



Damoiselle D

— Le temps précieux —

PRESS RELEASE

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DAMOISELLE D and the infinite universe of creation ...

"When we love, we are the universe and the universe lives in us"
(O. Pirmez, *Feuillées*)

Damoiselle O, heavenly beauty.....

This watch embodies timeless universal values of femininity and renewal. In painting explorations, the oval is a space where material and colour interact with the world.

Various heavenly bodies are attracted to their respective planets and describe pure and perfect elliptical shapes as their orbit around them, just as the Earth turns around the Sun.

An exceptional, intense shine radiates from the pure, blue colour, "grand-feu" enamel dial. Blue is a calming, soft and romantic color that perfectly fits the delicate elegance of the design and the simplicity of the dial.

Ref. MO0G1E /white gold

80 diamonds 0.68 ct



Tribute to Monet's Water Lilies ...

Water Lily landscapes expressed the flowing time.



Orangerie Museum, Paris
Green reflections 1914-1915
(oil on canvas 200 x 850 cm)

Claude Monet (1840-1926), chief representative of the movement Impressionist, was the first painter who created a series of landscapes (the "Poplars", the "Water Lilies" ...) to translate variations of in light and color.

The Cycle of Water Lilies was a search for the infinite and gave rise to some 300 paintings. With the "large Water Lilies", Claude Monet imagined a panoramic series producing "the illusion of an endless universe, of a wave with no horizon and no bank." He undertook to create this series of painting only seventeen years later. He conceived a space on purpose, where the circle evolved into an oval and then into a **double ellipse, symbol of infinity**.

Claude Monet donated his last work (eight -2 meters high- compositions) to the French State the day after the Armistice in 1918.

In accordance with the deed, the architect Camille Lefevre developed this specific space (double ellipse) in the Orangerie Museum in 1927.

The Water Lilies panorama enlaces the viewer. A feeling of infinity induces the viewer to dreaming ins this space full of light. The orientation of the oval rooms of the Orangerie, aligned with the sunrise - sunset (east-west) axis, reflects the cosmic order.

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