

CARTIER LE VOYAGE RECOMMENCÉ HIGH JEWELRY AND PRECIOUS OBJECTS

Flammarion







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HIGH JEWELRY AND PRECIOUS OBJECTS

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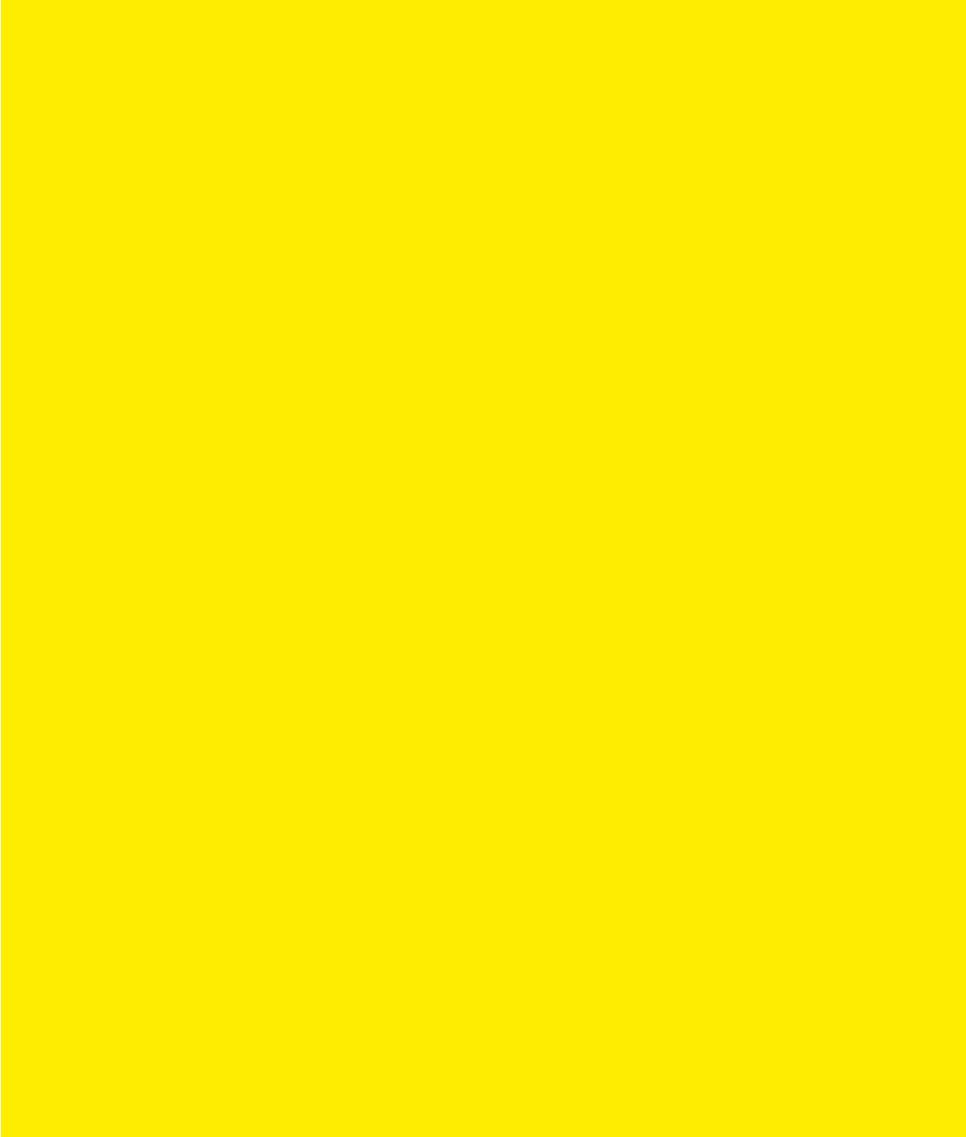
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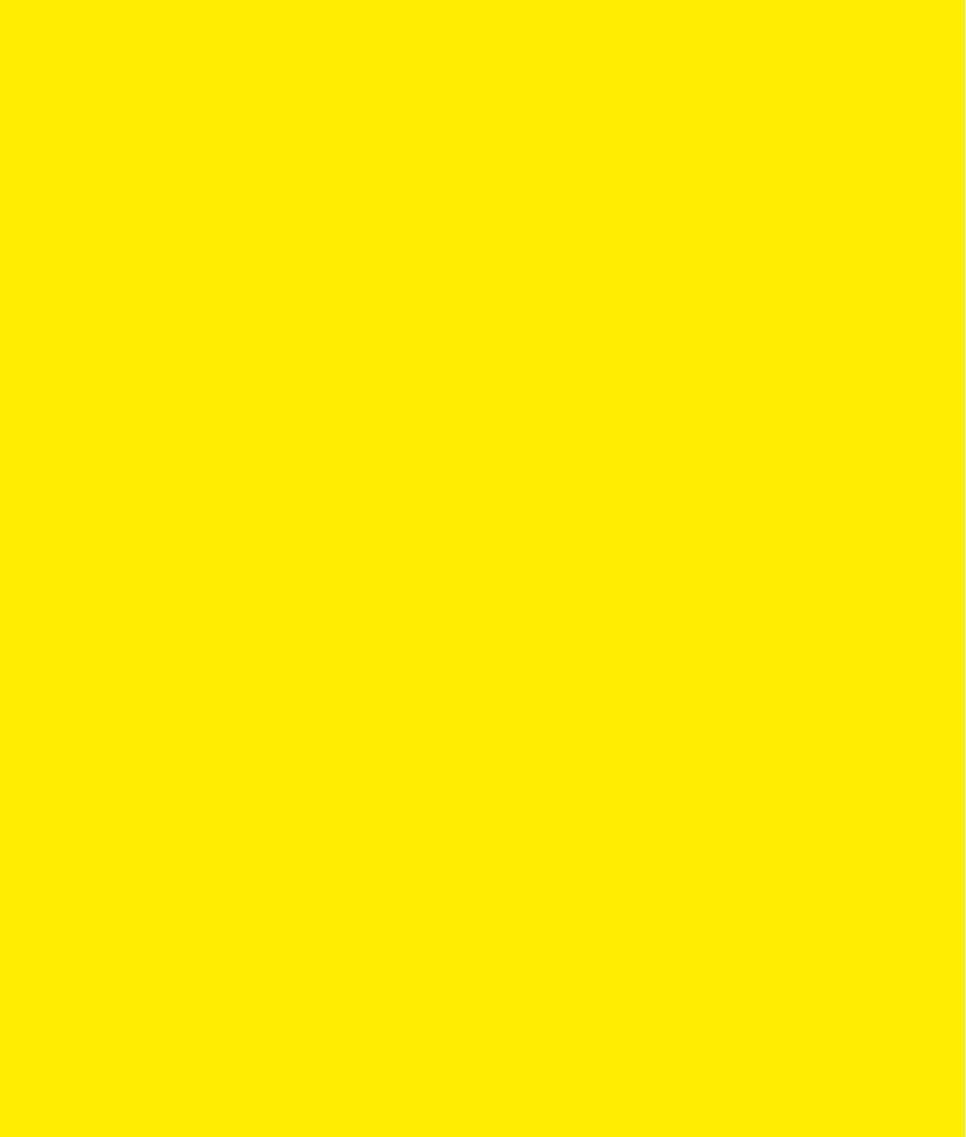
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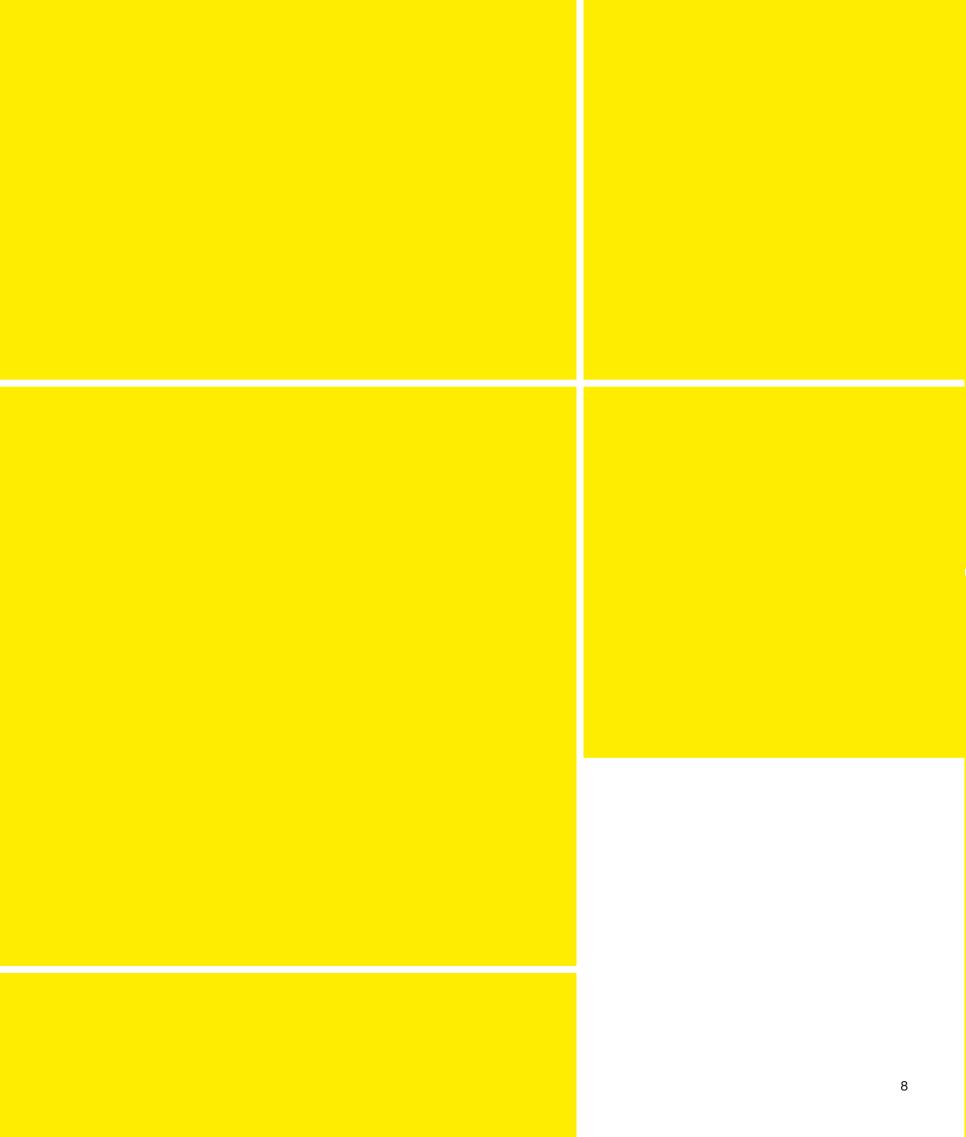












WE SHALL NOT CEASE FROM EXPLORATION

The Cartier style, the extent of its range, and its capacity for renewal, owes everything to the character of the exceptional man who forged it. At the turn of the twentieth century, Louis Cartier affirmed his taste for modernity in the Maison established by his grandfather. Combining his yen to move beyond old forms with his enduring taste for classicism, he pioneered a new purity and clarity. The jeweler's identity still lies in this delicate alliance, paradoxical only in appearance. Was Jean Cocteau, a loyal client his entire life, thinking of Louis when he gave this definition of style, using a physical metaphor, "Style is not how you dance, it's how you walk" (Secrets de Beauté, Paris: Éditions Gallimard, 2013)? The fact remains that Louis's way of walking, onward with poise and elegance, was well suited to exploring different paths and keeping pace with the changing times. This has been the Maison's perpetual motion, walking like Louis, constantly refreshing its major sources of inspiration. The Cartier style is thus both singular and plural, expressed in many ways but always recognizable.

Presenting the new landscapes discovered through an ambitious, free-ranging exploration of the Maison's main creative compass, *Le Voyage Recommencé* fulfills and renews this calling.

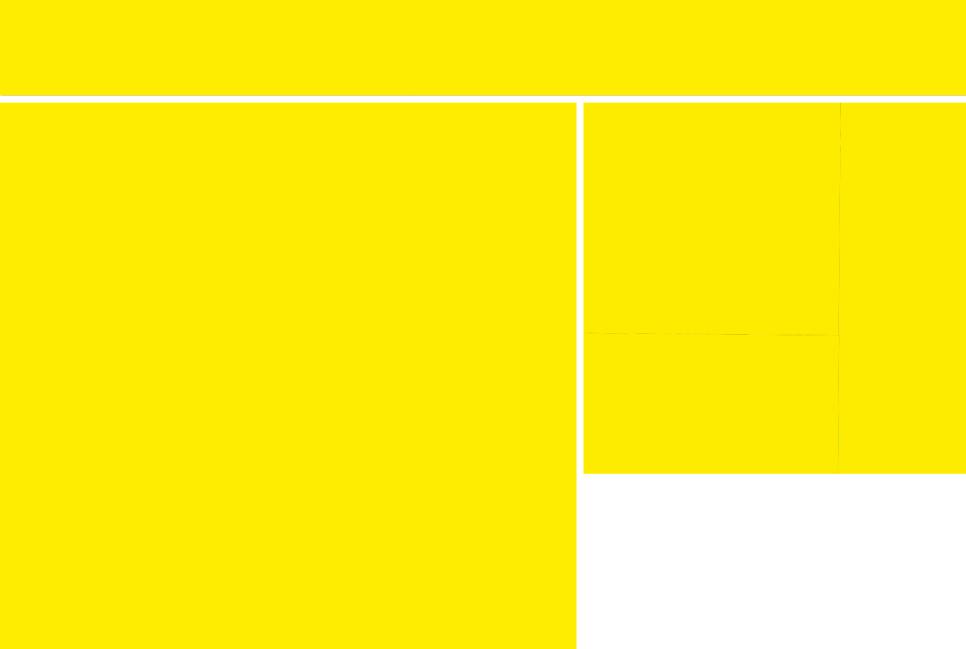
The designers applied their imaginations and talents to a keen reworking of the lines of an essential design, plotted, without embellishments, by Louis Cartier in his quest for modernity. Implicit in such a venture is the freedom to dream, and to interpret their own visions. They also set new rules for geometrical relationships, creating highly graphic combinations of universal figures that at Cartier often look like extreme stylizations of traditional, even organic, decorative forms.

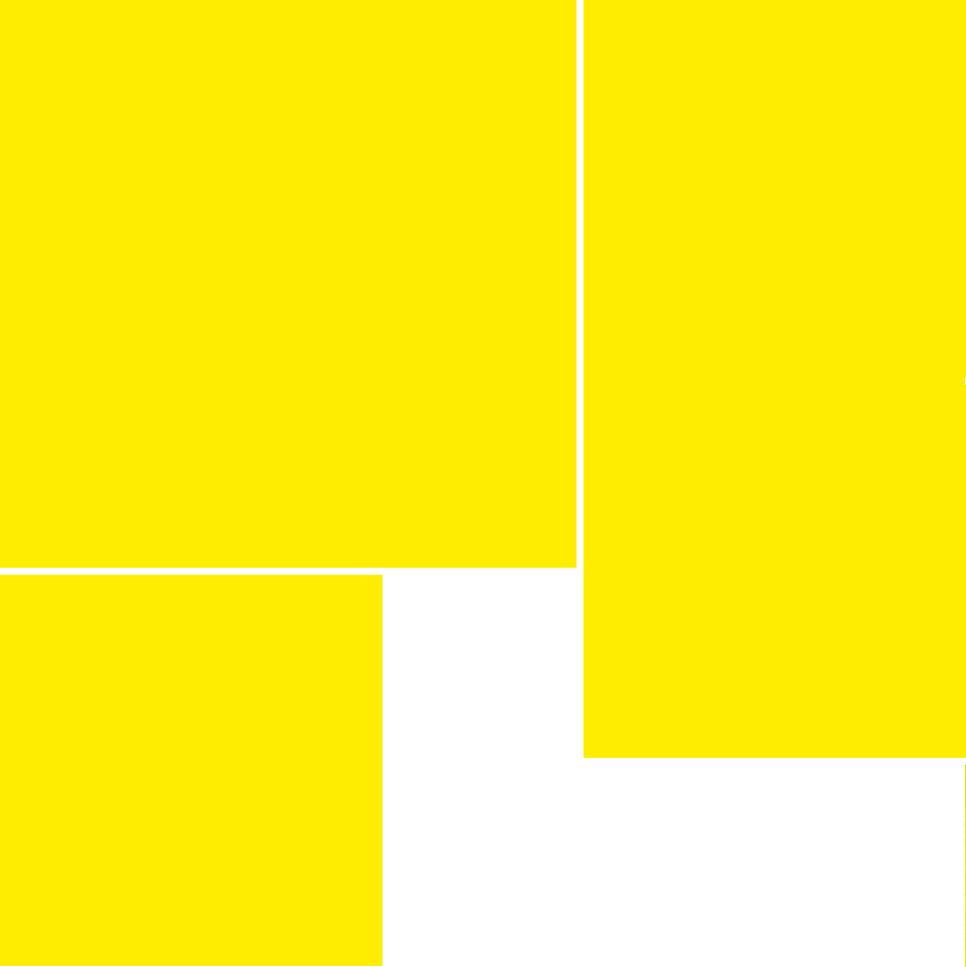
The designers sculpted generous volumes, heightening the dazzling effects of the three-dimensional jewels that Jeanne Toussaint loved so dearly, building the architecture of unknown worlds, leveraging the sensuality and opulence of nature's gifts. They worked passionately on the color associations of precious or fine stones, a grand tradition at the Maison, working on this unique palette to create entirely new accords, while never betraying the innovative harmony ushered in by Louis Cartier.

By reviving the art of representing flora and fauna, offering up the jeweler's original skill in evoking nature in all its glory, symbolic of a daring and proud woman, the designers ably perpetuate the creativity that the Maison has long dedicated to this theme, and for which it has been famous since the nineteenth century.

By adding a few singular touches to the emblematic Tutti Frutti style, to the geometrical designs of the Islamic arts, or to Chinese decorations, the Maison' designers revisit the taste for other worlds and cultures—while paying homage to their capacity to amaze—that has always been a source of inspiration for Cartier.

Le Voyage Recommencé ventures into each of these emblematic themes for the Maison—to which we may add the art of light expressed though the size and placement of the gemstones, or the effects of movement induced by the dynamics of the design. The collection pushes the boundaries of creativity, setting out to discover expanded horizons, presenting accords or compositions that appear for the first time in the jeweler's lexicon. In this, the collection offers the most beautiful paean to the jeweler's style, a style whose very nature implies respecting a grammar established by Louis Cartier, but also freely expanding its vocabulary.





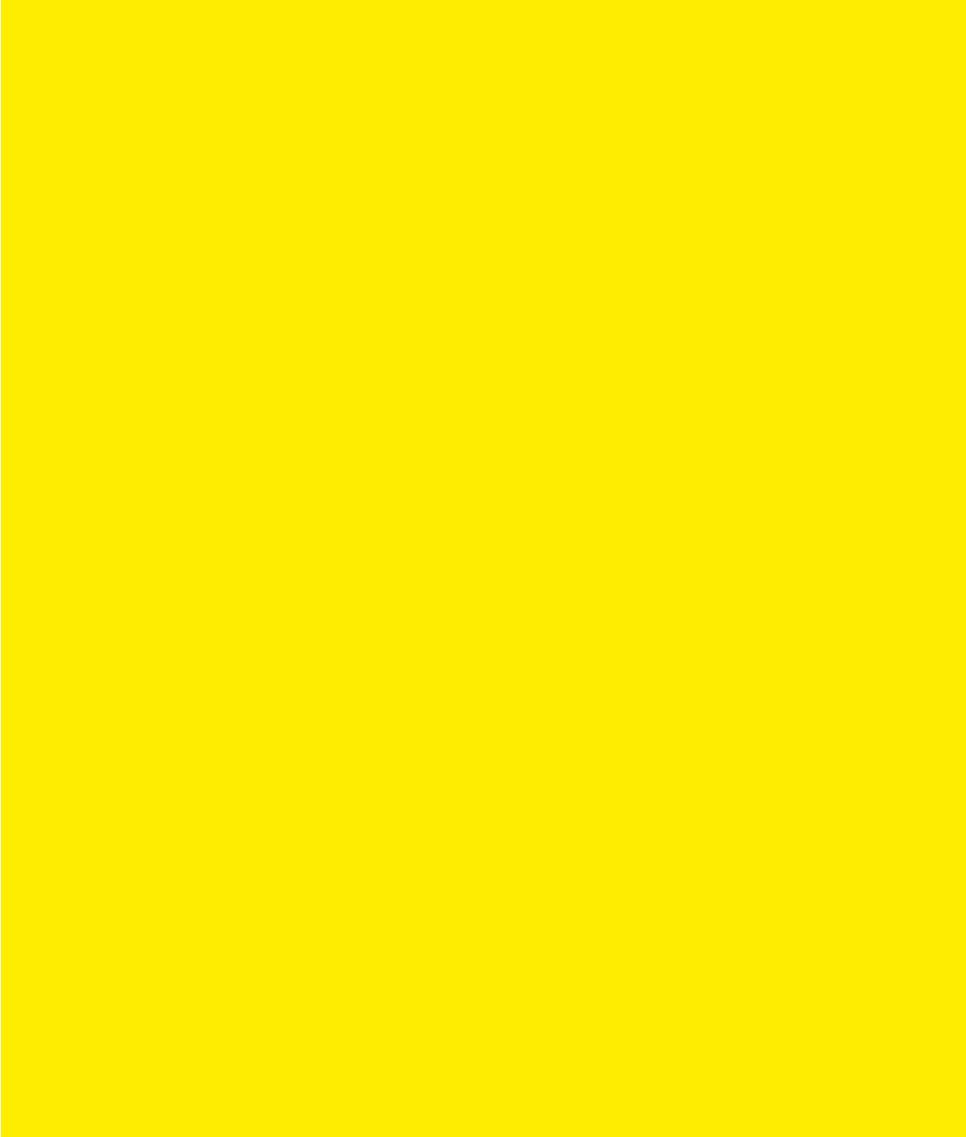
The collection's title, *Le Voyage Recommencé*, speaks volumes about the Maison's intent this year: far from a nostalgic homage to the wonders of the past, it proposes a masterful illustration of this ever-changing style in a new adventure, a new gaze, leading to wholly novel creations. Through them and their clearly manifested identity, the collection proves the unerring truth of Cartier's walk. We are reminded here of Herman Melville's famous words about a distant island in Moby Dick: "It is not down in any map; true places never are."

Another thought, which has become proverbial, attributed to T. S. Eliot, could also describe the spirit of the collection *Le Voyage Recommencé*: "The journey, not the destination matters." The creative tools that Louis Cartier left as a legacy seem more like an exhortation to discover, to invent, than an immutable cast, a rule to respect. To venture out freely, with the same gait, to regenerate the original model without betraying it. And even more: to return to it as if it were a blank page and to fill it with a new design. Reading these verses by T. S. Eliot in his poem "Little Gidding" in *Four Quartets* (New York: Harcourt Brace and Co., 1943), we like to imagine we are hearing the voice of Louis Cartier talking to his designers in the ateliers at No. 13 Rue de la Paix:

We shall not cease from exploration And the end of all our exploring Will be to arrive where we started And know the place for the first time.

The journey begins anew...

Page 3 Pandjara necklace, see pages 148-49. Page 5 Ondule ring, see page 58. Pages 6-7 Distrysia necklace, see page 226. Pages 8-9, clockwise from top left Cigarette case (detail), 1930. Cartier Collection. Necklace (detail), 2021. Bracelet (detail), 2014. Bracelet (detail), 2014. Bracelet (detail), 2014. Bracelet (detail), 2015. Necklace (detail), 2017. Pages 10-11, clockwise from top left Vanity case (detail), 1927. Cartier Collection. Brooche (detail), 1903. Cartier Collection. Bracelet (detail), 2013. Bracelet (detail), 2014. Bracelet (detail), 2010. Left, clockwise from top left Brooch (detail), 1957. Cartier Collection. Cuff watch (detail), 2017. Brooch (detail), 1938. Cartier Collection. Ring (detail), 2015. Ring (detail), 2012. Necklace (detail), 2022. Page 14 Vespro necklace, see pages 124-25.



Asked "What is art?" André Malraux responded in The Voices of Silence (New York: Harper Collins, 1974), "That by which form becomes style," defining the latter not so much as a characteristic shared by a period or a movement but as "the object of art's fundamental quest." Thus, beyond a useful tool for interpreting the history of art, style would be the very expression of artistic creation, of its infinite capacity for renewal, its way of reflecting the spirit of its time—the Hegelian zeitgeist—while revealing the artist's essential individuality. At once unique and plural, style signifies the identity of an approach that is true to itself only when in movement, reinventing itself in the process and opening to a multitude of possibilities.

The notion of style is often associated with major stages in the history of western art, with aesthetic revolutions or upheavals. When the notion of style is applied in the modern period to avant-garde movements-impressionism, or surrealism, for example—by way of the many movements characterizing the early decades of the twentieth century—fauvism, expressionism, cubism, futurism, Dada—style is more the mark of an individual, as personal and recognizable as a signature, without fixing its creator in a state of immobility, establishing a dialectic between the singular and the collective.

SINGULAR PLURAL: INVENTING A PERSONAL LANGUAGE

Vertical stripes three-and-a-half inches (8.7 cm) wide alternate with white stripes, or imprints made with a no. 50 paintbrush are spaced at regular twelve-inch (30-cm intervals): in the 1960s, Daniel Buren and Niele Toroni invented what would become respectively their style and their signature. More than a system, these gestures are the affirmation of a mark that is at once identifiable and reinterpreted depending on the work and the space, deployed on canvas or on site. Minimalists, they nevertheless venture into a multitude of exploratory fields and prompt the observer to gaze anew according to a protocol and immutable rules of the game. With his radical approach, Buren arrived at what he calls the "zero degree" of painting while affirming his uniqueness. His style then becomes a "tool for seeing" the world and, paradoxically, by limiting himself to a single "visual tool," he achieves an infinite expansion of his formal experimentations. For the artist, it is a question of inhabiting space, something also done-in a more eastern aesthetic and way of thinking of the world-by the Korean artist Lee Ufan, who cultivates an art of silence and the subtle equilibrium between emptiness and matter. Although he has practiced his style—vertical bands of color giving rhythm to the canvas—for more than half a century, his approach is anything but fixed and never stops evolving. Tending toward a single minimalist mark, his art, which takes the form of a dialogue with nature, seems to be a meditation on time and space, to express a relationship with the world, a kind of contemplation, and a poetry of color.

THE EXPLORATION OF COLOR

If the definition of a style involves the development of a formal vocabulary within an identifiable repertoire, its expression can also be found in the exploration of color. In the case of Yves Klein this also applies to the "invention" of color: His famous IKB-International Klein Blue, which he patented in 1960—marked his identity, to the point of earning him the nickname "Yves the Monochrome." This intense, luminous blue is much more than a color: it becomes matter and transforms the canvas into a space of "pictorial sensitivity in its pure state" and an invitation to meditate. This "immaterial materiality" of color, which in a radical gesture becomes a recognizable style, is also found in Robert Ryman's work, the artist of white, a white that is always the same yet eternally different, a marker of his creative identity, conducive to infinite variations, experiments with materials, and games with the support, from paper to cardboard, linen, fiberglass, or steel. While white became the signifier of space in Ryman's art, Pierre Soulages's exclusive use of black becomes light. For both, it was not a question of limiting the palette to a single color, but rather of exploring the endless possibilities of that color, to the point of making this choice a way of life, a quest, even an obsession. In a corpus of more than one thousand five hundred works since the 1970s, Soulages has shown that black can be gesture and depth, a revealer of contrasts, and source or reflector of light in the furrows and relief of a dense impasto. Outrenoir (beyond black)—a term he coined in 1979—is a beyond-color that doesn't so much determine a monochrome as a "mono-pigmentary" painting. This free and radical choice of a single color becomes, more than a pictorial style or signature, the expression of the artist's identity. Color thus becomes a self-portrait as with Fabrice Hyber's green. Inaugurated with his little Homme de Bessineswhich has invaded the planet from Paris to Tokyo and Shanghai since the late 1980s—this green, as bright and luminous as the first leaves of spring, is an homage to the nature of his native valley in Vendée in western France, to the trees and plants that fascinate and inspire him. The artist has made this color his alter-ego and "logo" that tells his story, like his "biographical landscapes," long, colored, narrative frescoes that invite the observer to explore them.

FIGURES OF STYLE HÉLÈNE KELMACHTER

Right Lee Ufan (b. 1936), *Dialogue*, oil on canvas, 2020. Galerie Kamel Mennour, Paris. Below Robert Ryman (1930–2019), *Series #33 (White*), oil on canvas, 2004. Private collection. Pages 18–19 Motoi Yamamoto (b. 1966), *Meikyû* ("Labyrinth"), salt installation, 2013. Hiroshima Prefectural Museum of Art, Hiroshima.



