

**GALERIE  
CAROLE DECOMBE**



## **FILIGRANA**

**FROM JUNE 3<sup>RD</sup> TO JULY 14<sup>TH</sup> 2015  
MONDAY - SATURDAY 11 A.M TO 7 P.M  
OPENING OF THE EXHIBITION JUNE 2<sup>ND</sup> FROM 5 P.M**

*Within the scope of the “Metamorphosis” event organized by the Carré Rive Gauche association, the Galerie Carole Decombe will be putting on display its “Filigrana” metamorphosis, from 3 June to 14 July 2015, in which the “filigrana” glass technique will be the center of attention. The Gallery has chosen to exhibit the work by glassblower Jeremy Maxwell Wintrebert. His “filigrana” glass works will be exhibited alongside a piece of glassware from the 16<sup>th</sup> century, thus showing how an ancestral technique can be reinvented and continue to inspire talented creators today.*

## FILIGRANA

### FILIGRANA GLASS : AN ANCESTRAL TECHNIQUE

Starting from the Renaissance and inspired by rediscovery of the past and by the new ideas of that era, the master glass-blowers in Venice developed their art, perfecting their techniques to achieve excellence. Appreciation of their mastery gathered pace spectacularly and Venice became the capital of glass production. A century later, in the 16<sup>th</sup> century, filigrana glass (Vetro a fili) was first created on the island of Murano. Although primitive examples can already be found from ancient times, it was really in 1527 that two brothers, Bernardo and Filippo Catani, developed this new decoration technique. It involves creating a strip pattern, by fusing a row of fine colored canes (usually white, lattimo) to the glass. This led to refined decorative pieces, with great finesse and sophisticated geometrical ornamentation. This complex work requires impressive technical prowess – it needs at least three glass blowers to create a piece.

Two different techniques can be used: firstly, reticello, also called reticulated glass, obtained by crisscrossing glass rods, giving a diamond-shaped pattern, which looks like a “net”. And secondly, retortoli, or sanfirico, where the glass rods contain twisted white or colored glass threads, in spiral-like forms.

Creation of filigrana glass was very popular in the 16<sup>th</sup> and 17<sup>th</sup> centuries before falling out of favor somewhat in the 18<sup>th</sup> century. In the 19<sup>th</sup> century however, renewed interest for the patterns of the past, influenced by development of the antiques market, caused the furnaces in Murano to resume their creation of filigrana glass.



Tazza decorated with white fili and retortoli, Venice, second half of the 16<sup>th</sup> century, H. 14 cm, Diam. 18 cm.

Alongside the creation by Jeremy Maxwell Wintrebert a piece of Venetian glass dating from the second half of the 16<sup>th</sup> century will also be on show. This is a “Tazza” decorated with white fili and retortoli, which is a highly acclaimed piece, lent to us by Sylvie Lhermite King, an expert in Venetian and Venetian-inspired glass, who has been installed in the Carré Rive Gauche since 2006. This gives viewers an opportunity to compare the two filigrana works and to see the metamorphosis of this secular technique, which is still alive in the contemporary decorative arts which have shown their ability to adapt it to modern thinking. The filigrana, like a silk strand unwound from a cocoon, transform and uncover the new possibilities of creation.

# FILIGRANA

## FILIGRANA REINVENTED: JEREMY MAXWELL WINTREBERT.

“Filigrana” illustrates the metamorphosis of know-how developed in the 16<sup>th</sup> century in Murano and passed on to Jeremy Maxwell Wintrebert by Davide Salvadore in 2003. Transmission, as a value inherent in any artist’s work, is indeed the basis for the evolution and innovation of a technique. The work by Jeremy Maxwell Wintrebert shows this, as if the processes have changed very little, the bold approaches to shape prove that time-honored gestures continue to serve new creations today.

Jeremy Maxwell Wintrebert was born in Paris. When he was young, he lived in Africa and the United States before returning to France. At a very early age, he took an interest in any creative process and knew he would work with his hands. At the time, he was above all fascinated by painting. At 19 years of age, he decided to leave for the United States. That was where he discovered glass; when he entered a glassblower’s workshop, he says he saw hot glass – what is called “gathering” - and he simply fell in love. From that time on, glass became a guide, a direction in his life. He began his long apprenticeship, first of all in California, in San Francisco, in Florida and then in Murano and the Czech Republic.

Jeremy discovered the filigrana technique in 2003 while assisting glass artist Fritz Dreisbach. Then in 2004 he worked and completed his apprenticeship in Murano, what he calls the “source”. Although he is aware that his work uses ancient know-how, he seeks to anchor it in modern times. And if he feels that past a fili decors may sometimes appear to be “kitsch”, he knows that this state-of-the-art technique has everything to offer to contemporary creation, and sees this as a real challenge.

Like needlework to which he compares it, filigrana is a delicate work, a meticulous assembly of threads which requires great mastery and through which it is possible to obtain a precise definition of the lines. But technique and gesture are not everything, they tend to fade into the background so that the only thing you see is the object and its aesthetics. Jeremy’s works are fascinating, he creates vases, design lights, which exist far beyond their function.

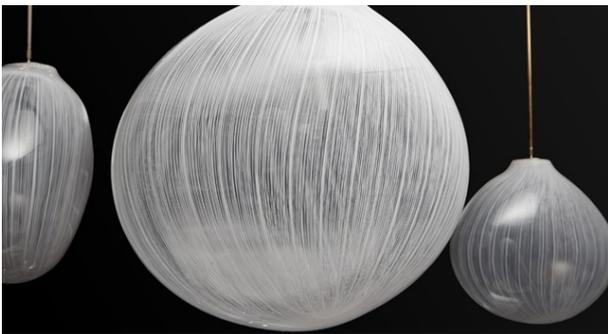


Spirit Fruit, Jeremy Maxwell Wintrebert, 2014.

## FILIGRANA

The masterpiece of the “Filigrana” exhibition is a “Spirit Fruit”. This creation, the fruit of his spirit, the fruit of his creative thinking and his inspiration, reminds you of a pomegranate, with an uneven skin, seeming to blossom. On an intense cobalt blue background, the glass threads cross and intersect a reticello to form meshes of strips of varying widths. This piece, with its astonishing proportions, shows Jeremy’s perfect mastery and how, once the technique has been mastered, the creative touch becomes apparent.

Other works in filigrana will also be on display: the “Panier” and “Winterlights” hanging lights, “Void” vases, etc. Which all go to show that, as André Malraux once wrote, "the world of art is not a world of immortality but of metamorphosis”.



'Winterlight', Jeremy Maxwell Wintrebert, 2014.



'Winterlights', Jeremy Maxwell Wintrebert, 2014.



'Basket' hanging lights, Jeremy Maxwell Wintrebert, 2013.



'Basket' hanging lights, Jeremy Maxwell Wintrebert, 2013.



'Spirit Fruit', Jeremy Maxwell Wintrebert, 2013.

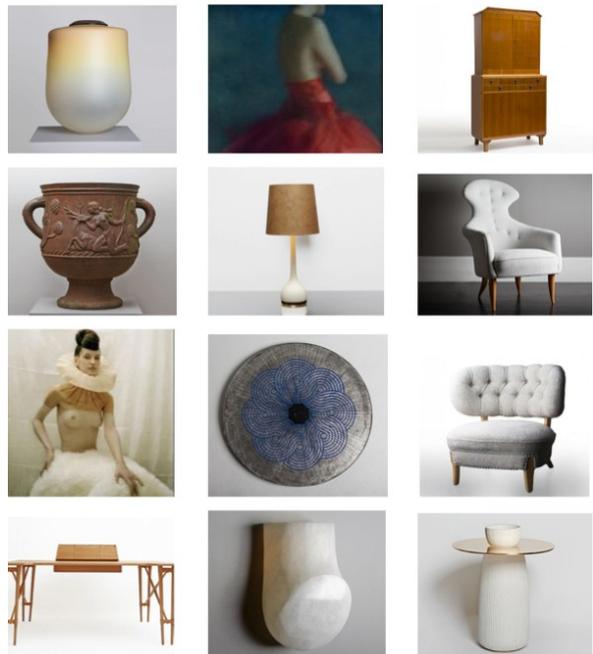


'Spirit Void', Jeremy Maxwell Wintrebert, 2015.

# THE GALERIE CAROLE DECOMBE

Installed at the heart of the Carré Rive Gauche in Paris since September 2012, the Galerie Carole Decombe offers a selection of fine furniture and objets d'art often from Scandinavia but also contemporary artists' works.

After studying at the Ecole du Louvre where she specialized in architecture and the decoration of large mansions and houses, Carole Decombe's first job was not very far away from her gallery, working for an antique dealer on quai Voltaire. As a buyer, Carole spent a lot of time at public sales, particularly in the Drouot auction rooms. This is where her passion for art, and her eagerness to search for rare items really began and where she gained an educated eye. Carole continually looks for authenticity in her work, the simplest way of passing on this unceasing emotion at an object, a creation, a person. She likes to set the stage, boldly putting things together, mixing the genres of the 18<sup>th</sup> century with the decorative arts of the 20<sup>th</sup> century, contemporary art. This is why she knew, when she opened the gallery that bears her name on 30, rue de Lille that creators had to be part of her story. Carole Decombe proudly presents the works of photographers Diana Lui and LiLiROZE, glass blower Jeremy Maxwell Wintrebert, Manuela Paul- Cavallier, who works with gold, wood and pigments, and ceramic artist Isabelle Sicart, convinced of their talent and their artistic sincerity, although without forgetting the beautiful works of the past. Her pleasure in her work is eclectic: there is no need to turn your back on one era in order to appreciate another. Her motivation is to show how it is possible to play with the integration of items, even though, just like meeting someone can sometimes make or break a life, an object can make or break an interior.



[www.galeriecaroledecombe.com](http://www.galeriecaroledecombe.com)

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