

**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.



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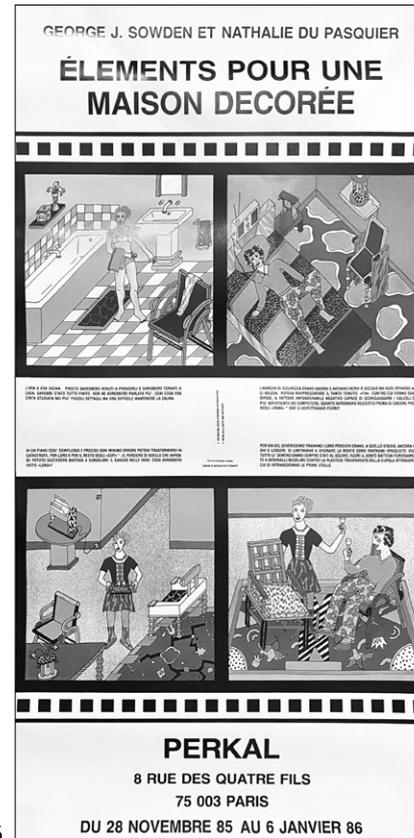
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- 1 Views of the window of the Galerie Perkal, 23, rue Beaubourg in Paris, 1982 © Didier Cazabon
- 2 Views of the Perkal Gallery, rue des Quatre-Fils in Paris, 1985 © Didier Cazabon
- 3 Exhibition «Elements for a decorated house» by Nathalie Du Pasquier 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.”*



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- 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
- Exhibition “CRAFT 10 years” at the Adrien Dubouché National Museum, Limoges, 2004  
Wim Delvoye, But de Football, 1995 ; Boris Achour, Contrôle, 1997 © Christophe Fillioux
- 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
- 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
- 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 Superscript<sup>2</sup>



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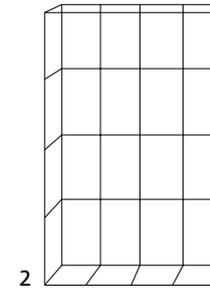
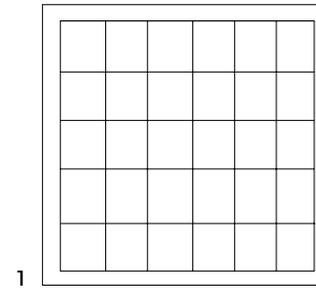
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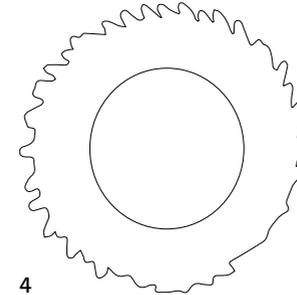
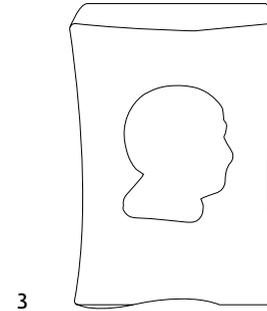
## Glass and mirrors

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.



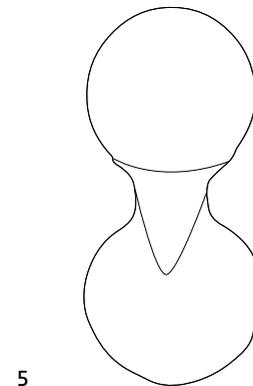
1 74, 1974  
Unique piece  
Painted wood, mirror  
Private collection

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

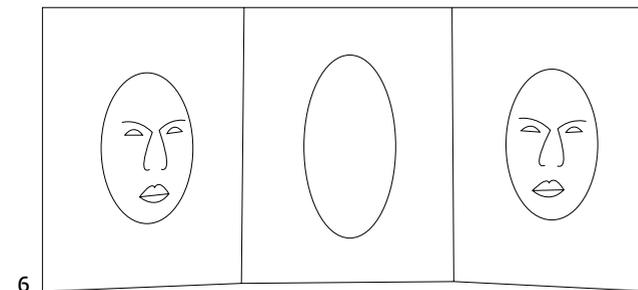


3 *Ton regard*, 1996  
Made during the artist's residency at Cirva (Marseille)  
Silvered glass  
Private collection

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 40m<sup>2</sup> 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

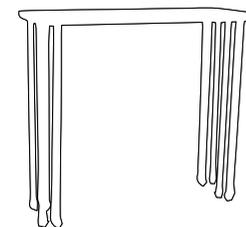
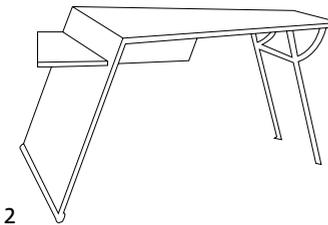
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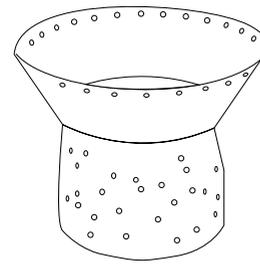
# Algorithmme

*"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.

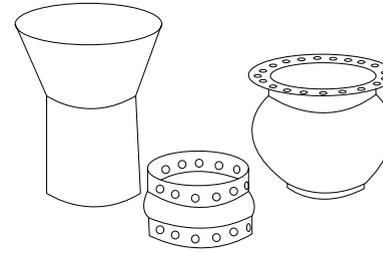
Despite a difficult context for the luxury industry, another collection was born in 1993, "Lucerna", a set of striking table lamps, which brought together young designers: Pierre Charpin, Christophe Pillet, Sylvain Dubuisson and Eric Jourdan. However, the following year, the Algorithmme adventure came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

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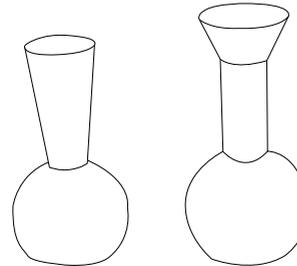
1 Buis fruit bowl, 1987  
"La Collection", produced by Algorithmme  
Silvered metal  
Private collection

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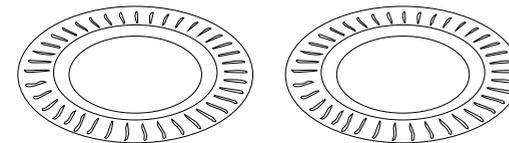
2 Ensemble BB, 1988  
Egg cup, tumbler, napkin ring  
Produced by Algorithmme  
Silver plated metal, stainless steel  
Private collection

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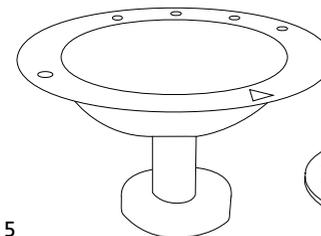
3 Grand Hôtel soliflores, 1989  
Produced by Algorithmme  
Silvered metal  
Private collection

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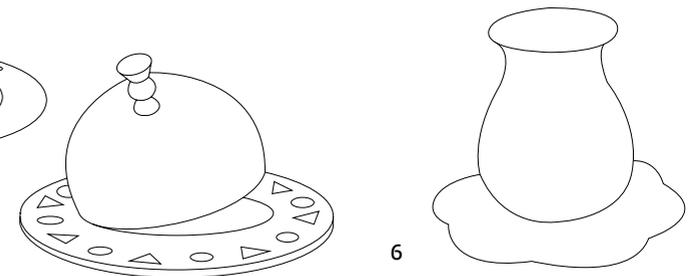
4 Grand Hôtel display plates, 1989  
Produced by Algorithmme  
Silvered metal  
Private collection

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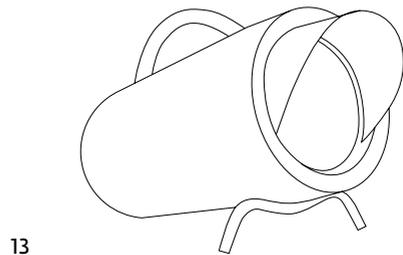
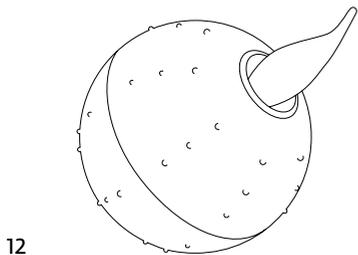
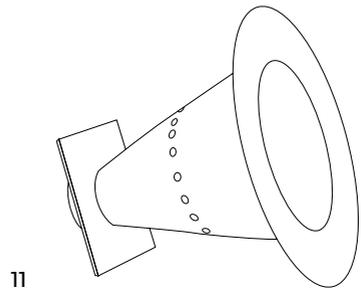
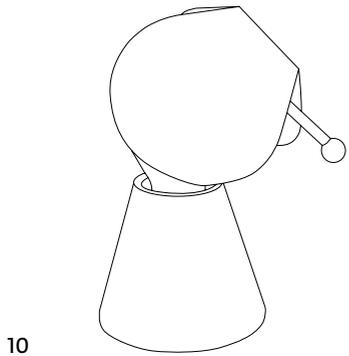
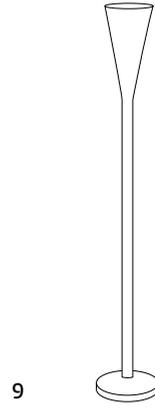
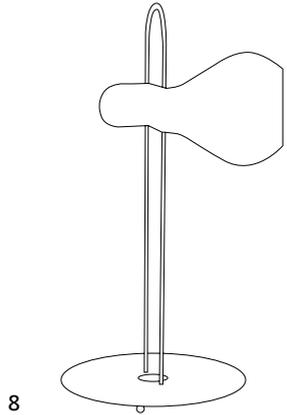
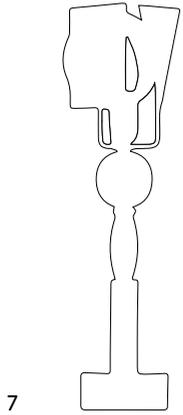
5 Grand Hôtel small bowl and butter dish, 1989  
Produced by Algorithmme  
Silvered metal  
Private collection

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

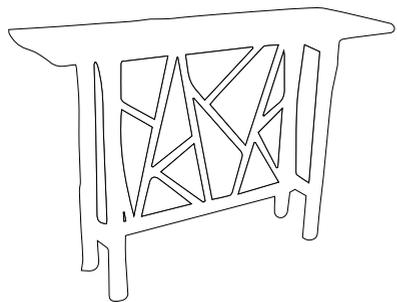
11 Vincent Beaurin  
*Shambala* lamp, 1994  
"Lucerna" collection, produced by Algorithm  
Metal  
Paris, Musée des Arts Décoratifs

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.*"

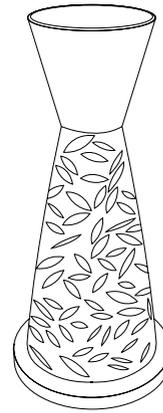


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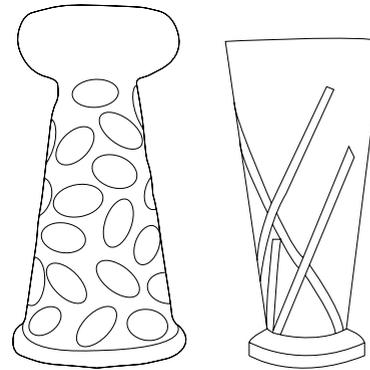


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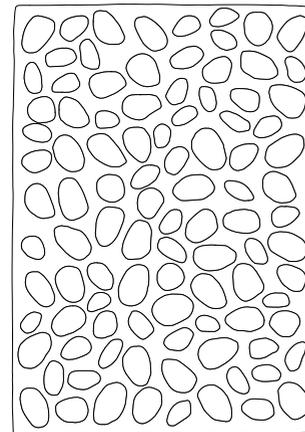
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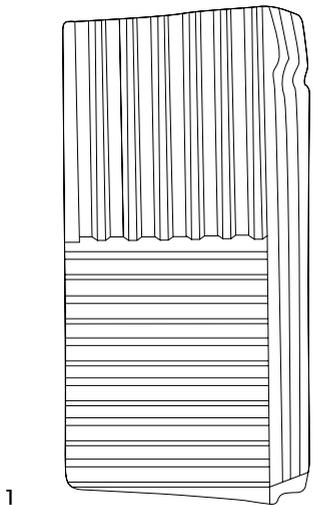
- 1 Console, 1992  
"The rivers" collection, produced by Lou Fagotin  
Chestnut, Compeix granite  
Private collection
- 2 Floor lamp *Fort Apache*, 1992  
"The rivers" collection, produced by Lou Fagotin  
Chestnut, paper  
Private collection
- 3 *Buis* lamp, 1992  
Prototype made at Limoges School of 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]

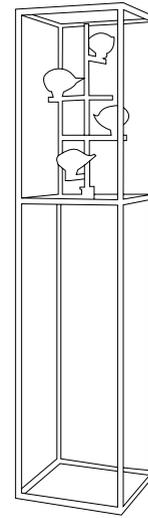
*L'Immigrant* was presented at the exhibition "Richesse et pauvreté" [Wealth and poverty] in 1997 at the Backstage gallery. Proposed by a group of designers of which Nestor Perkal is a member, the exhibition takes a stand on the social function of the designer. As the grandson and son of a Polish immigrant, 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."*

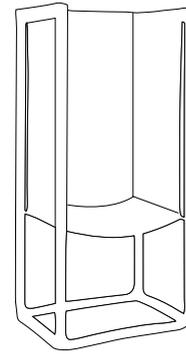
*L'Immigrant* is a manifest, double-sided object that puts in abyme the fracture between wealth and poverty: the painted sheet metal envelope evokes the makeshift constructions of the Boca neighborhood, while the inner sides covered with polished steel plates form the setting for three luxurious mirror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



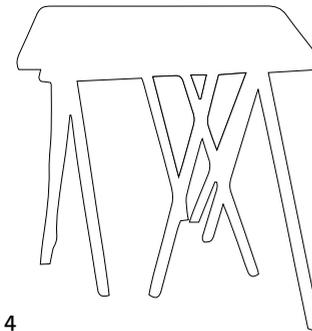
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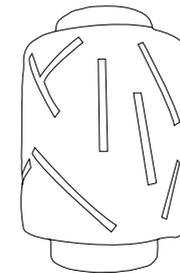
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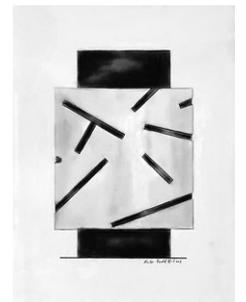
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- 1 *L'immigrant*, 1997  
Recycled metal, stainless steel, vases and blown glass tubes  
Cnap, Centre national d'arts plastiques, inv. FNAC 970658
- 2 *BBB* armchair, 2004  
Unique piece made with VIA  
Wood, fabric  
Private collection
- 3 *Aucellus* 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

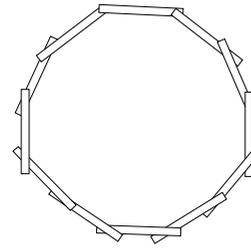
# Joyita Jewelry

## MiniMasterpiece Gallery, Paris

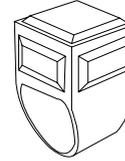
"With him, I had the feeling of wonder."

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.

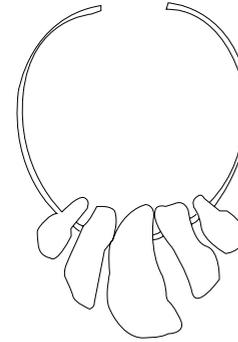
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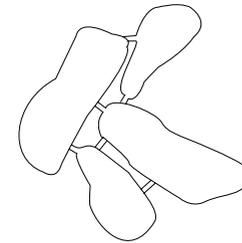
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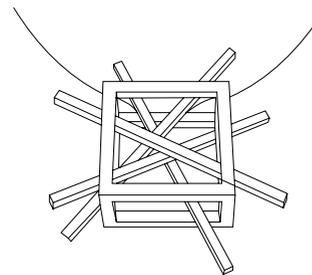
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1 *Thaton necklace*, 2015  
925 silver, 24k gold  
Private collection

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

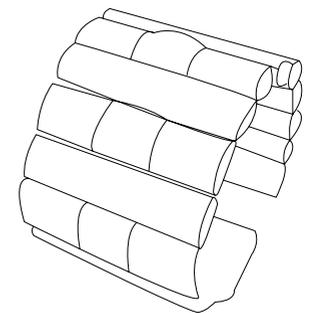
3 *Patitlan necklace*, 2015  
925 silver, amber  
Private collection

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

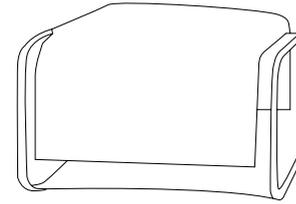
6 *Burma bracelet*, 2015  
925 silver, amber, walnut  
Private collection

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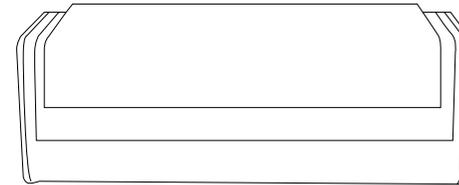


## Oscarmaschera

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



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

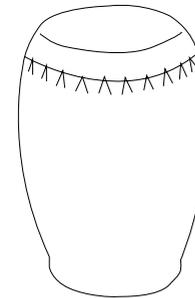
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3 *Summer* cabinet, 2022  
Produced by Oscarmaschera  
Leather, wood, metal  
Private collection

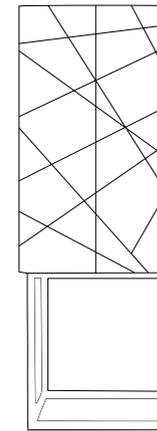
4 *Perfect day* mirrors, 2008  
Produced by Oscarmaschera  
Mirror, leather, steel  
Private collection

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

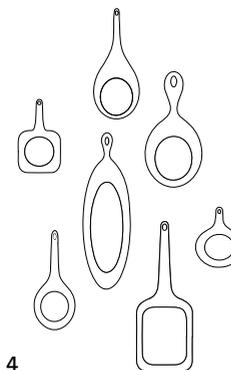
6 *Stecco* floor lamp, 2015  
Produced by Oscarmaschera  
Aluminium, leather  
Private collection



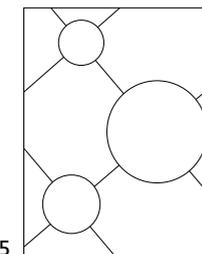
2



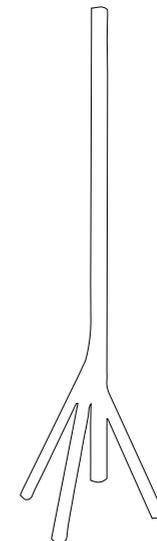
3



4



5



6

# Acknowledgements

## Scenography

Nestor Perkal

## Lighting

Serge Damon

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Château Haut-Bailly,  
patron of honor

Les Amis du madd-bordeaux  
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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

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### Museum reception

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Victoire Gautier

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