

Reading 1 for February 21

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3 Vocabulary:

4 • At the expense of the princess: free

5 o EX: You plan to spend your holidays there at the expense of the princess?

6 • Every now and again: immediately, with grace, with vivacity, so scathing

7 • The cows floor: firm ground.

8 o It was also said before: "There is nothing like the floor of cows" for

9 indicate that there is much less danger in traveling by land than by sea.

10 • To be in cahoots (with someone): to be in collusion (with someone)

• Crane foot: wait in the same place for a while.

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19 What's new? Cut flowers, the dark side of bouquets

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21 It's not because it's February 14th and you do not have any gift ideas that you have to buy

22 anything. And not just any bouquet of flowers. Unless you want

23 discreetly poison your partner.

24 In 2016, nearly one and a half million plants, most of them cut flowers, were sold

25 in France on the occasion of Valentine's Day. Global expenditure? Nearly 25 million euros.

Yet, contrary to what one might think, offering a bouquet is not necessarily

27 crack of a gift of proximity or "natural". Less regulated than food

28 or sanitary, the flowers and their trade are not quite harmless. These last years,

Several surveys have shown that most flowers from international

30 grown under conditions that are harmful to the environment and health.

31 Where do the roses come from?

32 For the time being, to the chagrin of the French producers, there is no labeling indicating the

33 where the country of production of the bouquets. They often come from far away.

34 Gladiolas, roses, buttercups, carnations and other orchids ... It is estimated that about 85% of flowers

35 coupes sold in France come from abroad. These imports represented in 2016 a

36 market of almost 300 million euros, slightly less than in 2015 (0.6%), according to the

37 latest report available from France Agrimer. Looking more specifically at the rose market

38 in February 2016, French imports accounted for 50.6 million flowers ... and 17.9

39 million euros of expenditure, say the customs.

In detail, 87% of these flowers come directly from the Netherlands and 6% from outside the EU.

41 And before going on the Dutch stock exchanges, a good part of the button stems were

42 grown in Kenya, Ethiopia, Ecuador or South America. So flowers often have

43 makes a long trip by plane and then refrigerated trucks before arriving in our vases.

As for the working conditions in the places of production, they are poorly

45 survey of the magazine Geo in a farm of roses in Kenya carried out in 2016 points out that

46 "The 550 workers work six days out of seven, at breakneck speed, picking and

The packaging of flowers, cultivated above ground under immense greenhouses. Salary ? Around 90

48 euros, less than the local Smic.

49 Fatal beauties?

50 The flowers of our stalls are therefore rarely produced locally, and thus benefit from

51 health regulations more flexible than in France. Result: most often found

52 a chemical cocktail unappealing. Fertilizers, fungicides, insecticides ... just a year ago, 60

53 million consumers revealed that "the roses sold in the trade are full of

54 chemicals "and that no bouquet was lacking. The most "clean" of those

55 analyzed by the magazine - which counted 49 different treatments - contained three substances

56 authorized and a prohibited fungicide, the dodemorph. The lowest ranked bouquet did not contain

57 less than 25 different chemicals, including nine banned pesticides.

58 These traces do not represent, according to 60 million consumers, a health problem

59 because exposure is low. In contrast, the products detected, persistent in the water,
60 participate in the global exhibition for humans and bees.

61 Seasonal flowers

As with fruits and vegetables, the consumer can rely on the seasonality of flowers. By
For example, except to select specimens grown above ground, under warmed and lighted greenhouses
Artificially, roses do not grow in France in February. We will have to wait for
65 months of June to buy some.

66 To see a little more clearly, there is a label "Fleurs de France", launched in 2015 by the Minister
67 of the then Agriculture, Stéphane Le Foll, who designates the
plants produced by horticulturists

68 and nurseries French "engaged in a quality approach" already recognized. This label
69 brings together flower producers in organic farming or "eco-responsible" but also
70 other labels, some of which do not exclude chemical treatments.

71 More than 3,600 horticulturists and nurserymen are active in France, cultivating 15,471 hectares,
72 of which 1,613 hectares covered in greenhouses and tunnels and 1,981 hectares of above-ground
73 France Agrimer. The cut flower market represents 7% of their total turnover,
74 specifies the public establishment.

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76 Culture: The new magic tricks

77 Artists dusted off illusionism and prestidigitation, especially at Magic Wip, espace
78 opened in La Villette, Paris.

79 A man locked in a box lined with woodpeckers ends up naked on stage in the middle of a tsunami of
80 playing cards that he reduces to confetti. Mystery and balls of gum, this furry magician, who plays
81 of mischievous illusionism, is Thierry Collet, mentalist, conjurer, figure of magic
82 since the mid-1990s. This artist, who has long since left his frac d'escamoteur
83 at the locker room, took the lead of the Magic Wip, new space dedicated to this discipline, in La
Villette,

84 in Paris, where he performs on weekends from 9 to 11 February and from 16 to 18 February.

85 "This scene has reached incredible scale in France and around the world," says Raffaella

86 Benanti, artistic advisor at La Villette. She is today at the heart of the artistic experience
Contemporary, whereas it evolved rather previously in a parallel circuit, that of
88 cabarets and shows. Some contemporary directors, from circus and theater,
revisit this practice which is a huge success with the public. From where a broad
90 opening to all forms and aesthetics, whether traditional or newer.

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The phenomenon has been massive for about ten years. After the depression of the years 1950 to 1990
where

93 modern magic invented by Jean-Eugène Robert-Houdin in the nineteenth century freezes, the
94 prestidigitation and illusionism have taken over the hair of the beast. Nearly three hundred magicians
95 professionals are currently listed in France by the French Federation of Artists
96 magicians (FFAP), which brings together 1,400 amateur and passionate subscribers.

97 "An art in its own right"

98 In a global movement, France stands out with Spain, Germany, Korea

99 South. "We want to have magic recognized as an art in its own right, just like theater,

100 dance and circus at the Ministry of Culture," says Serge Odin, president of the FFAP,

101 who met with Minister Françoise Nyssen and who finalizes a certificate of initiator to the arts

102 magic.

103 Next to the directory of numbers of cut-out women and cat transformed into rabbits which

Nevertheless, the panel of practices is varied. In vogue, mentalism and close up (magic

105 close) are undergoing unprecedented change. Very popular with a young audience, the

106 cardistry, juggling cards, and his cousin the cardestroy, art of folding cards up to their

107 destruction, wreak havoc.

Older, ombromania is a game of illusions with shadows. "There are two schools

109 today, specifies Philippe Beau, magician and ombromane. That of the address demonstration

110 virtuoso, who stands out from emotion, and the staging of wonder, which moves. "

111 Self-taught, Crazy Horse poster, Philippe Beau has designed his first issue at 21,

112 after four years spent "alone with [his] body" to elaborate "ten minutes of shadows".

113 "Harry Potter Effect"

114 On the terrain of emotion, around motives like appearing and disappearing, levitating and stealing,
the

115 visual magic operating in the live show table on the twist of the real, optical games and
116 other diversions of images that the black box intensifies. This sector, close to the circus and the
117 dance, is doped by writings of authors like those of the clown Yann Frisch, jugglers
118 Etienne Saglio, Raphael Navarro and Clément Debailleul. "The major difference between our
119 productions and classic magic numbers lies in the fact that our shows are not
120 predictable," commented Navarro, who wrote with Clement Debailleul, a manifesto of magic
121 new in 2011, teaches at the National Circus Arts Center of Châlons-en-Champagne, and
122 is currently staging Faust, for the Comédie-Française.

But how can this fabulous renewal be explained? "Historically, magic is always reborn
124 period of crisis," stresses Serge Odin. "The Harry Potter effect has also been there," comments
125 Thierry Collet, who started magic at the age of 7 and studied at
Thierry Collet, who started magic at the age of 7 and studied at the National Conservatory
126 superior of dramatic art of Paris. But also the TV show "The Biggest Cabaret of the
127 monde", animated by Patrick Sébastien, and the series Le Mentaliste, broadcast since 2010 on TF1.
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128 also thinks that many people have a relationship to utopia that no longer finds
129 of place in politics. On the other hand, being realistic and productive constantly leads to
130 a desire for irrationality, mystery that is found in religion no doubt, but also in the
131 magic. "

This offensive is on all fronts. On TV - Arthur's broadcast "Mentalists: in the
133 head of the stars", distinguishes Viktor Vincent and makes a hit - at the cinema, in shows, theaters,
134 cabarets, company evenings and children's snacks.

Digital age requires, the Internet is also the scene of generation 15-135 25 years. The sector of
136 cardistry in particular found a shelter between viral videos and tutorials. No more learning
Magic with masters, but observing others. "I started at the age of 15 in
138 watching movies on YouTube, says Alix Bècle, 20, a professional for two years.
139 It's a geeky, solitary practice that requires a lot of work. Since then, this young woman

140 Carton on Instagram, sponsored by map editors.

141 "An emancipation tool"

These young magicians, who end up exchanging advice by Skype, are often

143 small informal friendly communities. They frequent conventions that take place in

144 the world as well as competitions. Notorious change from their elders, they do not

145 are not all in the practice of secrecy. An open mind that is found at Magic Wip with

146 workshops, masterclasses, conferences. "We even want to train the public," says Thierry

147 Collet, who likes to say that he became a magician precisely to know how the world

148 works.

149 Can we believe in magic? Thierry Collet asks the question. He places his art on the field of science

150 cognitive, perception, with the evolution of studies on the brain as wallpaper. He underlines

151 also the relationship with faith, authority. "With a magician, the contract is clear, explains Thierry

152 Collet. Spectators trust him to name reality. Believe and know, admit one's

They need to believe, find themselves on the set. Magic can be an emancipation tool without

154 to give up the illusion. It helps us in a fun and humane way to ask us

155 questions about freedom, critical thinking, lying and concealment. "

As public interest dictates, theaters are becoming more and more open to magicians. " I

157 compares today's magic to hip-hop, which at one point in the 1990s is

158 from the street to the plateaux ", insists Philippe Bachman, director of the Comète, national scene

159 in Châlons-en-Champagne, which has just concluded the second edition of the festival Illusions.

Again

For some, it is necessary to switch from number to performance by finding a writing and a dramaturgy.

161 "Taking a ride on the Internet is not enough to be a magician, says Serge Odin. Magic is a

162 living art, which needs the public to exist. "

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164 Bonus: Brocante: the bistro style, without the addition

165 The bar furniture continues to seduce. Chairs Baumann, Thonet or Tolix, less expensive

166 counter, always have a good rating.

167 "Everyone dreams of a counter at home ... The fantasy of drinking with friends is

168 rather masculine, launches Philippe Lefroid, from the shop Sons of vintage. This monstrous piece
169 (2 to 8 m long!) Has often been made to measure for coffee. Difficult to place it at home
170 yourself and please Madame. "Especially since the old counter, imposing by its volume and its
171 weight (up to 250 kg) is a specific piece of furniture: it is often sold with its rear bar furniture
172 surmounted by a glassmaker. Without these, the counter can serve as a "separation between a
173 open kitchen and a dining room," advises Serge Strugar, from the Broc2bars shop, near
174 Bordeaux. This specialist dares to present the addition: "The top is rare and therefore expensive:
count
175 2 800 euros for a model of 4 meters depending on the state, if tin is original; and up
176 12 800 euros for a 1 meter copy dating from 1900. »Tin (no, the track is not
177 zinc), if it is in a bad state, can pass into the hands of a restaurant owner but
The investment is substantial.

179 A mahogany cooler

So how do you recreate the atmosphere of old-fashioned bistros at home without weighing down the bill? Less

181 reputed, other furnished

So how do you recreate the atmosphere of old-fashioned bistros at home without weighing down the bill? Less

For example, other typical and functional furniture displays more reasonable prices. Provided that

To divert them from their original use. A 5-door mahogany cooler becomes a piece of furniture

183 storage for the dishes: from 400 to 500 euros. A service cutlery, more racy than a buffet,

184 finds its place in a corner of the dining room: from 250 to 300 euros. And then "a bench in

185 skai sets the mood in a kitchen," says Serge Strugar.

186 But the safest investment is focused on bistro tables and chairs, innumerable on

187 the market. "Chairs, excellent value for money," confirms Philippe Lefroid. Mostly

188 compared to the much more expensive furniture of the current bistro chair manufacturers. The
gallerist

189 from Nantes argues: "In contemporary furniture, there are not really any bistro chairs

190 nice and of good quality. While chairs over 60 years are found between 15 and 60 euros

191 piece and do not dismantle like the current models ... "The Niçois Jérémy, de Déco

192 authentic, confirms the fork, very accessible: "From 45 to 65 euros the classic chair,

193 up to 100-120 euros the Thonet model. "

194 Baumann, Thonet, Kohn, Luterma ... These brands have in fact mass produced chairs and

195 sturdy and light stools, throughout the twentieth century. The Austrian Thonet, certainly innovative
from

The 1850s, has nothing to envy to Franche-Comte Baumann in terms of

197 bending of solid wood. The seats of these two manufacturers have become true icons

198 dining rooms until the 1970s.

199 Formica of color

200 Companion of these chairs, even mismatched, the indispensable bistro table to perfect the

201 conviviality of a cozy interior decoration. Philippe Lefroid immediately states: "The models with four

202 feet, rectangular or oval are difficult to sell. These are the small square models, 2 or 4

203 places that are preferred. Red, yellow, green, blue ... The tables in formica very 1960 are selling

204 by the way quite well thanks to their colors. But beware, this melamine restores badly enough,

205 or not at all. "It is imperative to find parts in good condition," he advises.

206 Along with tables for 2 or 4 people, pedestal tables (round tray with one foot) and

207 all-wood models with both side feet sometimes connected, "there are also the high barges with
their

208 foot cast iron ", slides Stéphane -Morisset, based in Bordeaux. In short, the family of bistro tables

209 - between 90 and 400 euros - is numerous and its qualities seduce beyond the circle of the only
ones

210 amateurs. Some barters of newly installed bistros willingly bend to invest in

211 older furniture is more stable and easy to maintain, which is also found in places where

212 does not expect them. "I recently sold color formica tables, cast iron legs,

213 for the meeting rooms of a coworking space ", says Serge Strugar. Similarly,

214 Cane rattan all-terrain chairs - Drucker, ideal equipment for many

215 Parisian bistros since 1885, make resistance in gardens and parks ...

216

217 Finally, still for the outside, special mention to Tolix, French manufacturer of metal seats

218 since 1927, designed by Xavier Pauchard initially for workshops and offices. Serge -Strugar

219 states: "Tolix is a real fashion phenomenon, the chairs were copied ... in China! count

220 from 50 to 60 euros for a chair "of this French brand still in business. Finally, "this

221 which is the most interesting in this furniture? Their recycling ", concludes Stéphane Morisset, former

222 chef turned reconverted into a second-hand dealer.