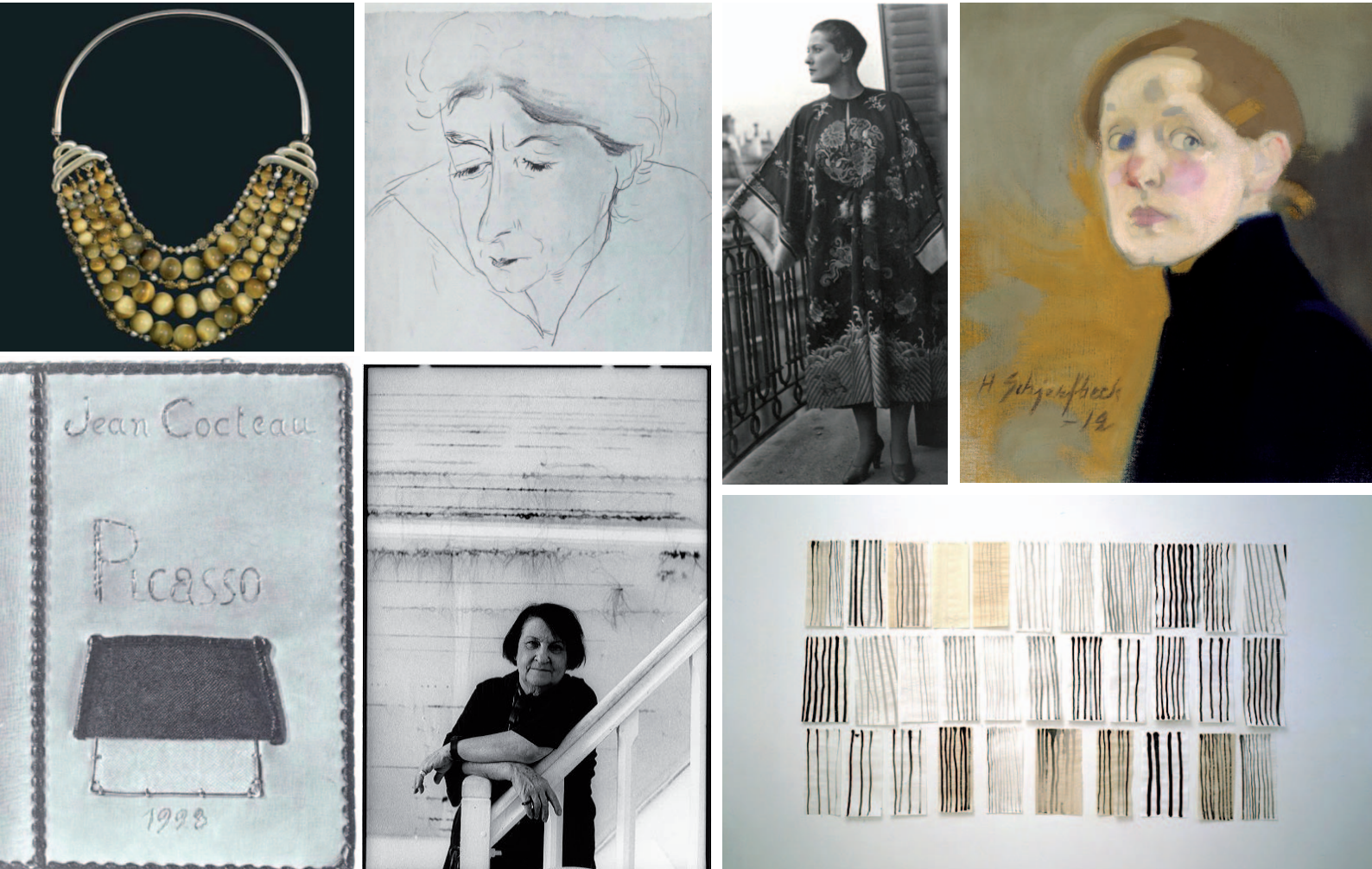


Brigitte Saby is a tireless discoverer who surfs the ever-shifting crest between Art and the decorative arts. Her inspiration is nourished by the ebb and flow between Past and Present, West and East, between the ephemeral and the intemporal, and between artistic tradition and creative buzz. But Brigitte Saby also likes to share her *coups de cœur*. This newsletter invites you into her world of perpetual movement...

Quietly RADICAL



Suzanne Belperron: *Tiger's Eye* necklace re-edited by Verdura NY in 2015 – Louise-Denise Germain by her son-in-law Joseph Sima (1924) – Suzanne Belperron (Archives Olivier Baroin) – Helene Schjerfbeck: *Self-Portrait* (1912) – Jean Cocteau: Picasso, bound by Louise-Denise Germain in 1923 – Pierrette Bloch – Pierrette Bloch: *Untitled* (2006)

References / Women Insiders

These women, each in their own way, were (or are) slightly secretive figures – names to be whispered, but with a style never forgotten. 'My signature is my style!' proudly declared the great Suzanne Belperron, whose designs were worn by Diana Vreeland and the Duchess of Windsor. Her jewellery, with its modernized plastron forms, daringly combining rock crystal, diamonds and shades of blue, has not aged one iota. In the hush-hush world of bibliophiles, the name of Louise-Denise Germain is synonymous with originality: Colette, Maurice Denis and the art patrons Jacques Rouché and Henri Vever were all attracted by her rejection of the spectacular 'book-object' and the usual decorative techniques, instead appreciating her subtle leatherwork showcasing calligraphic titles and signatures in dainty geometrical patterns in gold or silver thread. The Finnish artist Helene Schjerfbeck explored a wide range of genres, but her self-portraits haunt the memory of all who see them. In her youth she showed her still lifes and landscapes in Paris and England; the second part of her life was confined to a more intimate world of domestic models and subjects, without ever renouncing her stupefying formal experiments. The bold, small-scale works of Pierrette Bloch intrigue and beguile, and have long held a special place in the heart of Brigitte Saby.

News/ Brigitte Saby's Coups de Cœur

Thread, feathers, fibre: Brigitte loves to use light materials to convey powerful messages and create enchanting moods. New Penelopes draw us into their worlds.... In Revelations, Janaina Milheiro reinvents the refined art of plumasserie (featherwork). This year's Japanese Pavilion at the Venice Biennale sees Japan's Chiharu Shiota weave dreamy landscapes in taught thread. For Maison & Objet, Ireland's Claire Morgan conceived installations based on feathers, thistles, seeds and nylon thread. The film *Les Deux Amis*, inspired by *Les Caprices de Marianne*, distils the secret, intense presence of the beautiful Golshifteh Farahani. And Brigitte was touched by the intensely subversive voice of Mona Hatoum at the Pompidou Centre this summer.



Janaina Milheiro – Design by Janaina Milheiro – Chiharu Shiota: *Key in the Hand* installation (2015 Venice Biennale) – Chiharu Shiota – Claire Morgan – Claire Morgan: *A Part at the Seam* at Karsten Greve (2009) – Golshifteh Farahani – Mona Hatoum: *Over My Dead Body*.

Paris News

Elisabeth Vigée-Lebrun (here: *Self-Portrait*) at the Grand Palais exudes a shimmering sensuality that breathes life into that most stilted of genres: the court portrait.



London News

Barbara Hepworth at Tate Modern: homage to a woman who carved out a rôle of her own in a masculine world.



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