1773 to 1780 by the Parisian architect Victor Louis (1731-1800). His portrait by Jean-Baptiste Claude Robin shows him seated in front of an unfolded plan, holding in his right hand a compass, an attribute of his profession (deposit of the Bordeaux Métropole archives, 2003). The Grand-Théâtre of Bordeaux is still known today as one of the most beautiful theaters in the world, and its central staircase inspired Charles Garnier to design the staircase for the Paris Opera nearly a century after its construction.

Perspective view of the Grand-Théâtre, watercolor by Joseph Basire, 1798 (gift of Fontaine, 1864). The side façades are pierced by arcades that open onto a gallery where, in the 18th century, stores were set up with tents. Basire, a draftsman of views and monuments of France, was active in the second half of the 18th century.



Plaster reductions of the statues adorning the peristyle of the Grand-Théâtre: Victor Louis imposed his Parisian team in Bordeaux, including the sculptor Pierre Berruer (1734-1797), who produced twelve statues, three goddesses and nine Muses, for the peristyle. Here, only four of the Muses (Euterpe, Uranie, Calliope and Clío) and the three goddesses (Venus, Juno and Minerva) are presented. The former are the protectors of the arts, while the latter, considered the most important goddesses of Greco-Roman mythology, were notably at the origin of the Trojan War. This iconography, added to the Greek temple-like appearance of the theater, reminds us that the end of the 18th century was marked, in architecture as in the other arts, by a keen interest in Antiquity, an inspiration that gave rise to a style known as neoclassicism.

Portrait of three Jurats from Bordeaux in the 18th century, anonymous (gift of Pelleport-Burète, 1932). The Jurade, the name of the city council under the Ancien Régime, often opposed the action of the intendants representing the royal power in Bordeaux.

Furniture

Seats, of one of the municipal lodges, in the Grand Théâtre, date from the 1790s. The elegance and beautiful balance of this ensemble are reminiscent of the style of the Parisian Georges Jacob (1739-1814); perhaps it was commissioned by a Bordeaux notable who wished to have personalized furniture in his box? The accounts of visitors to Bordeaux in the 18th century testify to the importance of the game and tell of how the Grand Theatre became a veritable gambling den between two performances.

A gilded wood **console** with white marble top, Louis XVI period (Tauzin legacy, 1971).

On this console

A bisque **bust of Louis XVI**, signed Jacquemain, bearing the orders of the Golden Fleece, of Saint-Louis and of the Holy Spirit (Jeanvrot legacy, 1966).



Ettore Sottsass (1917-2007)

Table Park

1983

Produced by Memphis Milano, 2018

Marble, metal, glass

Purchased by the City of Bordeaux, 2019

Inv. 2019.7.10

The *Park* coffee table adopts an evocative form: on a black marble disk are arranged several geometric shapes of equal height, made of steel and marble of different colors, which support a glass top. The name of the table invites us to perceive these elements as mini-architectures, sculptures or as the pavilions of a park. This base invites the user to imagine an internal life to this object or at least to observe these different elements independently of the whole that the table forms. They divert the attention to the object, which is no longer perceived only as fulfilling a domestic and daily function, but as a narrative.



On the walls

An **allegory of the reign of Louis XVI**, dressed in Roman style, anonymous drawing, fourth quarter of the 18th century (Jeanvrot collection).

Presumed portrait of Dupré de Saint-Maur (1732-1791), intendant of Guyenne from 1776 to 1786, anonymous pastel. The construction of the Grand-Théâtre de Bordeaux was carried out under his stewardship.

Portrait of François-Armand Saige, circa 1760, attributed to P.-R. Chaperon: F.-A. Saige was a wealthy merchant, mayor of Bordeaux in 1791 and guillotined in 1793 (bequeathed to him by the viscountess of Wissocq, née Edith Saige, 1972). His hotel, located in the Cour du Chapeau Rouge, was also built by Victor Louis.

Marble bust of François Armand de Saige, made by Louis-Pierre Deseine (1749-1822), in 1789 (vicomtesse de Wissocq, born Edith Saige, 1972).

