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EDITORIAL

Lithe and powerful, ready to pounce or elegantly stretched out, the panther graces many of our collections. It's a symbol that has been linked to the creativity and craftsmanship of the Maison Cartier for over a century.
This creative vigor is embodied in the Maison des Métiers d'Art, where we are dedicated to enriching a precious heritage and preserving forgotten crafts.
In transmitting rare and select skills to a new generation of designers and jewelers, our goal is to perpetuate the artisanal expertise of today, a legacy of exceptional craftsmanship that has been handed down from one generation to another. This vitality at work, realized through exchange and interaction, brings together heritage, beauty, innovation and creative inspiration. And, as we will see in this issue of *Cartier Art*, for many art historians, architects and linguists vitality is the necessary impulse for creation. And, undeniably, vitality is a movement toward the other. A dynamic for the future. **STANISLAS DE QUERCIZE**

RIGHT PAGE Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913.

VITALITY

n° 40

Henrique Oliveira, *Baitogogo*, Palais de Tokyo, Paris.

THE VITAL IMPULSE

Vitality. This mysterious principle permeating the core of living things is hailed as a positive force in today's world. But it wasn't always the case. Naturally suspicious of unstable things, our way of thinking had to be shaped by the arts and the sciences before it was ready to welcome a world of perpetual motion.

by Pierre Jouan

How do we get from point A to point B? Do we get there in one swoop or do we first need to reach midpoint C? In the latter case, how do we get to point C? Don't we first need to cover the distance to D that is located between A and C?

This famous paradox of Zeno of Elea illustrates the deep complexity of comprehending the nature of *motion*. If we divide it into parts, we obtain a series of fixed points that can be multiplied to infinity without ever revealing the dynamic aspect of the transition. An arrow shot from a bow, however, does not reach its target by stopping at every point in its trajectory; it seems to arrive in one apparent swoop, in a single, indivisible impulse. Of course, the invention of photography has given us a better visual representation of motion, which can be deposited on a roll of film in a few key instants courtesy of the opening and closing of the shutter. Cartoon drawing, the art of imparting motion to stationary figures, is all the more realistic because it captures that perfect snapshot—the one that is most suggestive of movement, as though the latter could be concentrated in our minds in one particular *pose*. Even in motion pictures, though, the animated image is only an illusion: there are limits to the information that our brains can process, and displaying a succession of images at the rate of twenty-four frames per second is enough to create the impression of life. But look at the reel of film and the illusion is broken: in this juxtaposition of static shots, the motion has disappeared.

The difficulty of obtaining an accurate representation of motion explains why it arouses our mistrust: synonymous with change, mobility and impermanence, it challenges the way we think, which relies on stable entities. For example, if the river changes at every instant because the waters flowing in it are never the same, then there is no more "river," only an evasive, perpetually renewed reality: a whirlpool of sensations from which no figure emerges. Greek thinkers made this their principal theme and, in Plato's wake, strove to discover the static forms behind the changing appearances, considering what is stable, unmoving and eternal to be more real than what ceaselessly changes. In a number, a concept or a soul, there is a solidness that time does not deteriorate.

Likewise, artists long painted only motionless subjects. Portraits and still lifes were the compulsory figures of an activity that, for technical reasons, always took place in a studio—only after the invention of tube paint would artists bring their easels outdoors and set them up in a field. By that time, Romanticism was already rebelling against the standards of beautiful, stable and harmonious form passed down from antiquity. It found more appeal in blustery winds, raging seas and timeworn buildings than in classical architecture because they represented the "sublime," that which exceeds the grasp of understanding and reminds us of our precarious human condition. After suffering rejection due to a form of pride that places the mind above variable contingencies, the motion of the world gained acceptance: soon, it formed the true texture of life and was celebrated by the Impressionists in all its intense splendor. By preferring to paint fleeting impressions, ephemeral plays of light and the atmosphere of an instant, Cézanne, Manet and others turned our gaze to a changing nature, whose precise quality is to never repeat itself. And so, shaped by this attention paid to the particular, to fleetingness, to what evolves rather than what remains, all of our perceptions changed with modern times.

ABOVE Beatriz Milhazes, *Moreno*, 2005.

ABOVE Beatriz Milhazes, *A Casa Azul*, 2001.

To value motion is to perceive it as a factor of production and innovation. The world is in perpetual motion, and in the sensory reality there are no stopping points: "If your eyes were sharper, you would see everything in motion," said Nietzsche. In fact, we would even see our hair grow and mountains erode away. But this eternal permutation of the atoms forming the world is not some sterile game in which the pieces change place without altering the whole. Evolution is not the sign of an unreality we should be wary of. It breeds realities—it is creative!

"Regarded from without, nature appears an immense inflorescence of unforeseeable novelty," said Henri Bergson (*L'Énergie spirituelle*, 1919, translated as *Mind-Energy* by Herbert Wildon Carr, 1920). Not only does life grow, it creates. The internal dynamic of life gives birth to brand new forms that never existed before in any abstract idea. This is the miraculous nature of motion, when it is not simply movement but instead enriches reality by introducing something novel, original and unprecedented. And that's vitality: a genuine development in which life makes a lot from a little and invents wholes greater than the sum of their parts.

According to modern biology, a living thing is most of all a being that creates order from a disorganized environment and perpetuates its form by constantly renewing its matter, engaging in a sort of headlong rush in which what ceases to change ceases to exist. Caught up in the perpetual motion of matter, the living being generates forms (tissue, organs, nerves) that resist deterioration and produce other living things, which through the millennia nourish the prodigious diversity of figures and species whose inexhaustible source resides in the heart of life. Here and there, unimaginable phenomena even occur—the most amazing of which is human consciousness. As Hans Jonas said: "With its arising in organic evolution, reality gained a dimension it lacked in the form of bare matter: the dimension of subjective *inwardness*." Demonstrating its cosmic boldness, vitality created the ability to know itself.

Bergsonian philosophy and Darwinian biology may have taught us the creative dimension of evolution but this is no call for blissful celebration: the only way we can fully appreciate this mysterious vitality that inhabits us is to lose and recover it. A few days of illness in the dead of winter and we feel the gift of health, otherwise destined to remain unknown. When in the exhilaration of convalescence the body regains its vigor, a new existence seems to open up: our victory over lethargy and the downward curve of life and our restored health are accompanied by broadened opportunities for action and the revival of creative power. This is a source of unparalleled joy but it can hardly exist on its own, no more than one spring can follow another: the alternating of barren and fertile phases is precisely what makes a peak in vitality so beneficial. Isn't this where the idea of maintaining "positive thinking" goes amiss? Who would want to abolish lulls, stops and rests? And wouldn't an effort to make motion into something constant be paradoxical?

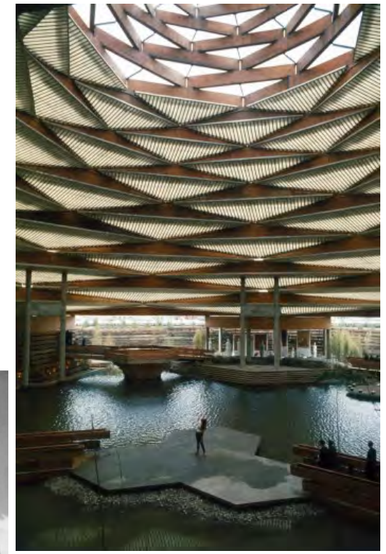
Celebrating vitality also means understanding that it must retreat because it cannot build on itself. Like the seasons, vitality is cyclical and stretching it to infinity would be meaningless. It is a phenomenon of intensification; it flourishes at the extremities of our ebbs and flows, and is only of value because it is transitory like everything that is born and dies. But we recognize and revere this vital impulse as a fleeting sign of our attachment to things, and so it feels to us, every time, like a small miracle. ■

THE WORLD'S FAIR:
CREATIVE ENERGY FOR TOMORROW

Since 1851, from London to Milan, Paris to Shanghai, forty-six world's fairs have served as a technical and artistic showcase for nations. Through specially build pavilions, each fair's theme addresses the future and considers what lies before us. For several months, architects take possession of the host capital and build a city within the city, shaping the urban fabric as they envision it in their dreams to invent tomorrow's world.

by Alexandre Mare

PRECEDING DOUBLE PAGE
Exterior of the Spanish Pavilion, Shanghai, 2010.
LEFT PAGE Electricity Palace and Water Tower, Paris, 1900; Kuwait Pavilion, Seville, 1992.
RIGHT AND BOTTOM Interior of the Canadian Pavilion, Montreal, 1967; Atomium, Brussels, 1958; Portuguese Pavilion, Lisbon, 1998.



The paradoxical thing about world's fairs is that what the architects create for them is an *ephemeral future*. While most pavilions are destroyed or dismantled and moved afterwards, certain purpose-built structures or facilities are left standing and go on to become city landmarks. This is the great strength of these special events: although they are conceived as temporary phenomena, these exhibitions become part of the host city's DNA, contributing to the modernization of its districts, its urban development and transport systems. Sometimes they permanently modify its topography and boundaries; in short, its public facade to the world. These remaining buildings, symbols of creative energy and faith in the future, become temporal markers of a utopian vision, an ideal. They are proof that cities are forged through the influences of the world.

Expo Milano 2015, with its "Feeding the Planet, Energy for Life" theme, will mark the return of the world's fair to Milan, which hosted the event in 1906. Now is a good time to look at the legacy of these global events in the cities that hosted them, transformed for the occasion into a vast playground for engineers, architects and visitors.

A clear view ahead

For the 1851 Great Exhibition in London, widely regarded as the first world's fair, the architect Joseph Paxton dazzled the world with his design. The Crystal Palace was like something out of a fairy tale. Not only was it magnificent, but it was also a technical feat: everything was visible; no part of the structure or nut or bolt was hidden from view. This building was the sole attraction of the first exhibition, but it heralded the underlying concept of those to come: an exceptional site to welcome the whole world in complete transparency.

After it was dismantled at the end of the event, the British rebuilt Crystal Palace. It had been designed as a temporary building but its destruction would have been an unwise political move. It stood for decades (until it was destroyed by fire in 1936), a benchmark for architectural innovation and a landmark of modern social history: for the first time, under a barrel-vaulted glass roof, the world had come together. Following this first commercial, diplomatic and technological success, the world's fairs were conceived on an increasingly ambitious scale. Hosted in Paris, the

second edition would feature more than a single building, more than one daring architectural design. The city became a hotbed of audacity and creative energy, and was shaped by them. Paris underwent the greatest lasting transformation. And while up until then constructions for royal festivities, commemorations and large-scale public celebrations were systematically destroyed, the world's fairs—a mixture of these three types of event—consolidated and preserved certain specially built edifices.

Rush for the future

With each edition, the host country reached farther and higher than the previous one. For the Centennial International Exhibition of 1876 in Philadelphia, two American engineers, Thomas Curtis Clarke and David Reeves, set about rising to an unprecedented challenge: a tower that would reach the fabulous height of 1,000 feet (300 meters). Owing to insufficient funding, the project was never completed. And yet it famously anticipated another tower, completed in 1889, that was erected in Paris to host the world's fair that year, the centennial of the French Revolution. An incredible feat was needed to mark the event, and the 312-meter tall Eiffel Tower would become the symbol of the French capital. A beacon to the world, it watched over the many national pavilions that were under its guard. The world's fairs were preparing to step into the 20th century.

BELOW Bridge Pavilion, Zaragoza, 2008.
FOLLOWING PAGES LEFT Interior view of the Crystal Palace in Hyde Park, London, 1851.
RIGHT Korean Pavilion, Shanghai, 2010.

The dawn of the century was an opportunity to envisage ever more spectacular groundbreaking architecture. On April 14, 1900, the Exposition Universelle opened once more in Paris, and Paul Morand would write of it: "It was a new and ephemeral city, hidden inside the other; it was a whole district of Paris that was in disguise; it was a costume ball for buildings." Among other launches, the first subway line opened. But architecture and the fine arts in particular were being showcased—notably at the Petit Palais, erected for the occasion. A "Street of Nations" was built, where each country was invited to reproduce its traditional habitats. It was a life-size architecture museum—an extraordinary idea. In just a few hours, a visitor could outdo Jules Verne's heroes and make a round-the-world tour in one spot. There was also a "Street of the Future," a moving walkway from which one could effortlessly command a view of the new city from high up in the 16th arrondissement. The Palais de l'Optique hosted a wonderful show with films by the Lumière brothers projected onto a giant screen. The city took on the appearance of a fun fair or amusement park.

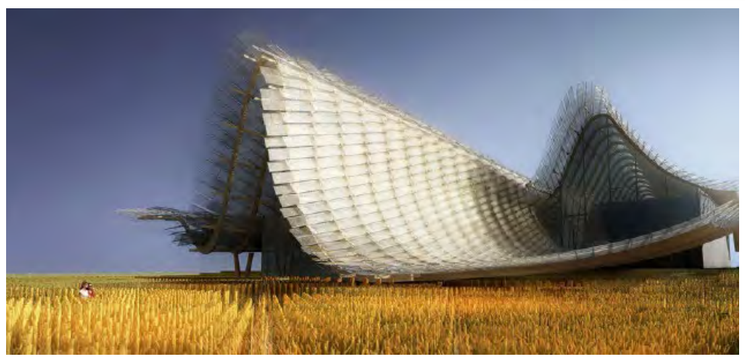
The theme of the 1937 Paris Exposition Internationale was "Art and Technology in Modern Life," and it presented masterpieces by innovative architects and artists: Le Corbusier, Robert Mallet-Stevens—who created several buildings, including an astonishing Pavillon de l'Hygiène—Alvar Aalto, the Martel brothers and the painter Robert Delaunay, who, with his wife, Sonia, executed huge frescoes for the Pavillon des Chemins de Fer (Railroads Pavilion), an ode to speed and modernity. Unfortunately, none of this architecture that would revolutionize the living environment in the next fifty years was left standing. A temporary building may accommodate the boldest of designs but conceiving such innovative architecture as a permanent landmark is a different task altogether. However, the preceding world's fairs had already left their mark on the city and numerous protected buildings bear witness to them today, having become an integral part of the city's identity, collective imagination and charm.

Forever ephemeral

The Paris Metro, Eiffel Tower, Alexandre III Bridge, Petit and Grand Palais, Palais de Chaillot, Palais de Tokyo, Museum of Modern Art, Gare d'Orsay train station are just a few places that were used to host world's fairs and which have transformed the Parisian landscape and given the city a new look. To this day Paris, via these vast displays, has helped to conjure up dreams of another world, and the surviving buildings stand as temporal markers of technological and artistic utopias. Naturally, what has taken place in Paris has also been seen in other cities, too. Brussels was undergoing modernization when it developed Expo 58, and the symbol of the world's fair, the Atomium, became linked with that of the Belgian capital. But the most astonishing phenomenon in the second half of the 20th century undoubtedly occurred in Montreal. Architecture and design were at the heart of the Expo 67 theme: "Man and His World." Here, too, the city underwent a transformation, with innovative architectural structures and complexes such as Habitat 67, a city within the city containing 158 concrete apartment units arranged higgledy-piggledy on top of each other. An even more spectacular project for the world's fair was Montreal's extension of one of the islands in the Saint Lawrence River, and, using the earth dug out from the recently built subway, the creation of another in just ten months: Notre Dame Island. However ephemeral in concept, the world's fairs were evidently destined to make a lasting mark on the landscape and on people's minds.

Hanover hosted Expo 2000, ushering in the new millennium; and in 2010 the spectacular Shanghai edition welcomed China into the very exclusive club of host nations. The city opened its doors to the world in all its diversity. It was a construction project of truly pharaonic proportions, giving the historical city of Shanghai a new, ultra-contemporary face. Leading architects achieved forward-looking exploits in their ever-bolder pavilion designs, such as the amazing postmodern "hedgehog" designed by Thomas Heatherwick for the UK. As Edmond Labbé, in charge of the 1937 Exposition Universelle in Paris, put it: "The Beautiful and the Useful must be connected indissolubly." It is the magic formula that gives such a special dynamic to this global event reflecting the past, the present and faith in the future, whose pavilions, like those at Shanghai, surprise the whole world.

Expo 2015, to be held in Milan, is a fine example of this era-spanning vision. In 1906, during the Esposizione Internazionale, the city played host to five million visitors, who came to see the pavilions of forty nations. The only surviving building is the aquarium: a jewel of Art Nouveau and Liberty style with its volutes and charming mannerisms, typical of the architecture of the early years of the last century. Today, by coming back to Milan, Expo 2015, has just added a new stone to an architectural history always in movement. New pavilions are being built; they represent today's architecture like the aquarium of the past was the symbol of a utopia, of an ideal, of an era. Tomorrow, the pavilions of the 2015 edition will also tell us a story, a dream, and will become unmistakable temporal markers in the city's space. The theme of Expo 2015, "Feeding the Planet, Energy for Life," will help to put the spotlight on the latest advances in agriculture, biodiversity and the food industry. But the title could be interpreted in a figurative sense, too, as a kind of definition of what the world's fairs give humanity: an opening to the world, to living together, to audacity, and, above all, to creative energy. ■



LEFT PAGE
Thailand Pavilion, Milan, 2015.
LEFT AND BELOW
Pavilions of Mexico, Brazil, France and China, Milan, 2015.

LINGUISTS LISTEN TO THE WORLD

Interview with Maïa Ponsonnet, linguistic anthropologist.
by Emmanuelle Polle

The figures published by UNESCO on linguistic diversity and the danger it faces are quite chilling to read. Of the 7,000 languages currently spoken in the world, it is estimated that 3,000 will cease to exist by 2100. To combat this threat, teams of linguists are working all over the world to preserve global linguistic diversity. Methodically and meticulously, they record for posterity the traces of these imperiled languages and their past vitality. Among them is linguistic anthropologist Maïa Ponsonnet, who specializes in the Aboriginal Australian languages.

PRECEDING PAGE Fabienne Verdier, *De* (*Clémence*), 2005.
RIGHT *Polyphonie*, 2011 – Windows of *The Virgin and Child with Canon van der Paele* by Jan van Eyck.
FOLLOWING PAGE *Solo n°4*, 2013 – "Walking" series.

As a field linguist, do you sometimes feel like a language doctor?
No. For me, working with endangered languages does not make me their doctor. The premise of our work is respect, so we don't impose anything on the people we work with—neither our presence, if it is unwelcome, nor the preferred use of one language over another, unless the community so chooses. Our role is not to alter language use. First, we record and collect data and then ensure it is made available to others. That said, we listen to what people want. The presence of a linguist and the attention paid to an endangered language can rekindle interest among its speakers. When a community expresses a desire to revive the use of its language, to "revitalize" it, then we can help within the limits of our means and skills. We can also inform, alert and submit a request for funding to appoint a trained teacher who will set up an educational program. We don't impose anything, we record data to keep a trace and offer assistance as requested.

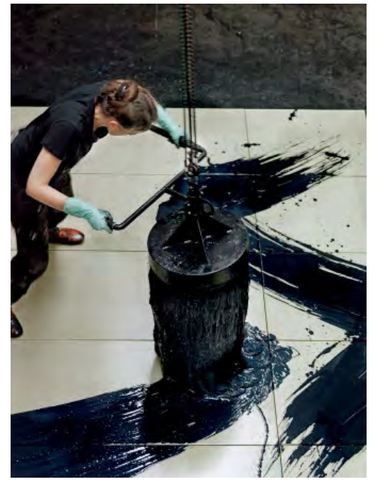
The French educational system uses the expressions "living language" and "dead language." Latin is a "dead" language and yet it is still being taught. Is it the most widely spoken dead language in the world?
Yes, one could say that. It's interesting because Latin lives on even though it is no longer spoken; it continues to exist in writing. That's a little bit like what some communities want for their language: for something to survive, so that not everything is forgotten. People who speak an endangered language rarely wish for it to become the most commonly spoken language in their community again. However, they often hope that it will continue to be used from time to time in certain specific situations so that it will not be forgotten. This is exactly what happened with Latin: it is no longer spoken in daily life but people continue to learn it and use it in specific contexts.

The words "dead" and "living" are metaphorical terms equating a language to a living thing that can die. This metaphor evoking threat and danger was purposely chosen by UNESCO a decade ago to alert the public. Since then, certain indigenous communities, in North America in particular, have criticized the use of the metaphor for implying that a language can completely disappear. This is not true. In general, a vestige always survives: a few words, a song, a piece of writing here or there. A language is never really dead. Today, the term "dormant" is preferred but the problem still remains: a language is extinguished every two weeks and 95 percent of the world's population speaks just 5 percent of the world's languages. Some are spoken by only five or ten people and many have just a single speaker left. When that person passes away, another person who speaks the language a little less proficiently will take his or her place and become the new custodian of that knowledge. So a language never quite dies: it lays dormant and comprehension of it becomes increasingly incomplete until, for some, it is nothing more than the records collected by linguists.

Does this mean we should prepare to live in a monolingual world? Will we all eventually speak Chinese or English?
That scenario would be catastrophic from a linguist's point of view because linguistic diversity is a treasure comparable to genetic diversity. When a language disappears, the power to describe the world in a certain way disappears along with it. Languages are keys to understanding the world, whether from a scientific perspective (for botanical scholarship, for example) or with respect to the history of ethnic groups or even poetry. Each time a language disappears our "reservoir" of knowledge and intellectual diversity diminishes. In the unlikely, sci-fi scenario of a monolingual world, English would be the dominant language. English does not currently have the greatest number of native speakers (Chinese has more), but it's the international lingua franca in every domain, whether online or in symposiums for linguists.

Some languages falter to a point where no one speaks them anymore but are new languages also born?
Yes, new languages appear. This is typically the case of what we call creole languages, such as Kriol, which is spoken in the north-central region of Australia—where I work—by at least 20,000 indigenous people. Kriol is neither a traditional Australian language nor English, although it is easy to detect the influence of the latter. It's a "contact" language born from the interaction between one population and another in a colonial setting. In Australia, the young generations who adopted Kriol claimed it as their tongue. They know that Kriol is a recognized language, not jargon, and are proud of it and consider it to be an identity marker. At the same time, they regret not being able to better understand or speak the traditional languages used by their parents and grandparents and perceive this as a loss.

Then there is the case of Hebrew, a language that can be said to have been "revived" but in a very different geopolitical context from all the endangered languages that come to mind, with Australian, North American and Amazonian languages at the top of that list. No matter what the context, when a language is revived it is transformed because it adapts to the world. Languages are signs of their times, which is one reason why linguists strive to protect them. When a language disappears, it doesn't go alone: a whole world vanishes along with it. ■



FABIENNE VERDIER

"Showing the world's breathing, transposing an inner experience." The work of Fabienne Verdier is a form of perpetual meditation, drawing on her observations and sense of the forces that drive everything and every being. At the age of twenty-two, Verdier left France to study under the Chinese masters at the Sichuan Fine Arts Institute. That formative period lasted a decade, from 1983 to 1993, and saw her develop her understanding of painting, aesthetics and philosophy. Upon her return to France, she invented new tools and began progressively to deconstruct line and form to discover the energy and vitality of each material.
A pioneer in the art of combining very different pictorial languages, Verdier has exhibited her works in numerous museums and contemporary art foundations. In 2007, the Centre Pompidou in Paris acquired one of them for its permanent collection; in 2013, she produced an original reinterpretation of the Flemish masters at the Groeningemuseum and Hans Memling Museum in the Old St. John's Hospital in Bruges. She is currently preparing a new series exploring musical waveforms after spending a semester in residency at the Juilliard School in New York.

Maison des Métiers d'Art: the Art of Craftsmanship

A Showcase for Cartier's Watchmaking Expertise

by Sophie Marin

PUSHING BACK THE BOUNDARIES, REACHING EVER FURTHER, CREATING SURPRISING COMBINATIONS, OPENING UP NEW PERSPECTIVES . . . THERE'S ALWAYS SOMETHING HAPPENING AT CARTIER, IN A CONTINUOUS MOMENTUM THAT REFLECTS THE VITALITY OF ITS ONGOING DEVELOPMENT.

Last autumn, Cartier opened the Maison des Métiers d'Art in the valley of La Chaux-de-Fonds, a first in the watchmaking world. By offering exceptional technical facilities for artisanal techniques that are in danger of being lost or forgotten, this "House of Craftsmanship" places them at the very heart of Cartier's expertise heritage.

How to define the Maison des Métiers d'Art? Housed in a traditional farmhouse, it's an extremely modern laboratory catering to time-honored techniques, some of which date back several millennia. It's a workshop where high-precision watchmaking skills are paired with delicate handcrafted skills. But here the subject is not watchmaking as such, or fine watchmaking, which is brilliantly executed a short distance away at Cartier's manufacture, but about craftsmanship applied to the infinitely tiny world of watchmaking.

What are these crafts? From grisaille to granulation, this wide family of skills includes the arts of firing, metalwork and composition. These are crafts that have developed and changed over time; they are techniques acquired through experience, passed down from master to apprentice in the inner sanctum of the workshop. It is this human and technical heritage that Cartier wishes to protect and develop.

A cocoon and a showcase: preserving, innovating, sharing

The Maison des Métiers d'Art perfectly embodies the symbiosis of tradition and modernity. Given over to dialogue and research, it is designed as a crucible in which talents can mingle, interact and surpass each other. It is a unique and ambitious project, a new approach for Cartier and a way for the Maison to assert its respect for tradition and determination to preserve this wealth of craftsmanship, as an integral part of the innovative and dynamic spirit that drives it.

Because they are usually passed down orally, these skills run the risk of being lost. For Cartier, it is a necessity—a duty, almost—to collect, understand and develop this wealth of expertise. One response has been to create an ultra-modern facility to house artisans who possess unique skills and expertise.

The hushed atmosphere of the Maison des Métiers d'Art gives it the feel of an artists' residence, where occupants alternate between intense concentration and periods of exchange and dialogue. The research it fosters delves as much into the past—when looking for a particular gesture, technique or effect—as it probes the future when trying to develop the necessary tools to execute each new piece.

To protect and nurture these skills, their new home, an old building with a soul and history of its own, had to be modernized to be more ergonomic. This stimulating, energizing center of expertise required a reorganization of the space with, on the one hand, dedicated areas for people to gather and, on the other, the workshops. Forty-seven staff occupy four levels of the building. They include twenty-eight artisans dedicated exclusively to specific crafts.

The space is organized in such a way as to encourage communication and facilitate exchange between the craftspeople as they work, and also with people from the outside. Visitors can watch artisans at their workbench during guided tours with a specialist.

Whether enamelwork, miniature painting or inlay, the craftsmanship practiced at this center is the concrete expression of Cartier's passion for *les métiers d'art*. Only recently, filigree, granulation and grisaille gold paste enameling joined the ranks, used in Cartier pieces that are spectacular on both an aesthetic and a technical level. Others will follow in coming years. These exceptional works crafted by artisans with exceptional skills bear witness to difficulties overcome, challenges met. Perfection and beauty emerge in work produced on a miraculously tiny scale.

GRANULATION

The art of granulation dates back to the 3rd millennium BC. It was used to dazzling effect in Etruscan art of the 8th century BC. Tiny granules or beads of gold are used to create a motif in relief—a seemingly impossible art that requires extreme concentration and meticulousness. First, the grains of gold must be prepared. Different sizes are required to achieve various effects and reliefs; they must then be positioned over carved motifs without rolling off; and finally they are welded without being melted. This is the most delicate stage of the process: the gold from the granules has to spread over the gold dial without being deformed. With each blast of the blowtorch there is a risk of destroying the work already carried out and yet a dial is exposed between 2,000 and 3,000 times to the flame: constant vigilance is required. In 2013, Cartier introduced this rare art into its workshops and even sought help from specialists from the Louvre Museum to perfect its technique. A spectacular piece was executed that required hundreds of hours of work and patience: an artisanal feat revived by Cartier in the form of its famous panther.

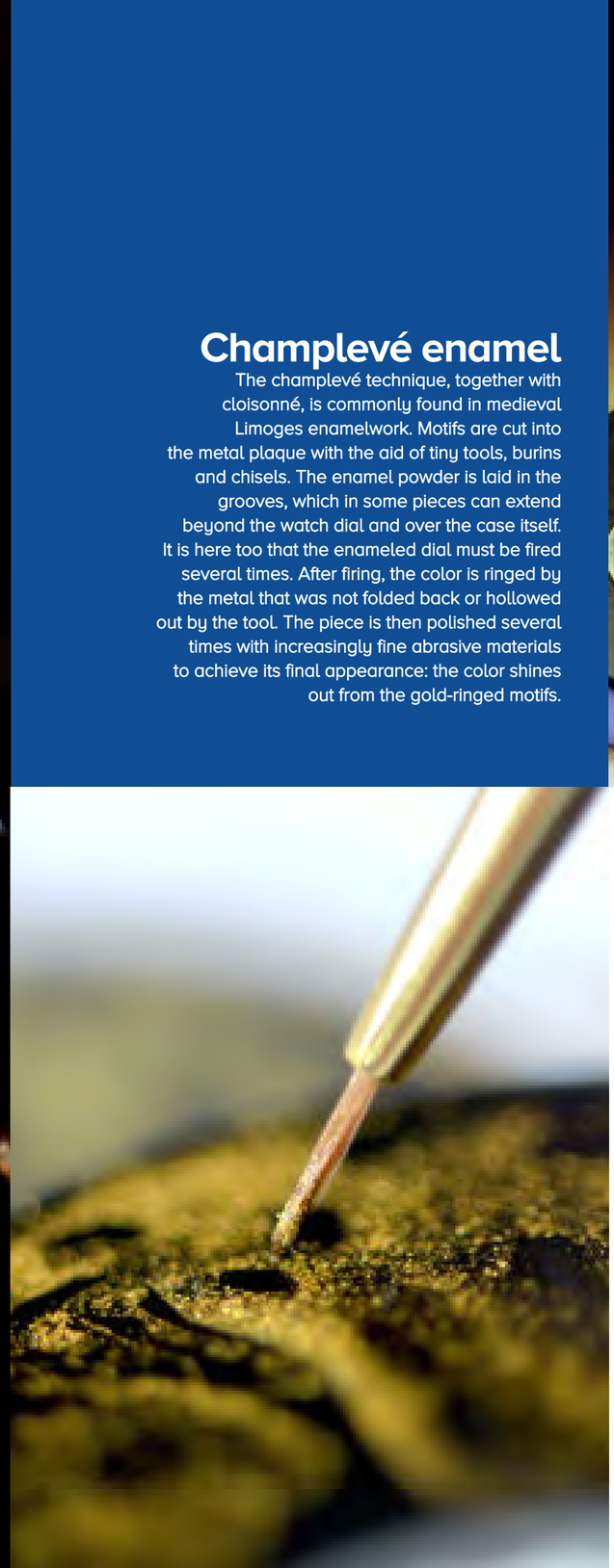
Filigree

The art of filigree originated in ancient Egypt. Its invention is attributed to the Sumerians some five millennia ago and the technique was developed in India, Tibet, Greece and Iran and, much later, in Portugal, where it gained its prestigious reputation. Filigree is a form of goldwork that produces effects as light and delicate as lace. Pieces of wire are intertwined to obtain an openwork pattern representing the desired motif. For Cartier, the challenge is not only to adapt filigree to items as small as a watch case but also to transcend the technique by using it in combination with jewelry materials. The artisans at the Maison des Métiers d'Art work with very fine, hammered gold and platinum wire that require tools specially designed for the job. The wire is twisted, laminated, rolled and cut into small rings before being assembled using the *à jour* (openwork) filigree technique, which enables the elements to be fixed to the sides of the framework and not onto the base. It took over a month's work to bring this pair of panthers to life.

ENAMEL **At Cartier, the art of firing applies to enamel and all its variants. Known since antiquity, enamel is a material similar to crystal glass, a mixture of silica, alkali and lead, melted at high temperatures and then ground into a colorless powder. With the addition of oxides and finely adjusted firing processes, a wide range of colors can be produced.**

Champlevé enamel

The champlevé technique, together with cloisonné, is commonly found in medieval Limoges enamelwork. Motifs are cut into the metal plaque with the aid of tiny tools, burins and chisels. The enamel powder is laid in the grooves, which in some pieces can extend beyond the watch dial and over the case itself. It is here too that the enameled dial must be fired several times. After firing, the color is ringed by the metal that was not folded back or hollowed out by the tool. The piece is then polished several times with increasingly fine abrasive materials to achieve its final appearance: the color shines out from the gold-ringed motifs.



Gold paste
Grisaille

This ancient technique is one of the Maison's treasured rediscoveries. Intensive research has revived this spectacular art that plays on black and gold. First, the gold plaque is coated with a layer of black enamel. After firing, this plate becomes the blank page for the enameler.
The gold paste is carefully applied using a needle or brush to create effects of depth and relief and reflection. It is delicate work done on a miniature scale that requires intense concentration.
But the stunning results are worth the effort.

Grisaille enamel

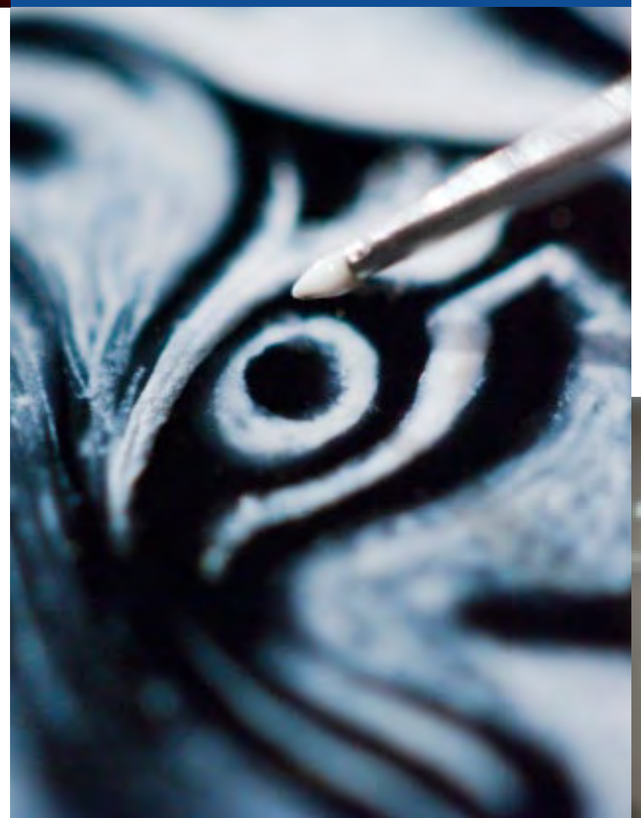
Grisaille enamel is a kind of painted enamel but here the base of the dial has been coated with a layer of black enamel. After firing, a needle or brush is used to apply an enamel called “Limoges white”; like a painter, the artisan sets about subtly nuancing the whites and enhancing the grays to develop the palette of hues. Contrasts appear and light comes into play to create relief effects. This very sophisticated technique, for which the town of Limoges was highly regarded in the Renaissance, is particularly suited to the art of portraiture because it brings out in a striking manner the intensity of the subject’s presence.

Plique-à-jour enamel

Adding light to color, transparency to chromatic hues: this is what delicate plique-à-jour enamel makes possible. This technique uses colored, transparent or translucent enamels placed in a framework of very fine soldered gold wire over a sheet of silver or copper leaf. Once the enamel powder has been laid, the piece is fired several times in a specific order and at various temperatures that will determine the color. Up until this stage the technique is similar to that of cloisonné enamel. But then the magic of plique-à-jour comes into play: the containing sheet dissolves, letting the light in to shine through the enamel motif in suspension, thus adding depth to the colors and enhancing the gold’s brightness as in a miniature work of stained glass. No fewer than twenty-one colors were used to bring this flamboyant toucan to life (above).

CLOISONNÉ ENAMEL

This is the oldest of all enamel-related techniques. It dates from the 2nd millennium BC and is known to have been used in the Western world in the Middle Ages—it would feature in Limoges enamelwork—as well as in China, first during the Yuan Dynasty (1271–1368), reaching its peak with the Ming Dynasty in the form of decorative objects famous for their blue color. A scrupulously executed succession of steps is required for this extremely delicate work. Firstly, very fine gold strips must be soldered to a metal base to create a pattern of cells. Powdered enamel is then laid inside them in a specific order, depending on the desired colors. Finally, the work is fired in a kiln at a temperature of over 800°. The surface is then ground and polished using increasingly fine abrasives to eliminate the superfluous matter. The enamel emerges gleaming and resplendent in its intense, gold-ringed colors.



PAINTED ENAMEL

The work of the enameler is not unlike that of a painter. The metal plaque forming the base of the dial is covered with an undercoat of white enamel. A brush is used to apply layers of finely ground enamel usually bound with oil. The colors are worked with a knife or brush, according to the motif and supporting surface. An infinite number of colors can be used, with shades and nuances obtained through a fine balance of scientifically developed powder mixtures and extremely precise firing times and temperatures. A final coat of transparent enamel gives the piece its radiance. Cartier artisans have used this technique since the Maison’s birth in order to enhance materials used in jewelry.

STONE MOSAIC

Mosaic work existed in ancient Greece and in Alexandria but its rich iconographic repertoire developed under the Roman Empire, spreading all around the Mediterranean basin in the dominions of Rome. The use of small pieces of cut material instead of the traditional stones or pebbles was a revolution at the time. Today, the art of mosaic, related to fresco and sculpture, which served in ancient times to cover walls, ceilings and floors, has entered the craft of watchmaking. The scale has changed, from monumental to miniature. Cartier applies this technique to the limited dimensions of its watch dials, using small cubes for the ground and irregularly shaped fragments for the motif. The composition is always rigorous and the palette of colors as wide as that of the lapidary: picture jasper, Kalahari jasper, gray Madagascar jasper, brown obsidian, pink opal—practically all of the colors are found in nature. Up to 400 tesserae can go into the composition of a mosaic dial motif.

Straw marquetry

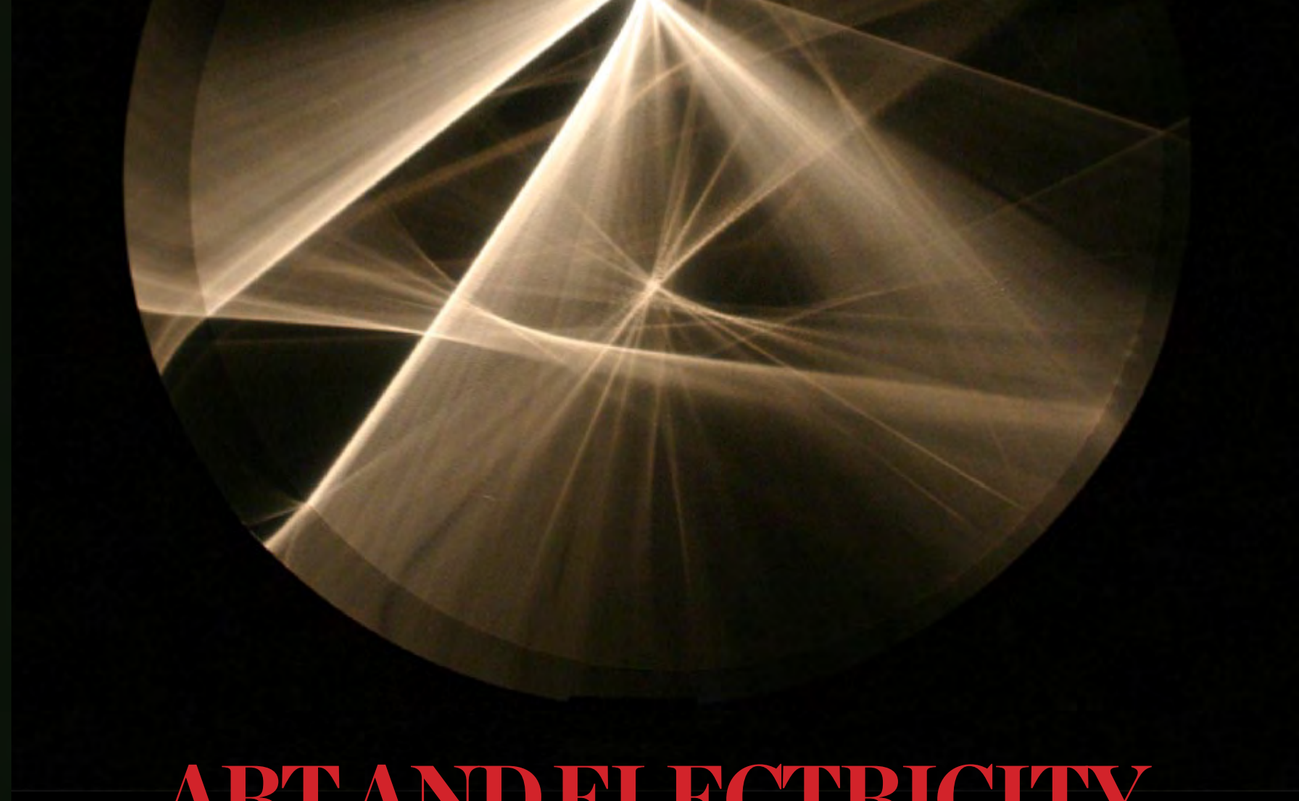
The word immediately conjures up the treasures Marco Polo brought back from China and yet it also evokes a whole body of works from every era, displaying the astonishing adaptability of straw to ever more complex motifs without ever quite breaking with its humble origins. In recent years, Cartier has associated it with the precious materials that adorn its handmade timepieces, observing the splendid combination they form. The straw is first selected for its quality, strength and shine. It is treated with the utmost care and patience, requiring the most delicate of touches. Each individual stalk is split and then flattened with a pestle made of bone before being cut up with a marquetry saw and then assembled to form the motif. The pieces of straw in different sizes and shades are meticulously arranged to create effects of volume and depth. The straw is left in its natural state without any protection or varnish. And thus is this graceful blond stem rewarded with the promise of eternity, placed at the heart of an exceptional timepiece.

Petal inlay

In 2014, a new watchmaking technique joined the Maison's repertory: floral inlay. This rare and delicate art entails a series of highly meticulous operations: selecting the roses; harvesting the petals; coloring; and cutting out each petal placed on a thin layer of wood using a "crossbow" marquetry saw. As these elements are assembled, the design comes together like a real-life puzzle. It is an exacting skill as every stage presents a risk: one imperfect move and work on the piece must begin anew. It is a feat of craftsmanship that requires continuous concentration. It took three weeks to execute the parrot dial of this Cartier Ballon Bleu watch. ■

MUTUAL ILLUMINATION: ART AND ELECTRICITY

by Isabelle de Maison Rouge



MEHR LICHT! "More light!" If the legend is true, such were the last words spoken in 1832 by the great German writer J. W. Goethe just before he passed away. More light equals more intellectual clarity, more knowledge and truth. Just when the artist was taking leave of this life, he paid it a final homage; in a word, he celebrated vitality. Almost a century later, Raoul Dufy answered this request in his own way with the 10 by 60 meter mural he conceived for the Pavilion of Light and Electricity built by Robert Mallet-Stevens for the Exposition Universelle of 1937. This giant painting relates the adventures of the Electricity Fairy, from the early days in Lutetia to modern realizations.

Constituted by electromagnetic waves—shifting, impalpable and ephemeral—light is the unstable principle that nourishes our vision. It fascinates. And, in addition to this purely physical effect, it brings an emotion, an inner echo. By its agency phenomena are revealed, becoming visible before then withdrawing into invisibility. A source of fantasies and symbols, over the years artists have appropriated this ambiguity of light and electricity, at once created and physical, a conductor of energy.

From noble gas to dazzlement in contemporary art

In 1910 the French physicist and chemist Georges Claude managed to capture neon, a rare, colorless and odorless gas, in a tube, causing it to turn a deep red. Since then, artists have made it one of their choice materials, making it blush in every conceivable color. Fluorescent tubes with colored neon have replaced paint from the tube. Their radiance envelops space in a glow of light, extending the physical limits of the work, making it more tangible and, for the viewer, turning the relation to space into a sensorial experience.

Dan Flavin brought the mass-produced neon tube into the lexicon of minimal art, adopting it as the main element of his visual language. The 1960s saw neon become increasingly prominent in the visual arts. Important artists to use it, either occasionally or with real regularity, include François Morellet, Stephen Antonakos, Bruce Nauman, Sarkis, Martial Raysse, Tracey Emin, Claude Lévêque and Jason Rhoades. As part of their visual language, the protagonist of extraordinary visual effects that boldly challenge our senses and habits, electric light changes the space and volumes of a room, it influences our perception and creates "particular visual states," as Donald Judd said of Dan Flavin.

In addition, it overturns our idea of the artwork. It is no longer conceived as an object but as a situation. Light works attain a haptic dimension (from the Greek word *haptikos*, pertaining to touch), and by analogy with acoustics and optics embrace the tactile and the perception of the body in its surroundings. The materiality of light absorbs us, sometimes immersing us in a state conducive to deep meditation, a certain torpor or, on the contrary, a kind of agitation. James Turrell applies this phenomenon of saturation in his installations. Artists turn light into an autonomous language, capable of dialoguing with space so that it is sensorially and physically experienced by the viewer as matter. It is this autonomy that makes the experience of the work unique and fascinating.

Sounds and lights: sensory immersion

Over the last few decades the light installation has become a major genre. It offers artists a way of enlarging their territory, of blurring the boundaries between painting, sculpture, architecture and exhibition design. "The first art object to be seen with the eyes closed," the *Dreamachine* (1961) by Brion Gysin produces flickers of light which are meant to be in phase with the brain's alpha rhythms. The *Dream House* created by the American composer La Monte Young with Marian Zazeela consists of a room filled with colored light which transports the occupant into a singular sensorial state thanks to a combination of aural and luminous vibrations producing a real sensation of wellbeing. In 2002 Pierre Huyghe created his "Light Box," constituted by a cube opening up to reveal a magical world of colored smoke, creating a dreamlike vaporous effect. The Dane Olafur Eliasson uses light as an end in itself, in accordance with this axiom: "Experiment with experience, consciously know your knowledge, feel your sensation." He seeks to confront us with an experience that disorients our senses and certitudes, allowing us to discover new ways of perceiving.

Night seems to be the backdrop for Yann Kersalé's investigations, just as canvas was for the traditional painter. And the light he works with becomes the painter's colors, with which he draws and brings forth forms, and therefore emotions. He does not sculpt the light but genuinely paints with it. It is light that makes things visible, that makes things evident. He reveals the beauty of darkness because

PRECEDING DOUBLE PAGE Julio Le Parc, *Continual-Light-Cylinder*, 1962.
BELOW AND PAGE 44 Raoul Dufy, *The Electricity Fairy*, 1937.

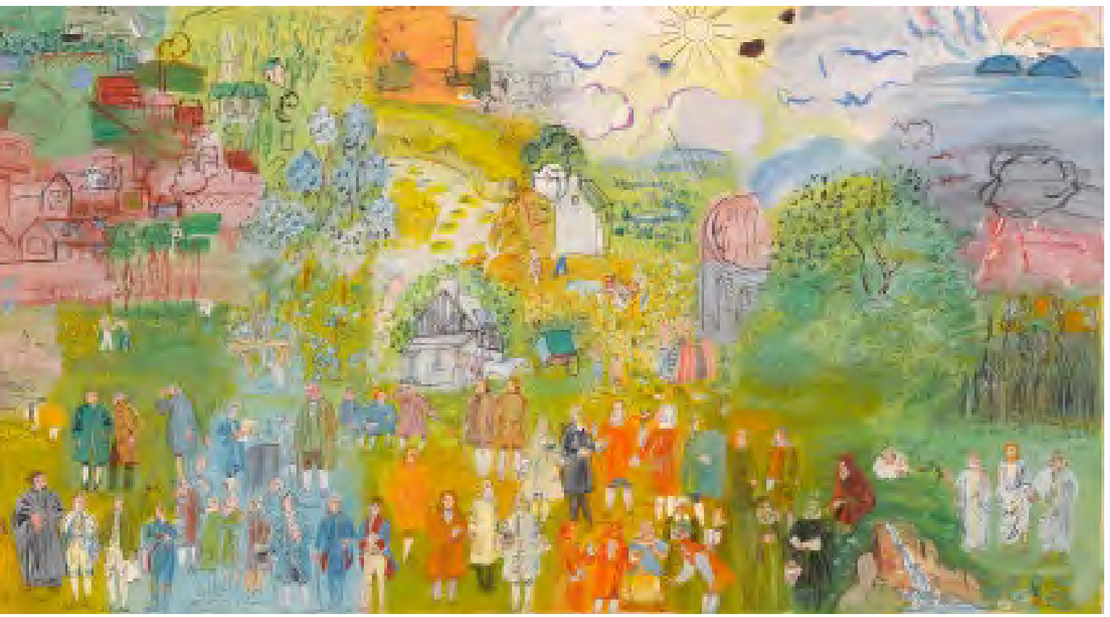
he works to recapture what is there to be seen. He seeks out protuberances, hollows, texture, roughness or smoothness. He plays with objects. Bringing to light certain details ignored by the sun, plunging others into darkness, he invites us to experience a different gaze and thus finds a world of experimentation for light, a laboratory that is not an end in itself but truly a point of departure.

Light as revealing agent

Light works can also be interactive. In *Apostasis* (2008), Rafael Lozano-Hemmer offered a reverse game of cat and mouse. Robotic searchlights fitted with motion capture devices (often used to store the data of real physical movement for synthesis and recreation in computer-generated imagery) were trained on the floor and programmed to avoid the movements of visitors as they tried to step on the circles of light. This experience also encouraged visitors to engage in a critical reflection on the age of reality television and our constant desire to "be in the spotlight." On another level, it evoked the condition of Mexican immigrants trying to cross into the United States and hunted down by the American border police.

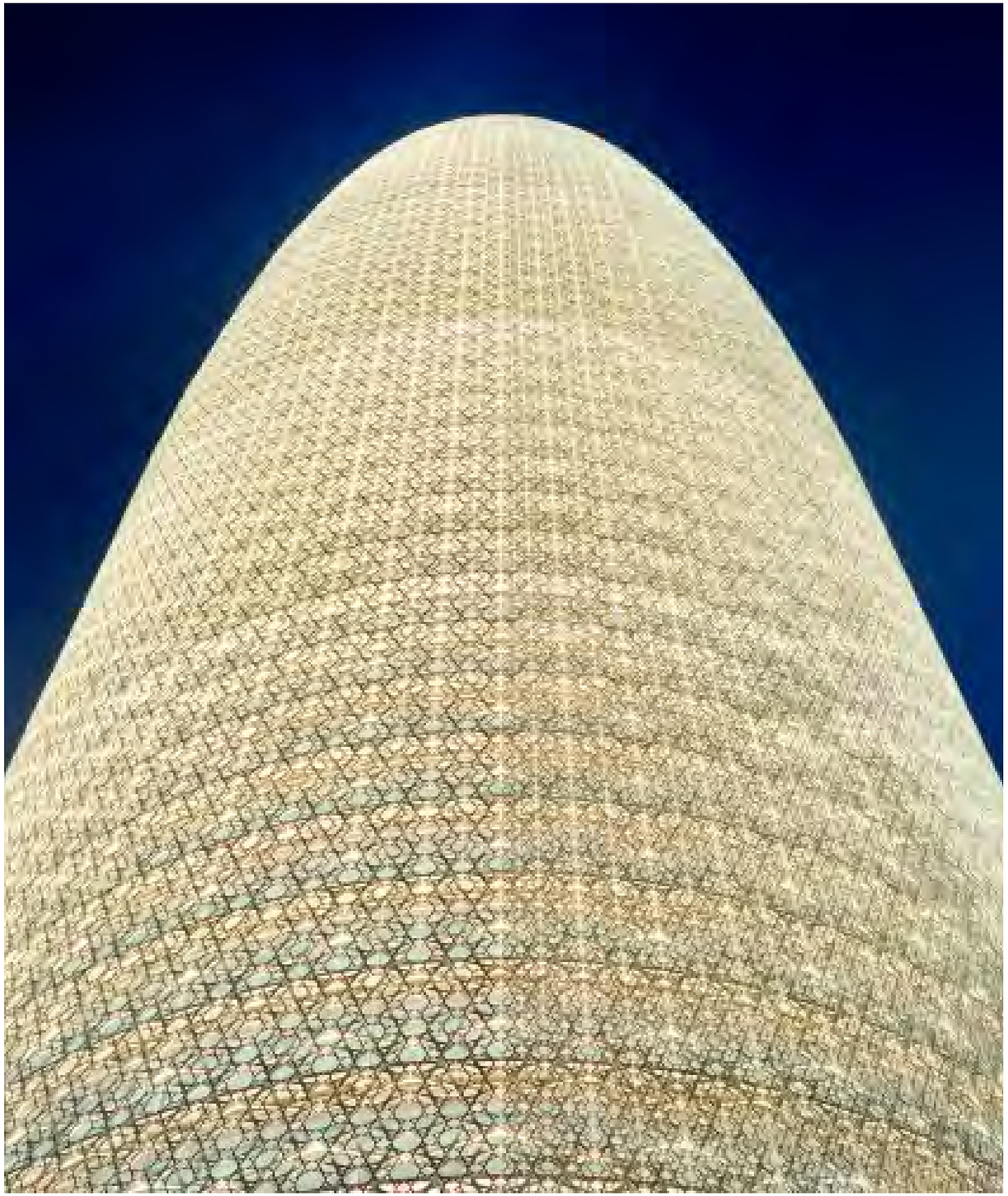
HeHe, the duo formed by Helen Evans (England) and Heiko Hansen (Germany), works to abolish the frontiers between art and everyday life, using new technologies to obtain effects such as amplification, enlargement and diminution. Light is one of their favorite mediums. For their *Green Cloud* project, the apparatus they set up works in two modes: a green laser ray is projected onto the smoke emitted by a power plant. The laser, connected to a thermal camera, follows the form of the smoke plume but it can also be connected to the data tracking the station's output. At the same time, the artists invited locals to unplug their electrical devices in order to reduce their power consumption, causing the cloud to grow. "By illuminating [the Green Cloud] we thought it could heighten public awareness of pollution and waste, and act as a sign calling for the reduction of consumption," say HeHe.

RIGHT PAGE François Morellet, *Lamentable*, 2006.
FOLLOWING PAGE AND PAGE 47 François Kollar, *Train et fils électriques*, 1931 ; Bruce Nauman, *Dream Passage with Four Corridors*, 1984.



LEFT Agnès Varda, *Marie dans le vent*, 2014.
RIGHT PAGE Jean Nouvel, *La valeur des Blancs* (Doha, Qatar), lighting by Yann Kersalé.

As for Yann Toma, he has proclaimed himself “President for life” of Ouest-Lumière, an electricity generating company which, by his fiat, has been converted into an “artistic energy company”—a hybrid entity, at once a vector of creation and a producer of relations, where light perfectly symbolizes this duality. In 1991 Toma appropriated the old Ouest-Lumière electricity plant in order to reactivate its industrial past. Bit by bit, he symbolically took possession of the factory’s memory and created a territory for artistic exploration andexperimentation. The coming together of the artistic and entrepreneurial worlds, which are traditionally opposed, gives rise to an exchange of energy between the artist, who has become an entrepreneur, and the old factory that has been reactivated and become productive again. The artist also produces works in relation to the company’s original sector: electricity. Light, fluxes, energy and the world of work are the recurrent themes of his works and exhibitions, from the photographs of *Les Flux Radiants*, to the *Garage for Flying-Saucers* and the series of *Post-Bankrott* paintings. In his participatory installation *Dynamo-Fukushima* at the Grand Palais in 2011, the public was invited to pedal on hundreds of bicycles equipped with dynamos that powered giant light bulbs. A meter displayed figures visualizing the artistic energy thereby accumulated. This the artist symbolically directed toward Japan, victim of the nuclear disaster at Fukushima caused by an earthquake and subsequent tsunami. It is as if art is constantly in the process of palliating the technical or human deficiencies of this world with its own vital production. ■



THE DYNAMICS OF ENCOUNTER

Interview by Thomas Delamarre

Painting, comics, video, design, performance art—ever since 1984 the Fondation Cartier pour l'art contemporain has actively embraced all forms of creativity, pushing the boundaries for art and artists in a lively and original space. In 2011, with the exhibition "Mathematics: A Beautiful Elsewhere," it set a bold new dynamic by bringing together artists and scientists. We spoke to astrophysicist Michel Cassé and mathematician Giancarlo Lucchini Arteche, both of whom helped conceive this unique project, about its enduring effects.

PRECEDING DOUBLE PAGE *Ergo-Robots*, created by Pierre-Yves Oudeyer and a research team from INRIA-University of Bordeaux/LaBRI, in collaboration with David Lynch; view of "Mathematics: A Beautiful Elsewhere" exhibition, Fondation Cartier pour l'art contemporain, 2011–2012.
LEFT Michel Cassé during opening of the "MŒBIUS-TRANSE-FORME" exhibition at Fondation Cartier in 2010.
RIGHT PAGE *Au Bonheur des Maths*, Carolina Canales Gonzalez and Giancarlo Lucchini Arteche, filmed on April 8, 2011 by Raymond Depardon and Claudine Nougaret at Montrouge, Fondation Cartier pour l'art contemporain collection, Paris.

THOMAS DELAMARRE To start, can you remind us of the idea behind the creation of that show at the Fondation Cartier?

MICHEL CASSÉ The essential idea can be summed up in a single sentence: mentalities amble along while mathematics gallop. Mathematics is at once a form of thought and of art. Abstract art *par excellence*. The idea was to bring out the emotional power of its closeness to us, so that it would be received like an amiable visitor. An exhibition is not meant to order the world but, rather, to express its palpable mysteries.

GIANCARLO LUCCHINI ARTECHE The initial proposition, which was to open art to mathematics, suggested a displacement, it promised to create a dynamic that altered the scenery, as the exhibit's title indicates. I think that the role of the Fondation Cartier, and that of any art venue, is the following: to combat prejudices. Getting mathematicians into an art space was the perfect situation to combat people's prejudices about mathematics and mathematicians.

TD The exhibition made artists try what is a very unusual exercise for them. But I also think it's very interesting that it should have prompted scientists to question their own approach. Michel, these conversations between scientists from different disciplines seem to have taken you into new areas of research, beyond the field of astrophysics.

MC I became a student again, I stepped back into innocence. I radically questioned myself.

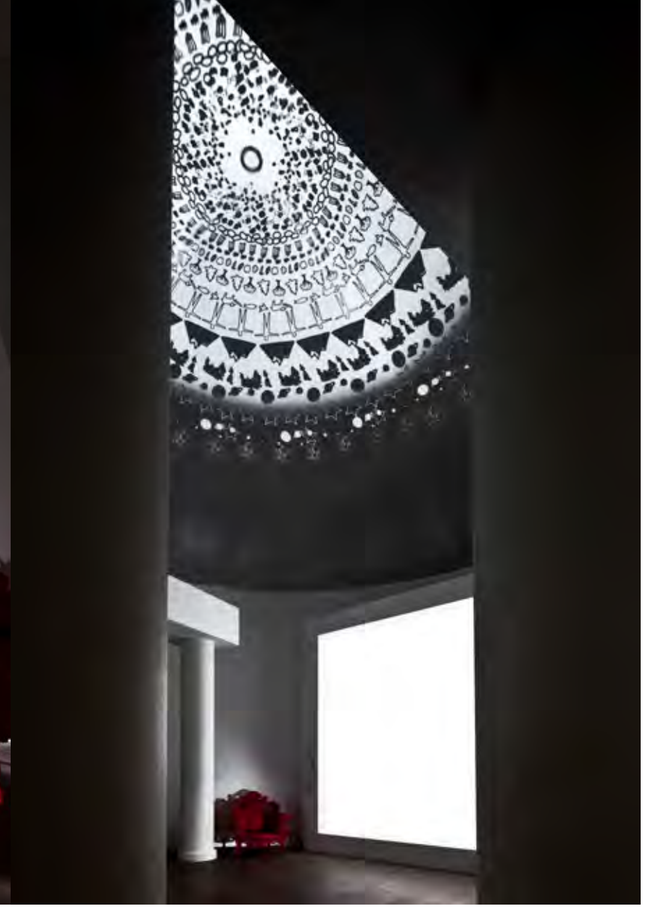
TD Questioned yourself?

MC Yes, because, in the end, one can imagine astrophysics as an escape. A Platonic escape. There I was, wandering from star to star, from stars to clouds, following my desires. I was absolutely free, or I thought I was. I was studying distant objects that didn't affect me: I was making models of stars. I was a kind of bird, outside this world, looking down on it ironically. But then, doing the show, I could see that humanity was actually getting away from me, and so I came back to the world, leaving eternity in the sky. I came back to matter and to the earth, to human concerns, to the generosity that is, I think, essential in the work of mathematicians and scientists we worked with.

TD Giancarlo, you were a student about to start working on your thesis. To put together The Library of Mysteries, proposed by mathematician Misha Gromov, you had to read dozens of books, landmarks in the history of human thought, not just mathematics books. How did that change your approach to your own discipline?

GLA It changed me a lot. I still don't think I could fully measure the consequences of all that work. But I can feel it in my everyday practice. You only have to compare my personal library before the exhibition with what it is today. The proportion of math books has gone from 100% to less than half. The other part is philosophy, biology, physics and many other fields that I now find fascinating. I am more open to dialogue and that helps me a lot when it comes to popularizing math, which is one of my big concerns. Drawing on other forms of thought helps me find other ways of expressing questions, ways that are more applied, which touch people more directly. It took someone of real stature to start me out in this direction: Misha Gromov, a mathematician who really is head and shoulders above the rest. He has a mind that looks at us from such a distance that he sees everything. He sees the full picture, if I can put it like that, one that embraces the whole of thought.

TD To come back to interactions between artists and researchers, one particularly rich example is the installation



of the *Ergo-Robots*, which comes out of the research by Pierre-Yves Oudeyer and his team (Inria/Université de Bordeaux). To find a way of presenting it, David Lynch had to go deep into the scientific questions raised by this experiment. You helped him in that process.

MC Pierre-Yves Oudeyer engineers robots equipped with artificial curiosity. That artificial curiosity aroused our natural curiosity and David Lynch's, too.

GLA What he found intriguing was the fact that these robots were just like researchers on one side and artists on the other, little creatures that ask themselves questions. His presentation tried to show in a very simple way that these robots behaved like very young children who learn and grasp the world by experimenting. Hence the idea of the cocoon, the egg, which refers to the newborn: they are babies exploring the world.

MC In a sense, he showed the birth of thought by taking pure thought down from its pedestal. He translated a scientific discipline into a symbolic landscape and into mechanical robots. Which perfectly fits the definition of the artist.

TD The exhibit thus created a new kind of dynamic, a dialogue between scientists from different disciplines. Michel, you find yourself exploring new questions after your discovery of the work of Oudeyer, creating a link between your research and his, between the origin of the stars and the origin of thought. How did you manage to link these two extremes, which I imagine you would never have done without this collaboration?

MC Quite so. I spent a lot of time studying Pierre-Yves's work, which took me some way from astrophysics but without abandoning it. I am now trying desperately to understand artificial intelligence and neurobiology. I find the transition from inert matter—atoms freed by the explosion of stars—to "curious" matter, or "thinking" matter, quite fascinating. The intermediate stage, between the atom and thought, is life. We have to explain how we went from inert matter to the formation of DNA, the very basis of the genetic message. And when you get to life, you can start to think about the origins of thought. That's where artificial intelligence comes in. The movement from the sky to thought can be understood through the intermediary of neurobiology and artificial intelligence. That, at least, is the wager of modern science. Ideally, it would be possible to connect the origin of space-time-matter and the origin of consciousness. That is a real transformation that for me is specifically related to the "Mathematics: A Beautiful Elsewhere" exhibition.

TD Another illustration of the fruitful dialogue instituted by this project is the fact that you still work together. A mathematician and an astrophysicist. What do you do?

GLA We are writing texts that, we hope, will become a book. As I see it, the project is as follows: Michel is a master of metaphor, of evocation. He translates thought into feeling whereas I am very much a pedagogue. I have the patience to explain things. After a while though, I must admit, this can get pretty boring. However, putting these two qualities together could produce some very interesting results. It's a wager we're making. When I was working on the exhibit I got around to reading Martin Gardner, the best popularizer of mathematics that I know. He was a philosopher and gradually became interested in math. And whenever he reached an understanding of something, he explained it. That's the best time to do it because what you didn't understand is still fresh in your memory.

TD And what about you, what are you trying to explain?

GLA The subject is physics, not mathematics. Michel explains things to me and I write it down as I discover and understand the subjects. I write to answer the questions that a non-physicist might ask, questions that Michel has probably forgotten because he has a very deep knowledge of these subjects.

TD To conclude, do you have any questions for each other?

MC I have a certain number that go well beyond physics. For example, Giancarlo, do you still have any Platonist illusions?

GLA Yes I do! And you, you're still not a Platonist?

MC No. I think that mathematics was invented. ■

Astrophysicist **MICHEL CASSÉ** has been director of research at the CEA and an associate researcher at IAP. Mathematician **GIANCARLO LUCCHINI ARTECHE** is Hadamard Reader at the Centre de Mathématiques Laurent Schwartz (CMLS) at the École Polytechnique. **THOMAS DELAMARRE** is a curator at Fondation Cartier. The three of them were curator (Michel Cassé) or assistant curators of the "Mathematics: A Beautiful Elsewhere" exhibit.

ABOVE *The Library of Mysteries by Misha Gromov*, David Lynch and Misha Gromov; views of "Mathematics: A Beautiful Elsewhere" exhibition, Fondation Cartier pour l'art contemporain collection, Paris.

Vive Paris!

photographs by Peter Lippmann

Paris: the energy, the architecture, the light, the colors, the spirit, the creative dynamic. A place that inspires jewelry. Feminine, delightful, joyous, the *Paris Nouvelle Vague* collection is bubbly and alive like the capital itself.

BRACELET, *pink gold, black lacquer, brilliant-cut diamonds.*

RING, *pink gold, sapphires, chalcedonies, lapis lazuli, turquoises, milky moonstone, aquamarine, brilliant-cut diamonds.*

RING, *yellow gold, chrysoprase.*

RING, *pink gold, malachite, fire opals.*

RING, *pink gold, morganite, freshwater cultured pearls, spinels.*

THE WORLD AT MY TABLE

Today's Culinary Cosmopolitanism

by Ingrid Astier

"The human body
is the tomb of the gods."

ALAIN, *Système des Beaux-Arts*

Who am I? Applied in the 21st century, the injunction to "know thyself" engraved at the entrance to the Temple of Apollo in Delphi would have had Socrates' head spinning. For in our big cities today you can eat a cheese nan followed by a Thai-style chicken with lemongrass served on a Scandinavian plate and finish by indulging in a tiramisu and sipping a Coke before then concluding with a coffee. If we are what we eat, then who the heck am I? What was one of the three fundamental questions for the ancient Greeks has become fathomless for us. Never before has thought been so peripatetic, and never have humans had access to so much diversity.

From the preparation of the most refined dishes to that of friendly feasts, gastronomy is an art of living that is shared on every continent (photographs by Jody Horton).

MARRIAGE OF CULTURES

An afternoon in Paris. My hand hesitates. Instead of a nearby mug and not far from a cup in Limoges porcelain, it chooses a *raku*, a ceramic piece used for the imperial tea ceremony in Japan. Behind the wooden spatulas and a risotto spoon, this hand picks up a little bamboo whisk, the *chasen*. A few twirls create the "jade foam" made by the union of powdered *matcha* tea and water. It's the nobility of jade in the imperfect form of the *raku*, an encounter of purity and simplicity. This simplicity is also a baring of the soul because even the samurai, who were forced to leave their weapons outside the tearoom, lowered their head in humility as soon as they set foot on its floor.

The age of the samurai is behind us yet the Western eye still gazes on the iridescent green while the fingers slide over the deliberately imperfect forms. What is glorified here is absolute time, the time that joins men's gestures and informs matter. Our hand is united with that of the creator. Words now infuse from *The Book of Tea* by Kakuzo Okakura: "*Chanoyu* [the way of tea] remains embedded in concrete practice, and in the living appreciation of beauty in ordinary things." Beauty in ordinary things: for one moment, 16th-century Japan is united with the small pleasures of life celebrated by Philippe Delerm, such as shelling a pea and biting into its fresh bitterness.

My hand continues. It grabs a pan where a hot chocolate with vanilla and saffron are waiting. Chocolate, vanilla, saffron: Mexico meets Iran. Once again, the hand has whisked the chocolate, an ancestral action, even if the Aztecs made it with water. And here is the reign of Montezuma, eddying back through the swirls. Perhaps, across the fragrant steam, we can still see the eyes of the conquerors who brought the taste for chocolate back to Spain. Originally, though, there was a real culture clash, with one Spanish soldier judging chocolate "more fit to be thrown to swine than given to men." For it was made with chili, not sugar. A shadow flits by, a quaint old object feeds the daydream: a pear-shaped chocolate maker with a winged frother, worthy of the Marquise de Sévigné, ready to whisk up an airy lightness. Voltaire's Candide was enraptured by the sight of two pretty Venetian girls artfully frothing chocolate. And Casanova, who knew more about hedonism than most, insisted on his chocolate being made the Aztec way, "beaten and frothy." So it is that with a simple set of movements our *Parisienne* repeats a centuries-old practice. Everything is lost, we are told, and yet these actions survive the centuries. They simply metamorphose, like clouds forming endless variations and recreating recognizable forms—cumulus, stratus, nimbus, cirrus.

IN PRAISE OF CIRCLES

But what would the tea master Sen no Rikyū have said if he suddenly saw that hand frothing chocolate into the imperial tea? Yet one of the specialties of Toraya in Paris, which serves traditional Japanese pastries, is precisely that: hot chocolate with matcha green tea. This is the way cultures dialogue and clouds cluster. Returning home, my hand imitates this chocolate and matcha, but adding vanilla and saffron to summon up still other exoticisms. Absorption and inspiration, theme and variation are patterns of the human mind, which moves freely between fidelity and transgression, assimilation and renewal. This, as sociologist Claude Fischler would say, is the "alimentary dream of the hunter-gatherer" and neophiliac (a lover of novelty). Successive cloudscapes made by Homo sapiens.

The first traces of cooking date from 17th century BC. Since then, humankind has oscillated constantly between two poles: an appetite for novelty and apprehensiveness about poisoning. Cultural factors, as defined by Igor de Garine, now come into play. Why do we not eat fox, asks anthropologist Mary Douglas? Clearly, the question of the edible is compounded by symbolic, emotional and cultural issues, taboos and questions about the pure and the impure. De Garine speaks, too, of man's' "generous physiology as an omnivore," of his ability to find food in both the Arctic Circle and equatorial forests, and of "the extraordinary variety of the solutions he finds to his need for sustenance." Might humankind also be nourished by the desire for knowledge?

CURIOSITY AT WORK

Today, this human adaptability is enriched by an incredible inventiveness. Invention as a capacity for combination. Cosmopolitanism is its seedbed. Where does our gastronomic modernity come from? From "the Industrial Revolution, the specialization and increasing productivity of agriculture, the hypertrophic development of cities," Fischler tells us. All it takes is to be freed of the specter of famine and the worry of preservation and creative vitality is unleashed.

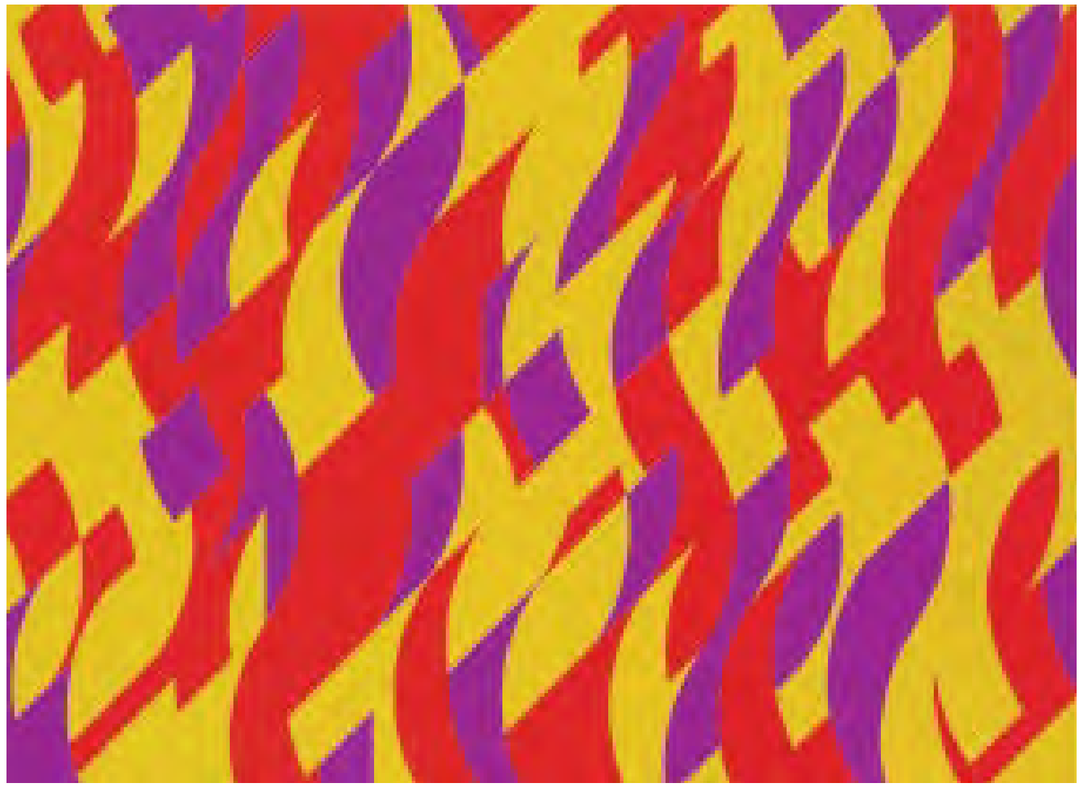
The mobility of modern societies is conducive to cultural exchange. Chefs travel the world to learn. Their sensorial library is mapped on a planisphere. "No taste is alien to culture," as philosopher Philippe Choulet would say. And today, culture is global. This global culture is what we taste on our plate when in Montreal and eating blue cheese meringues by Charles-Antoine Crête, the spiritual son of chef Normand Laprise. Dwell for a moment on the origins of this recipe and you will be surprised. You might have been expecting high-brow theories, a pontificating discourse on creativity, but what you get is a charming anecdote. "I go to France two or three times a year and stay with friends I met in Hong Kong. One day, we went into a restaurant, a two-starred Michelin place near Nîmes. At two in the morning, the chef came back with blue cheese on his head. Another was playing with little meringues. I ended up with them both smashed on my face, and meringue and cheese in my mouth. It was incredible! That's how this dish came about. That is the true story of the blue cheese meringue."

The dish is certainly stunning in its simplicity, originality and balance. And it solves the epic dilemma: cheese or dessert? Crête reworked the idea with his sous-chef. He added whipped cream, which became the "conveyor," the agent linking the ingredients. He chose a Bénédictin blue cheese from Quebec for "its saltiness, which contrasts with the sugar." Sometimes, too, he adds little fruits—the honeyberry, or camerise, found only ten days in the year. A "woodsman" and "coast-scourer" is tasked with the picking, just like our hunter-gatherer ancestors. And this in turn explains the presence of daylilies, orpin, wild ginger and rosehips in other dishes. Thus, this recipe composed like a Surrealist cadavre exquis was made by throwing Quebec, Hong Kong, France, talent, chance, nature fantasies and the reactions of the free and creative mind into the blender. By throwing off the chains of habit. Such a piece of objective chance is something André Breton would have relished. ■

ART IN MOTION

by Hélène Kelmachter

“EVERYTHING MOVES CONTINUOUSLY. IMMOBILITY DOES NOT EXIST.” JEAN TINGUELY’S CONCEPT COULD BE THE THREAD RUNNING THROUGH THE HISTORY OF ART FROM THE CAVE PAINTINGS OF THE LATE STONE AGE UP TO TODAY’S ARTWORKS. FROM DEPICTING AN ACTION TO INVENTING THE MOBILE ARTWORK, ARTISTS HAVE SOUGHT TO GIVE VISUAL FORM TO THE INSTABILITY OF REALITY AND TO LIFE ITSELF.



THE FORCE AND ECSTASY OF LIFE

Twisting and distortion, sensation and sentiment, exuberant forms and swirling drapes, curving, undulating lines, ellipses and arabesques: the art of the 17th century was one of the first to make the conquest of movement an aesthetic ideal. With the Baroque, beauty became extreme and convulsive. A vital force animated bodies, faces exuded passion. In painting, diagonal compositions created a new dynamic. In sculpture, exaggerated gestures, serpentine lines and heads thrown back heightened the sense of emotion. Everywhere, emotion was movement. A divine energy animated the body to the point of ecstasy. In Rome, Bernini excelled in seizing the fleetingness of an emotion, the sensuality of a gesture. Beyond its mythological subject, his sculpture *Apollo and Daphne* (1625) appeals to the senses, transporting the viewer. Baroque is a festive, spectacular art; it is a theatre, a stage steeped in illusion.

Almost four centuries later, theatricality and staging are key elements in the paintings of Guillaume Bresson. An altercation in an underground car lot, a brawl in a suburb, an urban choreography in a fast-food joint, Bresson's paintings have been described as 21st-century Baroque. Between collapse and dance, confrontation and disorder, his figures—whose body language is sometimes borrowed from Tintoretto or Titian—seem suspended in slow motion. Putting time on pause, he organizes bodies in space, creating a tension that is on the brink of violence. Bresson, who comes from the hip-hop and graffiti scene, and who has also studied modeling and sculpture, explores the instantaneousness of a movement and the working of the medium used to express it. Through a play of light and perspective, multiple viewpoints and accelerations, the artist conveys impact and movement, energy and interacting forces. His urban heroes in sweat suits and sneakers are the actors of contemporary mythologies.

ODE TO MODERNITY

The quest to express movement in art echoes the upheavals that marked each period of history, the industrial revolution undoubtedly being one of the most radical of them. The development of the machine, the invention of new tools for depicting the world—such as photography and film—modify our perception of a reality in which everything moves at top speed. From the late 1870s, Étienne-Jules Marey and Eadweard Muybridge both endeavored, on either side of the Atlantic, to reveal the invisible, to capture what escapes the eye, using chronophotography. A dancing couple, a galloping horse, a jumping man: they decomposed and recomposed the movement, deciphering it. Their sequential images were both scientific and aesthetic in nature, and would influence many artists including Futurist painters. The latter, champions of modernity, were the witnesses of a changing world. Movement was a leitmotif in their paintings. They glorified revolutions, machines, speed, progress and transformation. In his *Manifesto of Futurism* published in 1909, Filippo Tommaso Marinetti praised the beauty of a racing car. The following year, he set out the technical principles of the pictorial representation of movement: "Everything moves, everything runs, everything turns rapidly. A figure is never stationary before us but appears and disappears incessantly. Through the persistence of images on the retina, things in movement multiply and are distorted, succeeding each other like vibrations in the space through which they pass." The stroboscopic effect of Giacomo Balla's painting *Dynamism of a Dog on a Leash* (1912) perfectly illustrates this.

From the glorification of movement to its insertion into artwork there was but one step, which Marcel Duchamp took in 1913 with his *Bicycle Wheel*. His first "readymade" could be seen as an early kinetic sculpture. It opened the way to a multitude of artistic experiments, theorized in Russia, with the *Realistic Manifesto* (1920) by the brothers Antoine Pevsner and Naum Gabo, which treated movement as a medium, and in Germany with Bauhaus and László Moholy-Nagy's lumino-kinetic sculptures. From then on, the expression of movement became inextricably linked to avant-garde art.

PAGE 72 Bridget Riley, *Carnival*, 2000. PRECEDING PAGE Bernini, *Apollo and Daphne* (detail), 1625. RIGHT PAGE Rebecca Horn, *Large Feather Wheel*, 1997.

These many and varied developments would lead to a landmark exhibition in Paris in 1955: “Le Mouvement” at the Denise René gallery. Bringing together a variety of aesthetic approaches—soon dubbed “kinetic art” and “op art”—the show presented only “moving works.” Whether manual, optical or mechanical, real or felt, movement was everywhere: in the sculptures of Duchamp and Calder, in the colored vibrations of Victor Vasarely’s paintings and in the animated works of Bury, Agam, Jacobsen, Soto and Tinguely. Tinguely continued to probe movement in his strange and fantastical poetic machines, which from the 1950s he brought to life using an electric engine. He humorously assembled salvaged materials, dreaming up “living” mechanical sculptures, some gigantic, often with sound. “Most of my work has always been movement, movement, movement,” said the artist, for whom this affirmation might have been a principle to live by. According to his partner, Niki de Saint Phalle, “nobody could keep up with him, his vitality obliterated everyone, including himself.” Tinguely was, like his machines, always on the move.

THE BODY IN ACTION

In a mobile artwork, movement not only becomes a medium in its own right but also a creative process. In Abstract Expressionist works, the artist’s gestures, his own body and movements around the canvas, are both a means and the result. In his action painting in the early 1950s, Jackson Pollock focused on the physical act of painting, engaging in a dynamic form of pictorial expression deployed on a canvas spread on the floor, which bordered on performance. Citing the influence of Far Eastern calligraphy, Pollock allowed a vital energy to emerge through his work, regarding the canvas not as “a space in which to reproduce, re-design, analyze, or ‘express’ an object . . . [but as] an arena in which to act,” as the critic Harold Rosenberg put it. The pictorial gesture became a form of expression in itself, a development that heralded “happenings” and performance art.

In the late 1960s, Bruce Nauman worked with both sculpture and performance in a series of actions in which his body becomes a material that is manipulated with repetitive, methodical gestures. His astonishing animated mobile sculptures drag casts of dismembered animals and body parts endlessly around in a circle. Rebecca Horn also used performance in the early 1980s to develop her first poetic machines, which represented a beating wing, the flight of a butterfly, the pumping of blood. Her sensual machines are at once erotic and theatrical, violent and delicate.

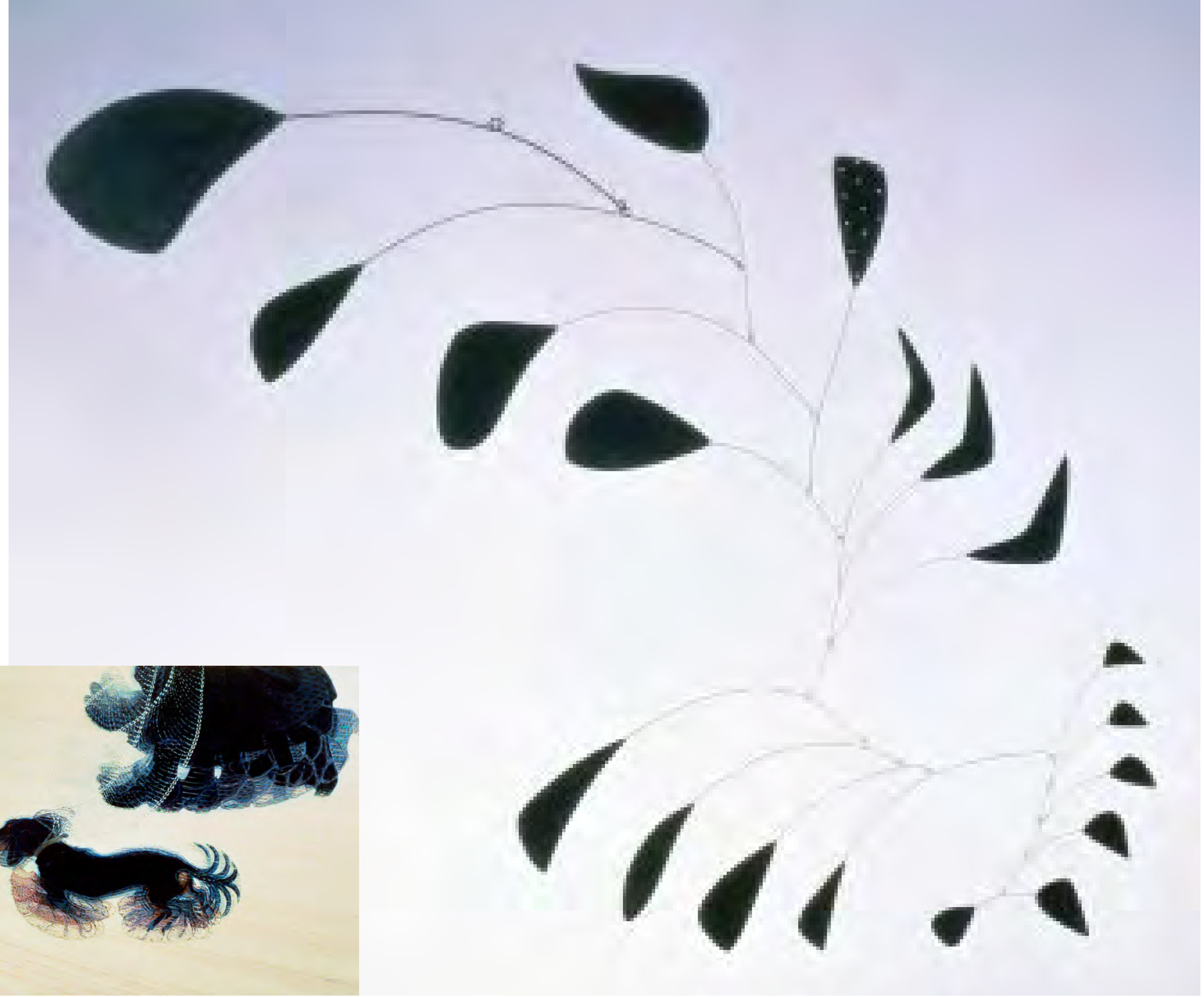
ABOVE Guillaume Bresson, *Sans titre*, 2009-2014.

LEFT PAGE Céleste Boursier-Mougenot, *From here to ear*, 2009.
ABOVE Marcel Duchamp, *Bicycle Wheel*, 1913 ; Jean Tinguely, *Klamauk*, 1979.
RIGHT Eadweard Muybridge, *Animal Locomotion*, 1872-1885.

A POETRY OF INSTABILITY

From the 1930s onward, Alexander Calder used his manual genius to create moving objects, with metal petals suspended on wires that would rotate at the slightest breeze. Inventing a new form of abstraction, he jubilantly traced his poetic forms in space. Over half a century later, Xavier Veilhan developed these gestures in producing a series of mobiles, large monochrome spheres suspended like planets in an imaginary galaxy. Since the early 1990s, in sculpture and painting, photography, installation and film, the artist has sought the essence of movement and speed. Vehicles, be it a bicycle, car, airship, boat or carriage, are prominent in his formal vocabulary. He says, “Reality is movement: that’s a fundamental given of contemporary physics . . . We’re used to seeing landscapes through a car windscreen or the window of a train, like tracking shots in a film. . . . It’s a dynamic way of understanding or approaching the world.”

The work of Céleste Boursier-Mougenot also juxtaposes different practices, from music to installation, creating poetic devices that combine sound and movement. In 2015, for the 56th Venice International Art Biennale, the artist will transform the French pavilion into a dreamy, unstable island. Titled *Révolutions*, the work will bring about movement in the architecture itself, with an expanding, foamy substance slowly spreading over the building from the roof. A contemporary reference to the exuberance of Baroque art, the pavilion will morph into a living organism, a vibrant and free body, reminding us that, through movement, art is a celebration of life. ■



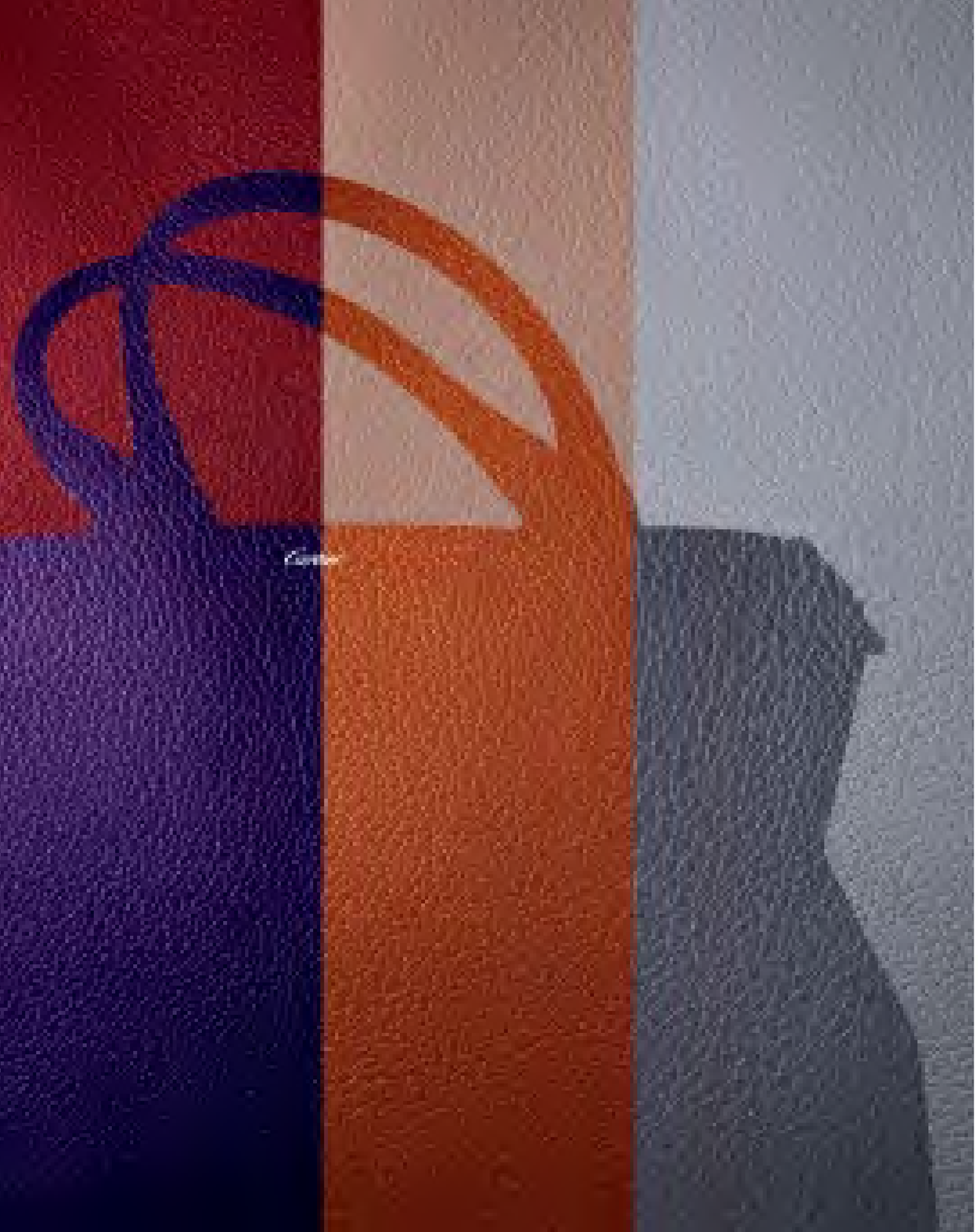
RIGHT Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912 ; Alexander Calder, *Vertical Foliage*, 1941.

C DE CARTIER

photographs by THE LORME

Amethyst, spinel, spessartite, turquoise . . . Bright and vibrant stones lend their names to the colors of Maison Cartier's new handbags. From its beginnings Cartier has made bags and clutches—those most feminine of accessories that became wildly popular from the 1920s onward. The bold Jeanne Toussaint and her Department S forged Cartier's handbag style. The C de Cartier collection is a contemporary interpretation of this creative vitality.

C de Cartier handbags, bull calfskin, palladium-plated hardware.

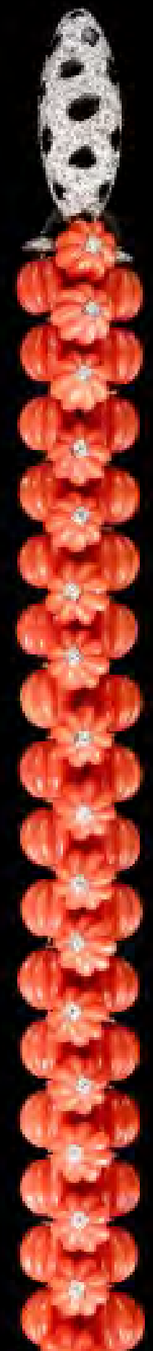


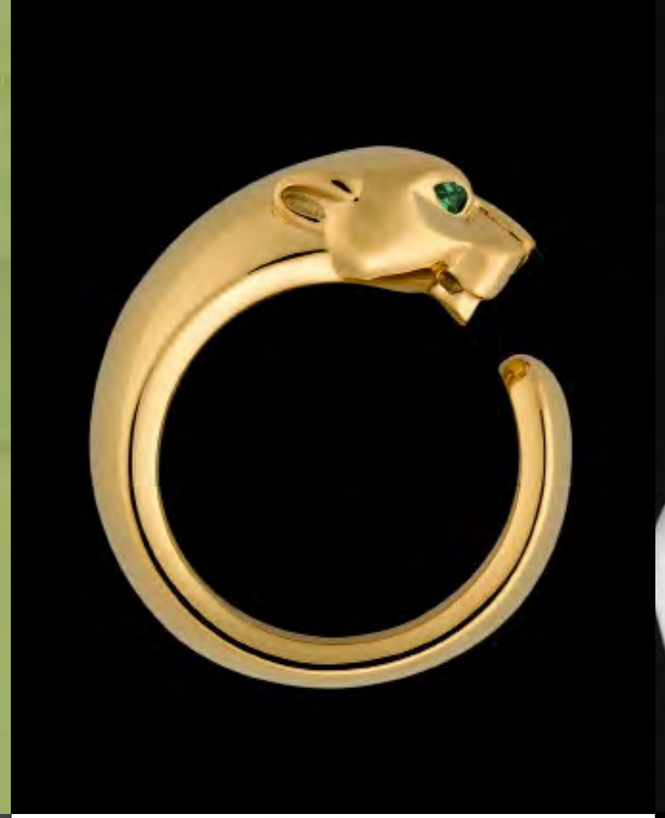
The C de Cartier handbag is available in eight colors (spinel, pink quartz, chalcedony, amethyst, spessartite, cordierite, turquoise and onyx).

THE CARTIER PANTHER: STORY OF AN ICON

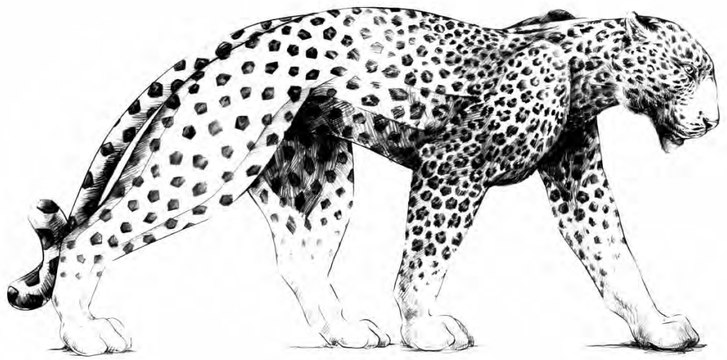
by Bérengère Gouttefarde

THE MAISON CARTIER HAS CREATED MANY BEJEWELED CREATURES BUT THERE IS ONE THAT HAS DEFIED THE PASSING YEARS WITH PARTICULAR GRACE, STRENGTH AND CONSISTENCY: THE PANTHER. THIS FAVORITE OF THE CARTIER BESTIARY, A SYMBOL OF FEMININITY AND FREEDOM, HAS BEEN A MAINSTAY OF THE JEWELER SINCE 1914. A SYMBOL WITH MULTIPLE INCARNATIONS, IT'S MORE THAN A SIGNATURE. IT'S A TIMELESS ICON.





PRECEDING DOUBLE PAGE LEFT Panther brooch, yellow gold, brilliant-cut diamonds, emerald eyes, onyx spots and nose, Cartier, 1990; gold and coral bracelet, onyx and diamond panther skin motif clasp, Cartier Paris, 1930. **RIGHT** Panther bracelet, platinum, 34.27-carat cabochon-cut emerald from Zambia, emerald eyes, onyx, brilliant-cut diamonds, Cartier Paris, 2013. **LEFT PAGE, LEFT TO RIGHT AND TOP TO BOTTOM** Design drawings for a lady's signet ring with panther skin motif in onyx, diamonds, ribbed coral, Cartier Paris, 1963; Panther ring, yellow gold, onyx, tsavorite garnets, Cartier, 2009; Jeanne Toussaint photographed by Baron Adolph de Meyer circa 1920; necklace in real panther skin, platinum, sapphires, turquoise, diamonds, commissioned by Daisy Fellowes, Cartier Paris, 1931. **ABOVE** Model wearing earrings and a cuff with panther head motif, Cartier Paris, 1988; design drawing of a panther motif vanity case, gold, platinum, diamonds, carved emeralds, rubies, onyx and enamel, Cartier Paris, 1928. **LEFT** A step in the making of the sculpture of a panther medallion in the Maison's workshops, 2014.



LEFT Preparatory design drawing for a panther jewel, Cartier Paris, 2014.
RIGHT PAGE Fabric for a dress, brocaded silk, France, 1760–1770.

A solitary and noble feline, the panther sneaks slowly forward. As if rimmed with kohl, its gaze discreetly projects its bewitching presence. Then the ocellated pattern of its fur, which usually hides it from its prey, announces the creature to human observers fascinated by this dazzling coat that shimmers with the slightest of movements. Stretching its elegant silhouette, the seducer finally pounces, agile and powerful.

In the wilderness of Africa or Asia, in the heart of tropical forests, along the wooded riverbanks or hidden in the bush of the savannah, this creature, labeled *Panthera pardus* by scientists, walks, runs, climbs, swims, hunts and watches over her young, alert to the slightest danger. At rest, relaxing at last, she stretches out on a branch high up in the trees, presenting the image not only of a great carnivorous mammal but also that of a mythical animal that is sometimes mighty, sometimes a gentle wildcat.

The different facets of the panther, the harmonious proportions of its body and coat, its energy and its great symbolic resonance, have awed and inspired through the ages. For some, it was a synonym of sensuality and grace; for others, the embodiment of courage and cruelty. Depicted in the art of many African peoples, in the West painters used the panther as a metaphor for women—women as feline and mysterious. In the 18th century, the creature was lured into the realm of fashion as the panther pattern adorned precious stuffs and fabrics at the court of Louis XVI. In the 19th century, as early as Napoleon I, plush interiors were furnished with rugs made from the skins of wild animals. As for the start of the 20th century, it was marked by a growing artistic interest in the panther theme. Sculptors Rembrandt Bugatti and Édouard-Marcel Sandoz, painter Mathurin Méheut, painter and sculptor Paul Jouve, draftsman and sculptor Jacques Nam and many more took this wild cat as the subject of their studies.

In 1914, inside the Maison Cartier another artist made multiple sketches of the animal. Charles Jacqueau started working for the jeweler in 1909 and was set on turning the panther into jewelry. The suspense was short-lived, and it was not long before the windows of the boutique at 13 Rue de la Paix were displaying pieces whose diamonds and onyx paving echoed the feline's fur. For example, a lady's watch in platinum, diamonds and onyx on a moire bracelet recalled its ocellated pattern. That same year, Louis Cartier commissioned a "Lady With a Panther" from the French illustrator George Barbier to enliven the invitation for an exhibition of pearls and jewels on the theme of—you've guessed it—"woman and the panther." The alliance between the jeweler and the big cat seemed set in stone: the *pavage peau de panthère* (panther-skin paving) in diamonds and onyx, as it was listed in the inventories, quickly became a recurring motif in designs for the Maison.

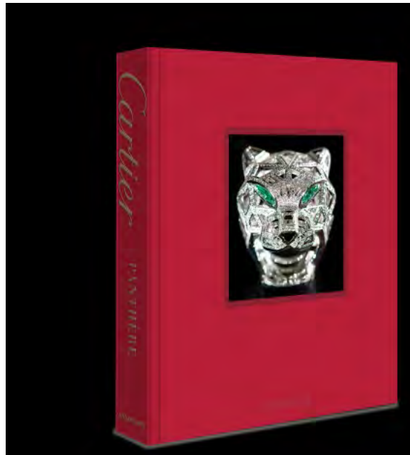
In 1917 the wild cat appeared in its entirety. On a cigarette case, a panther in diamonds, onyx and platinum prowls between two cypress trees. Looking back, this precious accessory offered by Louis Cartier to his friend and collaborator Jeanne Toussaint can be seen to herald the history made by the panther at Cartier as well as Toussaint's role in developing its symbolism. Officially a member of the Cartier team at the turn of the 1920s, she was already nicknamed "the Panther" because of her allure and personality as well as for the pieces she had personally commissioned. Toussaint worked to make the powerful and sensual feline the expression of a confident femininity that was independent and courageous—an image of the new female spirit freely manifested in the years after World War I.

ABOVE The singer Rihanna wearing on her right wrist a panther motif bracelet in yellow gold, brilliant-cut diamonds, onyx studs, tsavorite garnet eyes, brushed fabric, Cartier Paris, 2009.
RIGHT PAGE Panther ring, yellow gold, tsavorite garnet eyes, onyx, Cartier Paris, 2014.

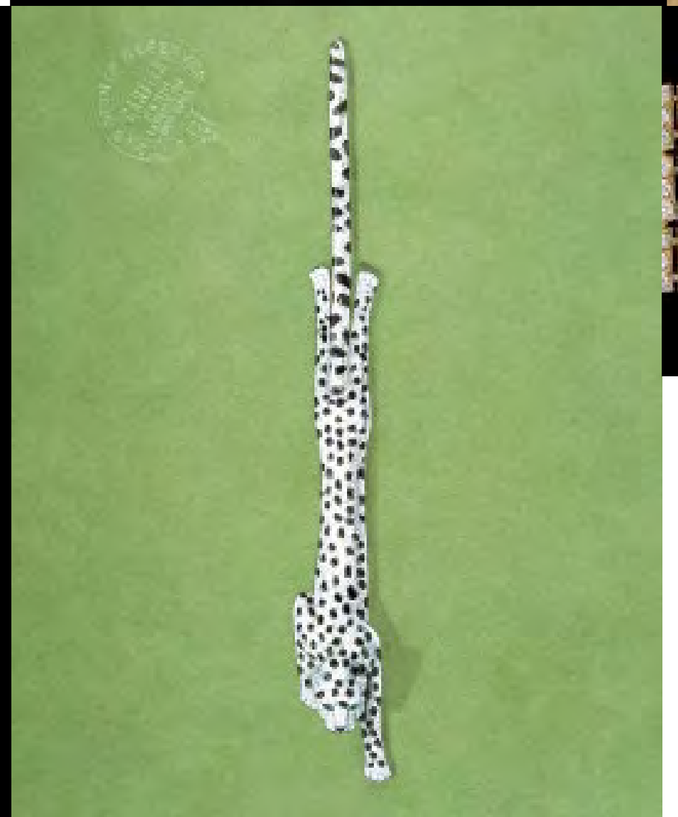
In the 1920s a number of artists, intellectuals and heiresses, women with explosive or eccentric characters, all saw this creature as a perfect metaphor for their personality—one thinks of Josephine Baker, Marie-Louise Damien, Colette and other heirs to the spirit of Sarah Bernhardt and Luisa Casati—and Cartier designed more and more jewels and accessories featuring the animal or its coat. In 1919 the workshops produced an ankle bracelet with two panthers. In 1922 came a flexible bracelet marrying diamonds and onyx. In 1925 a handbag clasp was adorned with the same paving. Cufflinks, charms, brooches, cigarette cases, necklaces and bracelets all catered to Cartier clients' most catlike desires as, little by little, the combination of diamonds and onyx became one of the Parisian jeweler's signatures. In 1930 Cartier daringly ventured a bracelet with coral beads and a clasp clad in panther skin paving. That same year, the Maison even used real panther skin for a bracelet. One of the most prominent socialites of the day, Daisy Fellowes, daughter of the Duc Decazes and Isabelle Singer and heiress to the Singer company, a woman with a passion for exotic furs and animal skins, ordered a necklace in the same vein in 1931. In 1933, Jeanne Toussaint was named artistic director for Cartier's creations by Louis Cartier. Under her leadership, and driven by her close collaboration with Peter Lemarchand, a designer who joined the Maison in 1927, the Cartier panther made leaps and bounds and became even more vivid. Fascinated by the animal, Lemarchand went to the Vincennes zoo to study its coat, its gait and its postures. Toussaint encouraged him to make the animal's movement more powerful, its form more sculptural. The result was the 1940s incarnation of the panther. It had a new suppleness and vivacity, and underwent a major change: sculpted in the round, the wild cat became a signature jewel, a precious object ardently desired by women in high society.

In 1948, responding to a special order from the Duke of Windsor for his wife, Wallis Simpson, Toussaint envisioned a panther brooch in yellow gold and black enamel surmounting a 116.85-carat premium cabochon emerald. Crafted for the first time in three dimensions, the proud wild cat, its jaws open, stands protectively over the stone. The following year, the Duchess acquired another forceful panther that surmounted a 152.35-carat cabochon sapphire. Followed by other women of the day—among them, Daisy Fellowes, Nina Dyer and Barbara Hutton—Simpson made the panther jewel an emblem of her personality.

In the 1950s and 60s' the panther offered the jeweler an extensive repertoire of postures and expressions. Whether gentle, playful or languorous, fearful, protective or pouncing, its popularity continued to grow. Changing with the times and with the evolution of women's social role, the creature became a fascinating symbol of freedom, an undeniable facet of the Cartier legend. As signature feline and cultural icon, it was at the heart of all the collections. In the 1960s and 70s' the workshops fashioned articulated bracelets, cocktail rings, bands and torsades, Creole earrings, secret watches and clocks ornamented with panther-skin paving. Naturalist versions were also displayed, along with tigers and snow leopards. In 1980, Cartier's interlacing double C was represented in brooch form by two stylized big cats in diamond, sapphire and emerald. In 1987, a perfume called La Panthère de Cartier graced the skins of women. In 2014, to celebrate its centenary, a very different version of this fragrance was created by the Maison's nose. Composed around gardenia, the new accord is surprising: floral and wild—"just like the feline," remarked many. Entering the 21st century, Cartier is placing the jeweled panther in modern geometrical landscapes. The world moves fast and the panther is captured in mid-movement, powerful and agile. However, while the structure of the lines constitutes a new universe for the noble feline, its naturalist interpretations and its wealth of postures have made this facet of the eternal feminine unfailingly alive. The recent Odyssée de Cartier and Cartier Royal collections illustrate this perfectly. A wild creature, the Cartier panther remains gracious, feminine, strong and athletic. A subtle mix of sensuality and self-affirmation, it continues to seduce untamable women. ■



CARTIER PANTHÈRE BY ASSOULINE
The centennial of the Cartier panther is being celebrated by a monograph. Cartier enthusiastically adopted the project presented by publisher Assouline. Set for release in September 2015 at leading bookstores and available in French, English, simplified Chinese, Japanese and Arabic.



LEFT PAGE Cover of the book *Cartier Panthère*, Assouline Publishing Inc, 2015.
FROM LEFT TO RIGHT AND TOP TO BOTTOM Necklace, platinum, an 11.47-carat cabochon-cut opal, Mandarin garnet beads, onyx, cultured pearls, rock crystal, emerald eyes, brilliant-cut diamonds, Cartier Paris, 2013; *Panthère*, detail taken from the book *Études d'animaux* by Mathurin Méheut, Paris, 1911; design drawing for a panther motif flexible bracelet, platinum, diamonds, emeralds, onyx (jewel acquired by the Duchess of Windsor in 1952); bracelet, yellow gold, obsidian, onyx, tsavorite garnet eyes, brown diamonds, brilliant-cut diamonds, Cartier Paris, 2015.

PURE ÉLAN, AN ENERGY SURGING THROUGH EACH LIVING BEING. SUCH IS VITALITY. FOR THOSE WHO ARE ATTUNED, WHO CATCH AND CAN TRANSFORM ITS WAVE, IT BECOMES CREATIVITY. SOME HARNESS IT MORE EFFECTIVELY THAN OTHERS AND REVEAL THEIR INNER POWER. JACKSON POLLOCK WAS ONE OUTSTANDING EXAMPLE OF THIS. BUT SUCH IRRESISTIBLE DYNAMISM IS NOT THE PRESERVE OF HUMANS ALONE. VITALITY IS EVERYWHERE—WHEREVER THERE IS LIFE.

PORTFOLIO

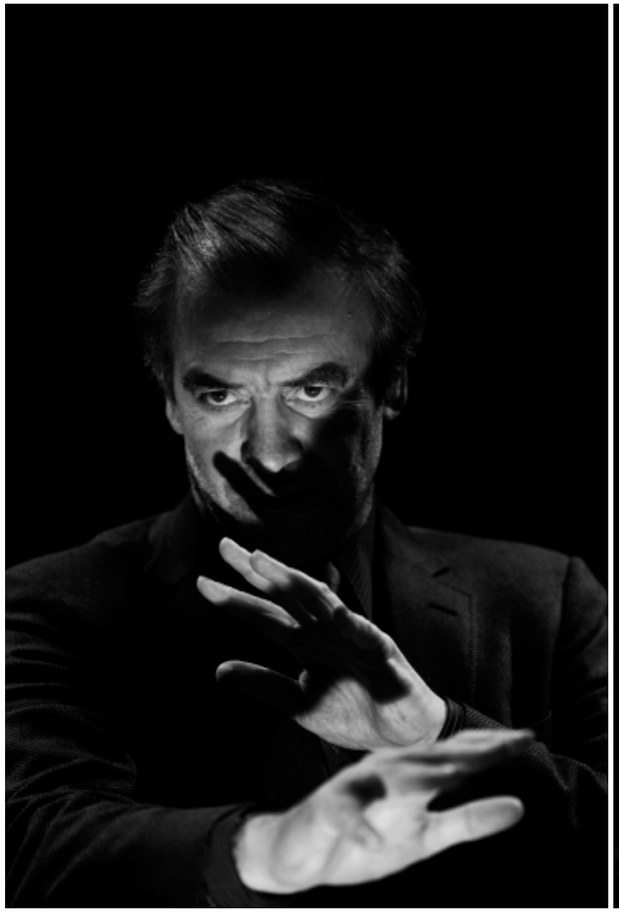
FRESH STARTS

There are times when nature goes a bit haywire, exhausted perhaps by the repeated assaults from humans and their inventions. Uncontrollable, it hurls down diluvial rains, whips up the winds, triggers violent volcanic eruptions and unleashes giant waves. At such times, nothing can withstand it. Then, when it subsides, she lets the elements settle and time tend the wounds. One day, miraculously, a blade of grass or a wild plant finally forces its way through the earth at precisely the spot where life was swept away. In his work on the memory and history of the deceased, but also on the survival and recollections of those who escaped the tsunami in the Japanese port city of Otsuchi, in 2011, Argentinian photographer Alejandro Chaskielberg has managed to capture the rebirth of that vitality.

IN SEARCH OF VITAL ENERGY We are fascinated by the contortions of acrobats. Stretching, twisting, arching, their bodies sketch surprising figures. Picasso pictured their spectacular movements in a gracefully weightless state. Like a puppet with its strings cut, his 1930 *Acrobat* pays tribute to the miracles of equilibrium executed by these artists. We are full of admiration for such bodies, for their strength and suppleness, whether at the circus or on a tatami mat. Those of karateka, and of martial arts specialists in general, are undeniably agile. Many still remember Jean-Claude Van Damme spectacularly doing the splits and the performances of Bruce Lee. Elasticity, power and energy: the body is a tremendous machine whose vital energy is waiting to be awakened.

DASHING TORRENTS

The fall is vertiginous, the noise thunderous. Pouring downwards in a generous churning, sweeping all living things before them, the erosive waters of these great cascades fire us with curiosity and wonder. How many millions travel each year to Brazil, the United States and the Democratic Republic of the Congo to be spellbound by the Iguaçu, Niagara and Boyoma Falls? These endless sheets of water bewitch the gaze. For Japanese artist Yokoo Tadanori they have become an obsession to be avidly collected. When, in 2006, the Fondation Cartier pour l'art contemporain exhibited his work, his collection of postcards —3,700 waterfalls— covered a whole wall.



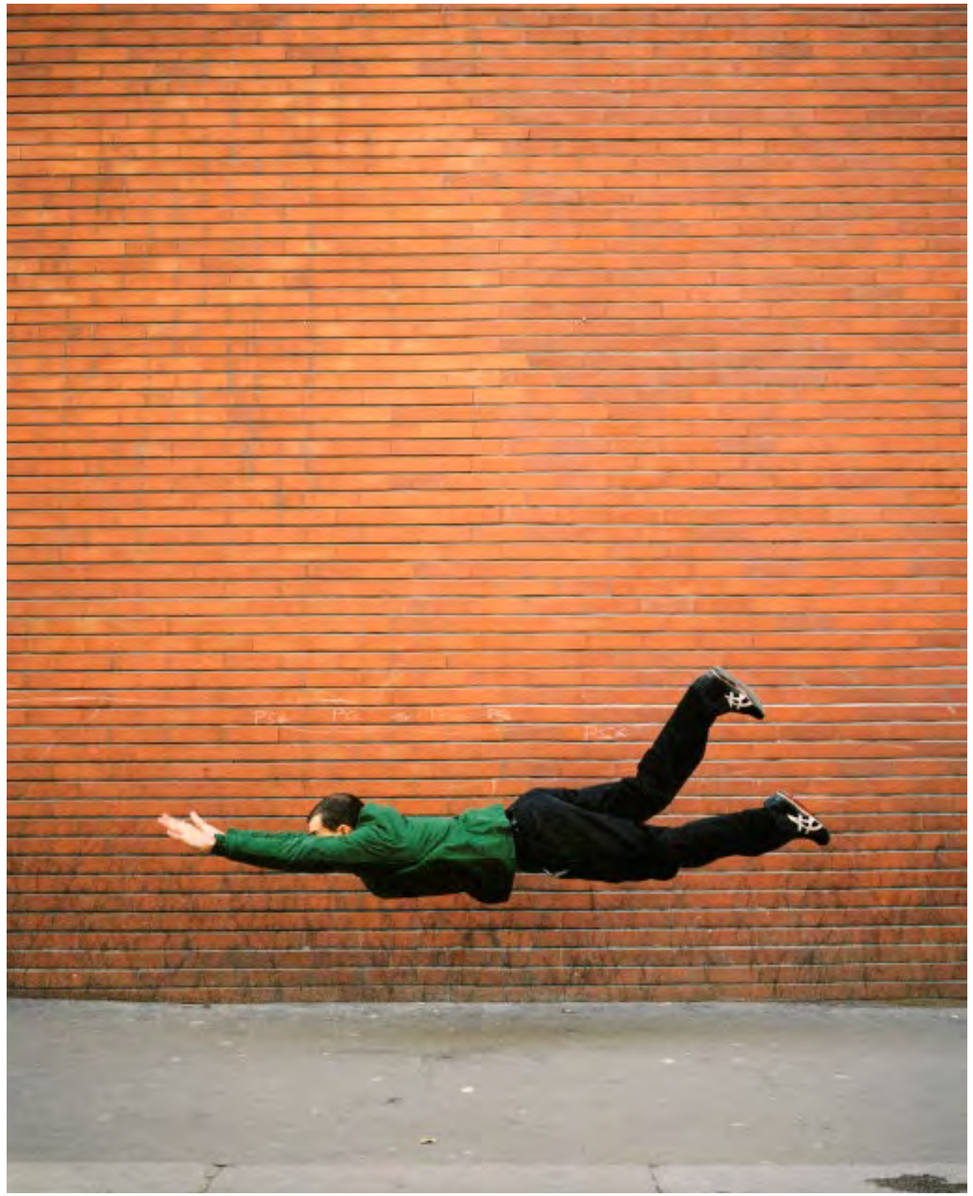
LIVING ART Their gaze is intense and the energy expended immense. But the performances of Marina Abramović and Valery Gergiev are two very different things. Where the Serbian artist is known for pushing physical and mental limits by subjecting her body—and indeed her whole being—to extreme ordeals, the Russian conductor interprets and conveys music with an intensity that few can match. Lacerate, flagellate, freeze—since 1973 Abramović has been putting herself in danger in order to feel alive. The antithesis of *Jackass*-style dares, her performances are a form of living art thanks to which she attains a form of absolute self-awareness. In 2010, though, there were no cutting implements at her MoMA show, just a table, two chairs and two individuals: the artist and a member of the public, face to face, in silence, feeding off each other's energy. Vitality and emulation are also part of the work of the charismatic Gergiev but to a different tune. Inhabited by harmonies and silences, by *pianos* and *fortes*, every great work he conducts becomes intensely alive: music made tangible.

MIMES AND MIMICS Eyes staring and whiskers trembling, Tom and Jerry have just come nose to nose. Frozen in their surprise, they have to wonder which of the two will give chase first. And yet, the familiar music heard by our inner kid tells of the tension already palpable in their eyes. There's no need for dialogue, just a few notes and a few pencil strokes will bring these two adorable creatures to life, ready to commence the furious pursuit so eagerly awaited by the spectator. In the same way, if from a very different score, music accompanies the pantomime played by Jean Dujardin and Bérénice Béjo in the Michel Hazanavicius film *The Artist*, released in 2011. In the tradition of silent movies, the two French actors overplayed their roles: the movements were broad, the faces as expressive as in a cartoon.

BLACK PEARLS

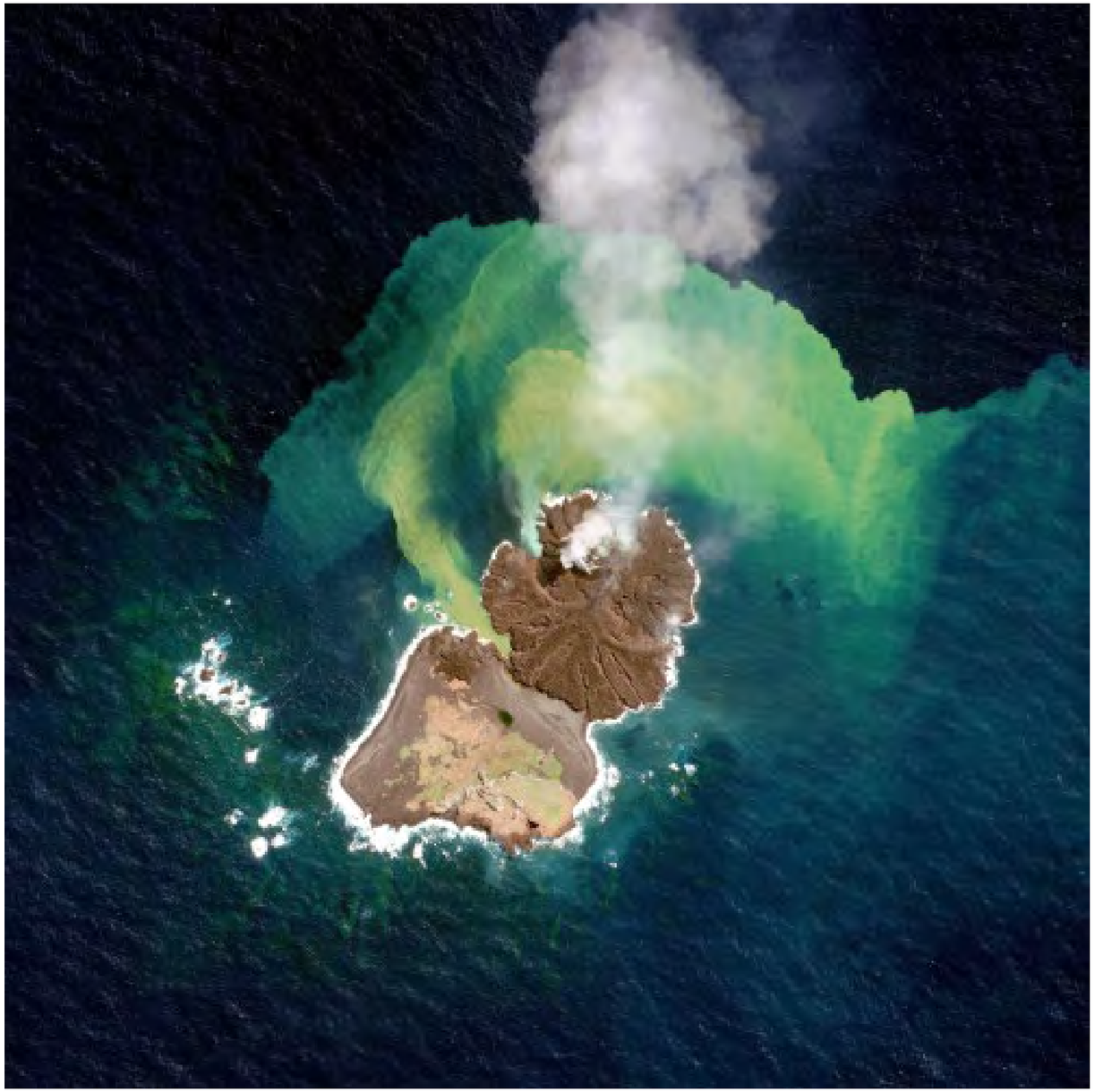
On the spotless snow,
in their dark coats,
two noble horses with
wavy black manes
gallop forth: Pegasuses
with arching black
necks, mighty chests
and high, broad withers.
These two Friesians,
or “black pearls,”
launch elegantly
and powerfully into
the same dance.
You can almost hear
the mantle of white
snow crunching
under their hooves
and their breath
heaving to the rhythm
of their gallop.

FLIGHT OR FALL The elegant impetus of the American dancer Edward Villella contrasts with the anonymous street performer, his body too close to the ground, photographed by Denis Darzacq. As light as a bird, Villella, principal at the New York City Ballet in the 1950s and 60s, rises boldly and gracefully skyward. His leap, identical to the lines of the airplane parked on the runway tarmac, expresses all the beauty and power of male dance. Playing with the laws of gravity, Darzacq's dancer is caught between immobility and action. In the frozen time of the photo, the moving body is suspended, leaving the viewer to choose between élan and collapse.



BETWEEN LAND AND SEA

In the middle of the Ogasawara archipelago, offshore from Tokyo, an island recently rose up from the depths. The matter produced in November 2013 by the eruptive activity of an undersea volcano formed a new landmass baptized, a few weeks after its appearance, Niijima. Photographed by satellite in December the same year, the island had already doubled in size after a month. Today, its contours have changed again as if its expansion will never end. Only the powerful waves around it might hollow, deform or deviate its destiny. One can imagine the Japanese artist Katsushika Hokusai (1760–1849), world-famous for his prints expressing the essence of his country's soul, painting these metamorphoses like the volcanoes he drew and the rollers he so skillfully rendered.



FOR LIFE Japanese choreographer and stage designer Saburo Teshigawara gets her dancers to perform their staccato moves to music moved by the fugacity of time and the sense of urgency. In SKINNERS – *Dedicated to Evaporating Things*, a piece premiered in 2010, their bodies fill the space with a general convulsion. Their frantic movements are like a deluded battle against the violence of death. The contrast between this piece for six dancers and the *Spaghetti Benches* by Franco-Argentinian artist Pablo Reinoso is a striking one indeed. In a joyous tangle of branches, the designer transforms the usually anonymous “seat” into a living entity, sprouting out in all directions and rising up unconstrained to become the tree it once was. Cut, planed and varnished, it now returns joyfully to life.

PARADOX Whether it is an egg held delicately in the hands of Japanese dancer and choreographer Ushio Amagatsu or a ball fought over by two American football players, the preciousness of the object is key: for one, it is life that is precious; for the other two, winning the match. Around the two players doggedly struggling to keep the ball, all is agitation: cheerleaders, the mingling cries of the coach and the public, the band, the hotdog vendor—on and around the field, life is a happy hubbub. We are worlds away from this paean to slowness and economy of muscular effort by the Japanese artist. The ghostly presence of the dancers, the staging and the often piercing music in his works help create a universe inspired by disasters, by symbols of Japanese tradition and by fundamental universal questions. After all, vitality is a little bit of all these things: the beginning and the end of a life, uproar and contemplation.

EPILOGUE

Like a rose, Cartier encloses within its name a precious bud: the word “art,” that intrinsic source of life and root of vitality.

You could say of art what Marcel Proust said of an exploratory journey: it “consists not in seeking new landscapes, but in having new eyes.” In this issue, *Cartier Art* has taken a fresh look at the idea of vitality through the theme of food, among other topics. And what more “vital” theme, not only for humanity’s subsistence and survival on Earth, is there than that of the heart and one’s spiritual health? “Feeding the Planet, Energy for Life” is the theme of Expo 2015, the world’s fair that the city of Milan hosts this year from May to October.

Art, vitality and food all translate into creative energy: energy for life. As I write these lines, over ten million tickets have been sold for Expo. A multitude of visitors from the five continents, a number forecast to double, will be heading to Milan to reflect on this global issue. But beyond the scale of this event, it is the intention of the crowds converging upon the fair that aroused our curiosity. This is an exercise in introspection, an attempt to capture the vitality within. This is the vitality that *Cartier Art* has illustrated in these pages.

By cultivating their inner life, in the garden of the world, people with this bud in their hearts have the power to transform the landscapes around them. The ancient Chinese philosophers saw the three “treasures” of life—essence, vital force and spirit—as the nurturing source not only of physical and mental wellbeing, and of reproductive energy, but also of creativity, skillfulness and intelligence. Likewise, art is vitality, food and energy. As a precious bud, it blossoms and endlessly exhales its perfume in a perpetual movement. Art infuses Cartier’s identity with a vital energy. That is why a rose, magnificent as it may be, is more than just a rose. **FRANCO COLOGNI**

LEFT PAGE Patrick Tournebœuf, “Des petits riens” series.

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RIGHT PAGE American actress Carol Burnett and British actress and singer Julie Andrews on stage, promoting their television show *Julie and Carol at Carnegie Hall*, in New York in 1965.

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Ivan Carvalho, Joan Glorennec, Christine Schultz-Touge

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