

V I S I T O R ' S G U I D E



MUSÉE MANDET

• R I O M L I M A G N E E T V O L C A N S •
Fine Arts & Decorative Arts



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The Musée Mandet, founded in 1866 and given the name of *Francisque Mandet* who was the President of the Society of the museum, is housed in two eighteenth-century town houses linked by a gallery which is used for temporary exhibitions.

The first house, the Hôtel Dufraise, was built in 1707 in the Parisian style ; it houses collections of painting and sculpture from the 17th up to the 19th century.

In 2011, a new department of Design and Contemporary Decorative Arts opened on the ground floor of the east wing.

The opening of this new department led to the courtyard and the entrance porch regaining the aspect they had in the 18th century and both are set off by the contemporary work «Pas-sage» by artist Hélène Mugot.

The second house dates from the 15th, 17th and 18th centuries and was restored in 1983. It houses a rich collection of objects and decorative art from Antiquity up to the 18th century. The collection was given to the museum by the generous Riom donors Marie-Joseph and Edouard Richard.

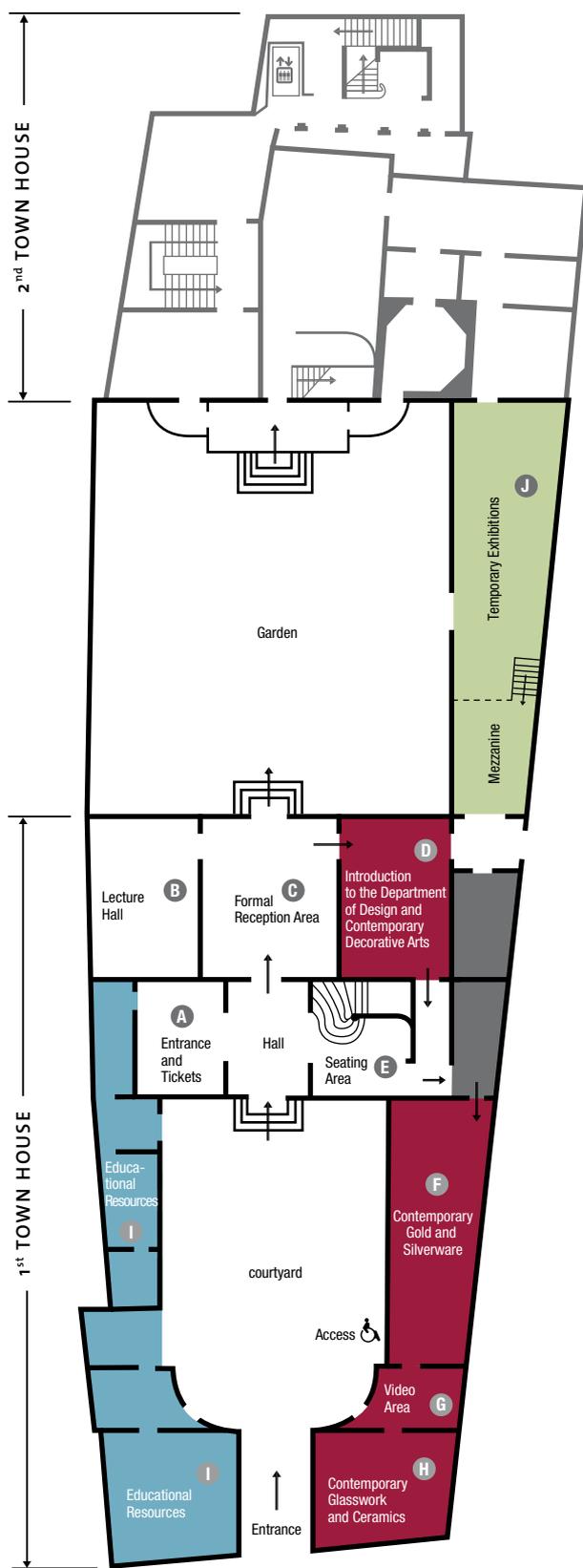


Entrance

1ST HOUSE GROUND FLOOR

Entrance

The ceilings were painted in 1878 by the Riom painter Alphone Cornet (1839-1898). In the main hall is represented *Le Triomphe du printemps* [The Triumph of Spring] and, in the main staircase, *Le Temple de la gloire* [The Temple of Glory]. The ceiling on the landing represents *Le combat d'Entelle et de Darès* [The Fight between Entelles and Dares] by Louis Jean-Jacques Durameau (1733-1796).



Rue de l'Hôtel de Ville

- | | |
|--|--|
| A Entrance Hall and Tickets | F Contemporary Gold and Silverware |
| B Lecture Hall | G Vidéo area |
| C Salon d'honneur | H Contemporary Glasswork and Ceramics |
| D Introduction to the Department of Design and Contemporary Decorative Arts | I Educational Resources |
| E Seating Area | J Temporary Exhibitions |

→ Follow the arrows for the visit

GROUND FLOOR

DEPARTMENT OF DESIGN & CONTEMPORARY DECORATIVE ARTS

1ST HOUSE • GROUND FLOOR



This floor houses an ensemble of gold and silverwork, ceramics and glasswork from 1950 to the present day. The collection was put together so as to bring perspective to and complement the museum's collection of objects from Antiquity, especially the 16th to 18th century gold and silverware which are exhibited in the second building.

In a first room (Room D) are shown together pieces from Antiquity and the contemporary era and the display is intended as an introduction to what follows. The works by artists and designers of international renown which can be seen are representative of the major artistic trends in design and decorative arts in the 20th and 21st centuries.

Ettore Sottsass - « Murmansk » Cup - Silver - 1982

ROOM F - Gold and silverware

Precious and finely-worked pieces from all over the world are shown here (Europe, North America, Asia).

Artists such as Ettore Sottsass, Andrea Branzi, Richard A. Meier, Jean Nouvel, Goudji, Gae Aulenti, Olivier Gagnère, Garouste and Bonetti stand side by side with other less famous artists such as David Huycke (Belgium), Henriette and Martin Tomasi (Germany), Mike Sharpe (Canada) and Hiroshi Suzuki (Japan) who will perhaps be the great stars of tomorrow.



*Hiroshi Suzuki
Aqua Poésy IX Vase
Beaten Silver
2005*



*Piero De Vecchi
Candlestick Silver
A 1998 edition of a
1947 model*

*Mike Sharpe
« Teapot Bug » teapot
Silverplated copper
2003*



*Matteo Thun
« Pinguino » range Coffee
Pot. Silver, boxwood,
rosewood. Designed in
1984, crafted in 1988*

ROOM H - Ceramics and glasswork

We find here objects which illustrate how a generation of creators working in multiple fields are capable of creating unique, one-off pieces as well as industrial objects in large series (William Sawaya, Christian Ghion, Linde Burkhardt). Other practitioners (such as Bodil Manz, Béatrice Trépat or Marie Ducaté) show us how the «artist-craftsman», who both designs and crafts an object, is able to reinvent the art of ceramics and glasswork.



*Marie Ducaté
« Men-butterflies, Women-
butterflies amid Flowers ».
Two-coloured, blown
and sanded glass. FNAC loan*



*Olivier Gagnère
Three-legged Cup.
Arita porcelain 1992.
FNAC loan*



*Bodil Manz
Vase - Cylinders collection.
Cast porcelain, décor by
transfer technique, 1998,
FNAC loan*



*William Sawaya
« The Possessed » Vase.
Blown Murano glass,
1991*

16TH -19TH CENTURY: PAINTING

1ST HOUSE: 1ST FLOOR

ROOM 1

Dutch and Flemish Schools

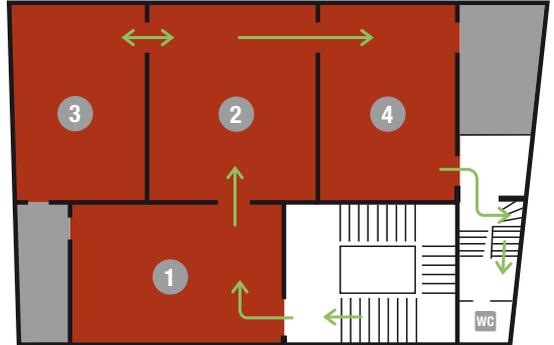
17th century

The Dutch School of this period illustrated specific themes: interiors, portraits, landscapes, still life. You will notice the colourful *Mangeur d'huîtres* [The Oyster Eater] by J. A. Backer (1608-1651), *La Diseuse de bonne aventure* [The Fortune Teller] by the Caravagesque painter Jan Van Bylert (1598-1671), *Paysage au clair de lune* [Moonscape] by Art Van der Neer (1603-1677) and the curious *Stultitia mundi* [The Madness of the World] by C. Saftleven (1606-1682) which depicts – with the help of numerous (often enigmatic) proverbs – the theme of human folly. The Flemish School is especially associated with religious scenes: *La Sainte Famille au repos* [The Holy Family at Rest] and *La Sainte Famille au travail* [The Holy Family at Work] by Abraham Willemsen (1610-1672) as with battle scenes: *La Bataille de Saint Jacques contre les Arabes* [The Battle of St James against the Arabs] by Van der Meulen (1632-1690) or, again, with floral art: *Le couronnement d'épines* [The Crowning with Thorns] by F. Ykens (1601-before 1693).



The Oyster Eater
J.A. Backer
oil on canvas - 17th century.

The Oyster Eater
J.A. Backer
oil on canvas - 17th century.



Luncheon- Attributed to F.G. Van Schooten - Oil on wood - 17th century.

ROOM 2

French School • 18th century

Festivity, theatricality and mythology tinged with eroticism are omnipresent themes in French painting of the 18th century, as can be seen in *Le Concert* [The Concert] by Jean Raoux (1677-1734), *La Scène champêtre* [The Country Scene] by an artist of the school of Watteau (1684-1721) or *Bethsabée au bain* [Bathsheba Bathing] by Natoire (1700-1777). In reaction to this

light and carefree style of painting came a return to severity accompanied by a taste for Antiquity and subjects lending themselves to moral considerations, such as *La mort de Desaix* [The Death of Desaix] by J. B. Régault (1754-1829), a good example of the cult of the hero.



The concert - J. Raoux - Oil on canvas - 18th century.



Bathsheba Bathing - In the manner of Natoire - Oil on canvas - 18th century.

16TH -19TH CENTURY: PAINTING

1ST HOUSE: 1ST FLOOR

ROOM 3

Religious Painting • 16th-19th century

Italian, Spanish, French and German works. Opposed to the wood panel with its horizontal composition (The Rhine School, 16th century) representing *St Peter* with *St John*, *St Mary Magdalene* and *St Martha* with a terasco, you can admire *l'Adoration des bergers* [*The Adoration of the Shepherds*] by Pedro de Orrente (1580-1645). This Spanish artist worked within the Golden Age tradition and his shepherds have many traits in

common with the wretches to be found in paintings by Murillo or Velasquez. The same subject is treated in a completely different fashion by the Flemish artist Van Opstal (1654-1717), still largely influenced by Rubens. In the fresh and vibrant painting by Dominiquin (1581-1641 *Le repos de la Sainte Famille* [*The Holy Family at Rest*]), we have a private scene in which the landscape dominates.



St Peter among the Saints - Ecole du Rhin - Oil on wood
16th century.



The Holy Family at Rest
Le Dominiquin
Oil on canvas
17th century.

ROOM 4

French School • 19th century

The neo-classicism of French painting reached its heights with David (1748-1825), as can be seen in the study for *Serment des Horaces* [*The Oath of the Horatii*], the original of which is to be seen in the Louvre. In protest against this austere approach, Amaury-Duval (1808-1885), who was a pupil of Ingres, showed, as other painters did, a preference for the plastic treatment of shape (seen here in *Psyché*). In Auvergne, the painter Nicolas Berthon (1831-1888) excelled in large size compositions with regional subject matter, as in *La procession des pénitents noirs de Billom* [*Good Friday Procession of the Black Penitents of Billom*].



Good Friday Procession of the Black Penitents of Billom
N. Berthon - Oil on canvas - 19th century.



Psyché - Amaury-Duval - Oil on canvas - 19th century.

19TH CENTURY: PAINTING AND SCULPTURE

1ST HOUSE • 2ND FLOOR

ROOM 7

French School

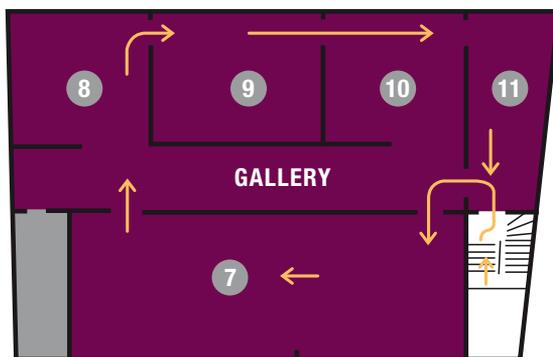
19th century painting espoused successively the following tendencies: Classicism, Romanticism, Realism and Impressionism. Official painting was inspired by historical themes, as in *Henri VIII et Catherine d'Aragon* [Henry VIIIth and Catherine of Aragon] by A de Pinelli, *Le panorama de Rezonville* [The Panorama of Rezonville] by Detaille and Deneuille (1881-1883). Mythological themes are likewise a source of inspiration *Nymphes et satyres* [Nymphs and Satires] by C. E. Delort (1868). The second half of the century set particular store by melodramatic and sentimental subjects, such as in *L'enfant malade* [The Sick Child] by the Norwegian painter H. O. Heyerdahl (1857-1913) or *Le défilé des gueux* [The Beggars' Parade], a 5 meter 90-long composition depicting a procession of beggars painted by Alphonse Cornet (Room number 9 is devoted exclusively to this artist).

Two bronze sculptures by Rodin (1840-1917) – *Mère et enfant* [Mother and Child] and *The bust of Clémentel* (Mayor of Riom from 1904 to 1936, Minister and a friend of the sculptor) – stand side by side with *Narcisse* [Narcissus] (1814), a more classical sculpture in marble by Caldelari, who was a pupil of Canova.



The bust of Clémentel

A. Rodin - Bronze - 19th century.



Henri VIII and Catherine d'Aragon
A. de Pinelli - Oil on canvas - 19th century.



The Sick Child - H. O. Heyerdahl
Oil on canvas - 19th century.



Nymphs and Satires - C.E Delort - Oil on canvas - 19th century.



ROOM 8

Auvergnat artists • 19th century.

Portrait du sculpteur Monbur [Portrait of the sculptor Monbur], a fine composition reminiscent of Manet, le *Portrait de Femme* [Portrait of a Lady] by Devedeux (1820-1874) and another portrait *La Dentellière* [The Lacemaker] by Retru (1865-1951) both bear witness to the talent of local painters at the end of the 19th century.

Portrait of a Lady - L. Devedeux - Oil on canvas - 19th century.

19TH CENTURY: PAINTING AND SCULPTURE

1ST HOUSE • 2ND FLOOR

ROOMS 9 AND 10

Alphonse Cornet: Riom painter (1839-1898)

Alphonse Cornet painted a wide range of subjects, all of which were directly influenced by academic painting. As well as the museum's ceilings and *Le Défilé des gueux* [The Beggars' Parade], he depicted historical scenes as in *le tribunal de Velleda* [The Courthouse at Velleda], genre scenes as in *la noce à Asnières* [Wedding in Asnières] and *la maîtresse d'école* [The Schoolmistress] (Room 10) and finally portraits as in *Francisque Mandet*.



The Schoolmistress - A. Cornet - Oil on canvas - 19th century.



ROOM 11

French School • The Orientalists

Napoleon 1st's Egyptian campaign and the occupation of Algeria from 1830 onwards incited many artists to study Mediterranean civilisations.

This Orientalist period is illustrated by *La jeune bohémienne* [The Young Gypsy] (Room 10) by Pierre Eugène Giraud (1806-1881), *Vues du Mont Sinai* [Views of Mount Sinai] by Léon Bonnat (1833-1922) and *Samson et Dalila* [Samson and Dalilah] by Aimé Morot (1850-1913).

The Young Gypsy
P. F. E. Giraud
Oil on canvas
19th century.

GALLERY :

Portraits of « famous Auvergnats »

Hanging in this gallery are portraits of famous Auvergnats who made their name in politics, the sciences, in the arts and in literature.

Portrait of Catherine of Medicis
Girod - Oil on canvas - 19th century
Copy of an original.



→ TAKE THE STAIRCASE DOWN ONE FLOOR AND GO THROUGH THE SALON D'HONNEUR TO REACH THE SECOND BUILDING. YOU CAN EITHER WALK THROUGH THE COURTYARD OR GO BACK THROUGH THE TEMPORARY EXHIBITION SPACE.

ANTIQUÉ ART : OBJECTS - PAINTING - SCULPTURE

2ND HOUSE • GROUND FLOOR

This town house dates back to the 15th, 17th and 18th centuries. In the 19th century, it belonged to the hero of the Napoleonic era Desaix. The renovation carried out in 1979 led to exhibition space becoming available to house the collections of Marie-Joseph and Edouard Richard.

ROOM 1

Antique Art • Pottery, bronze objects, earthenware from Greece, Etruria, Roma and Gaul.

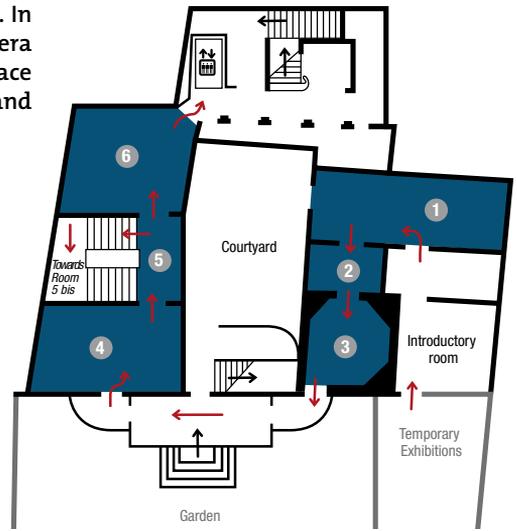
The vases on show are mostly Greco-italiote and are decorated using the technique of black and red motifs. The shapes are very varied and are linked to the use to which the recipient was intended (amphoras, craters, hydriai, oinochoai, etc.). The town of Lezoux in the Puy de Dôme was an important centre in the 2nd century AD with its production of orange-coloured ceramics with their delicate raised decoration. The collection of Greek and Etruscan bronze objects (*Jeune éphèbe tenant un canthar* [Young man holding a Canthar] or *Dionysus*) are just as remarkable both in their diversity and their plastic quality.



Dionysus
Bronze
Hellenistic or Roman period



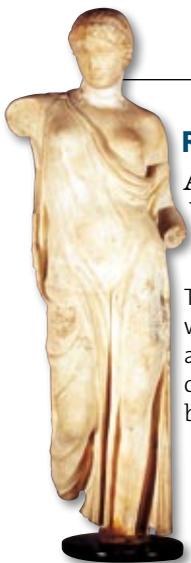
Stamons (vase)
Tarquinia - Ceramics
End 4th century BC.



ROOM 2

Antique Art • Jewellery, Egyptian painting.

Very few paintings from the Ancient World have survived to this day. The painted portraits from the Fayoum region in Egypt were solely intended for funerary purposes. The painting *Portrait du Fayoum* [Portrait of a Woman from Fayoum] which dates from the 2nd-3rd century AD was meant to cover the mummy's face. The civilizations of Ancient Egypt, Greece and the Roman Empire all left many gold and silverware treasures as well as jewellery. Egyptian jewels were as much decorative objects as magical talismans. You find very often necklaces made of a single strand chain and a pendent, rings and fibulas (broaches for pinning the two sides of a garment together).



ROOM 3

Antique Art • Statuary - Greece, Rome and Asia Minor.

From the 5th century BC onwards the fundamental characteristics of Greek statuary were put in place and they were, in turn, to influence Roman art. Through their representation of the human body, the artists were experimenting with such things as the equilibrium of shapes, the harmony of proportions and idealization. *Aphrodite*, in pink marble, and *Artemis*, in Paros marble, are characteristic works of the Hellenistic period when much attention was paid both to idealization and the faithful representation of reality.

Aphrodite - Marble
Hellenistic period - Asia minor



Portrait of a Woman from Fayoum
Egypt - Painted using wax
2nd-3rd century AD.



Artemis - Marble
Hellenistic or Roman period

THE MIDDLE AGES AND THE RENAISSANCE : OBJECTS - PAINTING - SCULPTURE - FURNITURE

2ND HOUSE • GROUND FLOOR

ROOM 4

The Middle Ages and the Renaissance • *Sculpture.*



Saint Veronica

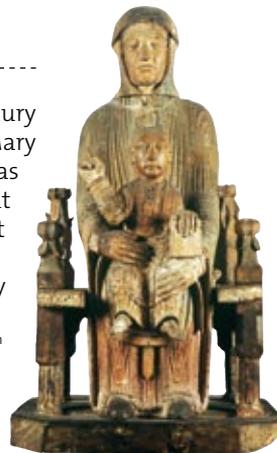
Polychrome wood - 14th or 15th century.

The tradition of sculpture in the round was revived around the 10th century in the Western world and developed thanks to the cult of the Virgin Mary notably. The statue of *the Vierge en majesté* [Virgin enthroned] was produced in the region of Clermont-Ferrand. The cavity hollowed out in the back of the statue and the trace of a medallion indicate that this must have been a reliquary.

The iconographical type Virgin with Child was to be transformed by artists working during the Gothic period.

The Vierge Bourbonnais [Bourbonnais Virgin] dating from the 15th century depicts a young-looking mother whose features are echoed in the Child Jesus seen playing with a bird.

Whilst it is frequent in paintings, the iconography of *sainte Veronica* is rarely found in statuary. The sculpture seen here in the Musée Mandet has very clear similarities with 15th century Catalan art.



Virgin Enthroned

Region of Clermont-Ferrand.
Polychrome wood - 12th century.

ROOM 5

The Middle Ages and the Renaissance *Sculpture, low and high relief.*

Other subjects are also given pride of place in the repertoire of sculptors at the end of The Middle Ages. *L'Adoration des Mages* [The Adoration of the Magi] or *La Mise au tombeau* [The Entombment] are subjects to be found both in monumental sculpture and in wood or alabaster low reliefs or retable panels.



The Entombment

Painted alabaster
England - End 14th,
beginning 15th
century.

ROOM 6

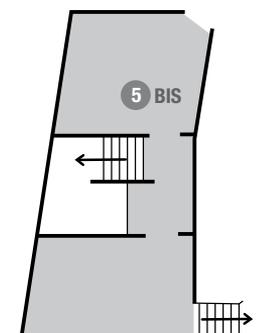
The Middle Ages • *Furniture, painting, enamelware, ivory.*

La Vierge à l'oeillet [Virgin and Carnation] and *La Vierge à l'enfant* [Virgin with Child] by Bicci Di Lorenzo (1373-1452) are two examples of Florentine a tempera paintings on wood with a gold background dating from the 14th and beginning of the 15th century. Among the minor arts, a special place is reserved for the Limoges enamelware, with 13th century pixes and reliquary chests crafted in *champlevé* enamel.



Reliquary Chest - *Champlevé* enamel. - Late 13th century.

Virgin and Carnation
Attributed to Allebreto Nuzi
Tempera on wood
Region of Ancona - Late 14th century.



IN THE BASEMENT - ROOM 5BIS

Lapidary Art collection

In the basement, two rooms house a series of small capitals and stone fragments dating from the Roman and Gothic periods.

→ **GO STRAIGHT UP TO THE 2ND FLOOR
IN THE LIFT**

THE RENAISSANCE - 17TH CENTURY: OBJECTS - PAINTING - SCULPTURE - FURNITURE - TAPESTRY

2ND HOUSE • 2ND FLOOR

ROOM 7

Renaissance • furniture, painting, sculpture, tapestry.

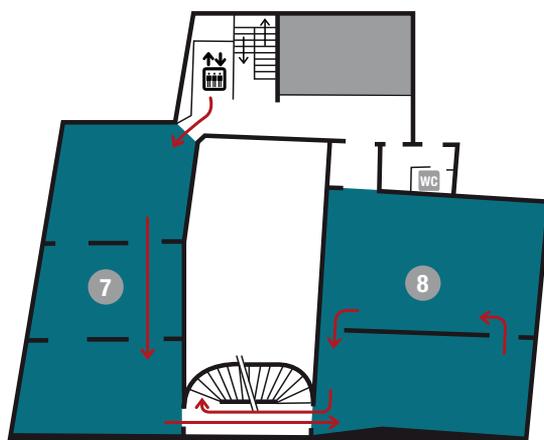
Some very interesting Flemish pieces dating from the 17th century are a testimony to the hesitation of painting of the period between tradition and modernity. *La Sainte Famille* [The Holy Family] by Jean Gossaert (between 1478 and 1488-1532) stands somewhere halfway between the intellectual idealization of the Flemish and a more secular and human representation. Two small statuettes called *Poupées de Malines* [Maline Dolls] because of their delicate crafting and charming faces are also characteristic of Flemish art of the 17th century.

→ A description of the furniture on display is available in the room.



Lady with Basket
Flanders

Painted and gilded wood - 16th century.



La Sainte Famille
Attributed to Jean Gossaert
Oil on wood
France - 16th century.

ROOM 8

17th century • Furniture, painting (icons), tapestry, sheet metal craft.

In the field of furniture, the 16th century was a period when the vogue for cabinets spread in accordance with the taste of the upper aristocracy for precious and rare objects and a fitting place in which to display them. The cabinet on show here is in ebony inlaid with ivory characters. It is Italo-Flemish in style. In the next room, a 17th century low relief that was found in the Auvergnat Charterhouse at Port Sainte Marie

represents *saint Amable*, patron saint of the town of Riom. He is holding the church of Saint Amable in his left hand and trampling snakes underfoot, for he protects against and cures snakebites.

→ A description of the furniture on display is available in the room.



Cabinet - Italo-Flemish- Ebony and ivory - 17th century.



Saint Amable
Auvergne
Wood
17th century.

→ TAKE THE STAIRCASE DOWN TO THE 1ST FLOOR

18TH CENTURY: GOLD AND SILVERWARE - FURNITURE

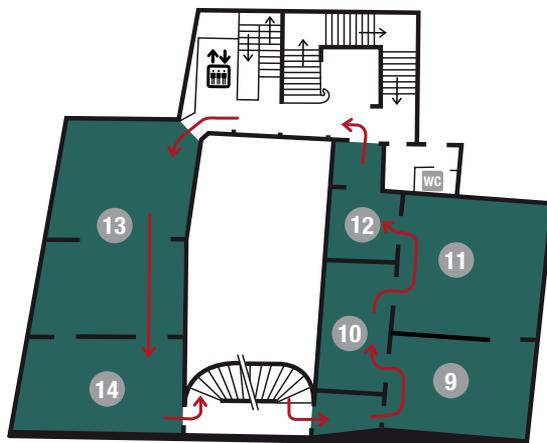
2ND HOUSE • 1ST FLOOR

ROOM 9

18th century

drawing-room, Louis XV and Louis XVI furniture.

In the 18th century the drawing-room was often used for social gatherings and this can explain why seating evolved towards styles ensuring both comfort and utility, as is seen in card or *bouillotte* tables and in *duchesses brisées*, chairs which allowed ladies to receive their visitors reclining.



→ A description of the furniture on display is available in the room.

ROOM 10

Gold and silverware for private use

16th to 18th century.

This collection is one of the most interesting to be housed in a provincial French museum. It includes some foreign pieces of exceptional quality: a late 16th century Spanish water pitcher, a pair of 17th century Tournai candlesticks, an Augsburg goblet from the 17th century. There are also 18th century Parisian and provincial works: Avignon ewers, a Dijon coffee pot, a Perpignan oil and vinegar set, a vegetable dish from Montpellier. Many Auvergnat pieces are displayed too: goblets, tasters, bowls and knives from Riom, Clermont-Ferrand, Saint Flour, Issoire, Thiers and Moulins.



water pitcher - Spain - Argent
Late 16th century.



Covered Drinking Bowl
Clermont-Fd
Silver - 1781

ROOM 11

18th century drawing-room,

Louis XV and Louis XVI furniture.

A reconstitution of an 18th century drawing-room. In the middle, a « coffin-shaped » commode chest of drawers marked Birckle and, on the right, a roll-top desk marked Schlichtig.

→ A description of the furniture on display is available in the room.



« Coffin-shaped » commode - 18th century.

ROOM 12

Miniatures, watches and boxes • 18th and 19th century

These small objects are as much decorative as they are utilitarian. They were carried deep in one's pocket or held in the palm of one's hand. Miniature portraits are often presented as goldsmith's jewellery.



Portrait of Gilbert Romme
André Voronikhine - Oil on ivory - 18th century.

ROOM 13

Earthenware • 16th, 17th and 18th century

The French word *faïence* comes from the name of the Tuscany town Faenza where, from the 15th century onwards, the art of ceramics flourished. The decorative repertoire included putti, masks, fantasy animals and then, during the 16th century, scenes with human characters began to appear.



Tray - Italy - Majolica - 17th century.

The variety of the museum's collection gives you an overview of the ceramics made in the main centres of production in France, Italy, Spain, Germany and the Far East from the 16th to the 18th century.



Drinking Bowl
Marseille
Low-fire earthenware
18th century.

→ A description of the furniture on display is available in the room.

ROOM 14

Arms and armour • 16th-19th century

In the collection can be admired a late 16th century damascene suit of armour made in Milan, halberds from the 16th and the 17th century, powder flasks from the 16th century and pistols and swords from the 18th and 19th centuries.



Set of Armour
Milan
Damascene metal
16th century.

→ GO DOWNSTAIRS AND CROSS THE GARDEN TO REACH THE EXIT