

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...

InfraRED

International News / Masters of Red

The colour of beauty... the Emperor's colour... Red reigns supreme in the deep midwinter. Chinese *Vogue* goes for 'cinnabar and jade' by boldly juxtaposing a Valentino dress with a crocodile. Russian *Vogue* takes a monochrome approach based on hot/cold materials. Dark, mysterious red has boosted the aura of Cartier, currently in the Grand Palais limelight in Paris, and constitutes the hallmark of Anish Kapoor's creative world, currently on show in Istanbul. But, if intensely dark red dominates the world of luxury and winter, we can see – under the impulse of the Asian (especially Chinese) market, which adores red and exploits it in less seasonal fashion – lighter, brighter, 'fashionable reds' emerging, with bolder combinations, like the 'Spring Reds' (or Summer Reds) featured in the latest issue of *Elle*.



Vogue China; Vogue Russia; Cartier in Grand Palais, Paris; Anish Kapoor in Istanbul; Elle — The Colors of Times

References / Red and Black

This all-powerful colour can seem monolithic or 'overly coded.' It is sometimes used to highlight, either through subdued nuance or as infrared, and given a different meaning all its own.

To Yves Saint Laurent, red was 'the shadow of black'; he tended to use it in this very Latin way to highlight and, conversely, dramatize and electrify black still further. To Christian Louboutin, red reveals. When he grabbed his assistant's nail varnish to colour the sole of her *Pensée* shoe in 1994, he never thought he was turning her soles – and his brand – into the stuff of legend! For Chanel, red assumes the dark hues of Coco's cinnabar screens in her Rue Cambon apartment; but, when Chanel launched its *Rouge Noir* nail varnish (renamed *Vamp* in the United States) in 1995, no one could have guessed that its deathly shade – designed to resemble dried blood – would become a mythical part of Chanel's history. Rothko's paintings explore red's unexpectedly meditative dimension, on the borderline between red and black.



Yves Saint Laurent's hands in 1980; Christian Louboutin – Betty Page shoe; Chanel Rouge Noir nail varnish; Mark Rothko – Four Darks in Red (1958)

Red in the World of Saby-Art Style / A Note of Light

Red may not belong to Brigitte Saby's usual palette, but she sometimes lets its 'fiery side' express itself when using red on an intimate scale – as warm as a beam of light.



Brigitte Saby: TV lounge in a Paris apartment (detail)
Photo Anaïs Wulf

Paris News/ Vallotton's Little Red Livelihoods

Vallotton was a subtly ironic colourist who managed to imbue red with an ambivalence unmatched in other genre painting. Red dominates his world of domestic ambiguity – but does it herald comfort or oppression?

Félix Vallotton at the Grand Palais (through 20 January 2014)



Artefact Décoration
3, avenue Victor Hugo
75116 Paris
tél +33 (0)1 40 67 96 06
fax + 33 (0)1 40 67 96 07
brigitte@brigittesaby.com
www.brigittesaby.com