



« Les fragments du Mur de Berlin sont interprétés par des artistes internationaux. »

« International artists have interpreted the fragments of the Berlin Wall. »

> Arman, *Self-destruction*, 1990.



> Richard Long, « *Spiral* » *Muddy hands from the River Avon*, 1990.



> Rolf Knie, *The Wall condemned to Death*, 1990.

par Danielle Emery Mayor

Fondation
Pierre Arnaud
**48 fragments
du Mur
de Berlin**



> Michael Guttman, violoniste, collectionneur et Ambassadeur musical de Crans-Montana Classics. ©Chab Lathion

«**La chute du Mur de Berlin a été un événement de signification universelle qui a envoyé une onde instantanée de soulagement dans le monde entier, un soulagement que j'ai ressenti presque physiquement au moment où la nouvelle a été divulguée.**» Questionnez autour de vous : chacun se souvient de ce qu'il faisait ce 9 novembre 1989... « Le Mur était symbole de menace. Quand il est tombé, nous avons éprouvé un immense sentiment de liberté. » Le violoniste et chef d'orchestre belge Michael Guttman a traversé à deux reprises le Checkpoint Charlie pour se rendre à Berlin-Est et donner des concerts. Cette construction de béton rappelle la Guerre froide, l'angoisse permanente d'un conflit nucléaire qui planait alors sur le monde. Aujourd'hui, ce béton armé est symbole de démocratie et de liberté.

“The fall of the Berlin Wall was an event of universal significance that sent an immediate wave of relief throughout the world, a relief that I felt almost physically when the news was announced.”

Ask around, everyone can remember what they were doing on that 9th November 1989... “The Wall was a symbol of threat. When it fell, we felt an immense feeling of freedom.” The Belgian violinist and orchestra conductor Michael Guttman went through Checkpoint Charlie on two occasions in order to go to East Berlin to give concerts. This concrete construction is a reminder of the Cold War, the perpetual anxiety about a nuclear war that was cast over the world. Today, this reinforced concrete has become a symbol of democracy and freedom.

Indivisible collection

Precisely, freedom, it is expressed right through the monumental collection that he and his wife have acquired. “We were in Paris, Emmanuelle Guttman, an art restorer, recalls. By chance, we saw that there was an auction of fragments of the Wall interpreted by some international artists. I like *Auto-Destruction* by the French artist Arman.” Rather than just buying this item that they were particularly fond of, the Guttmans offered to purchase the whole collection that had been gathered together by Sylvestre Verger. So as not to break up this ensemble that is the bearer of so many symbols. These works remain in Pietrasanta in Italy. They were exhibited in Switzerland for the 25th anniversary of the fall of the Wall, at the