

EXHIBITION

10 SEPT.
24 OCT.
2021



JOËL ANDRIANOMEARISOA / ANDREAS ANGELIDAKIS
JOHAN CRETEN / GREGOR HILDEBRANDT
CHOUROUK HRIECH / RABIH KAYROUZ / ANGE LECCIA
ZOË PAUL / HIROSHI SUGIMOTO

Inquisitive, open-minded, appreciative of beauty and cultures from all around the world – that was Desmond Knox-Leet, Yves Coueslant and Christiane Montadre, the three amateur aesthetes who first started diptyque. Perpetuating the philosophy of our trio of founders, diptyque has continued to enrich its perspective on the world through numerous collaborations. In 2021, to mark its sixtieth anniversary, the Maison is demonstrating this by mounting an exhibition called *Immobile Journeys – The Grand Tour*, bringing together nine internationally renowned artists: Joël Andrianomearisoa, Andreas Angelidakis, Johan Creten, Gregor Hildebrandt, Chourouk Hriech, Rabih Kayrouz, Ange Leccia, Zoë Paul and Hiroshi Sugimoto, curated by Jérôme Sans, co-founder of the Palais de Tokyo in Paris and exhibition curator internationally renowned for his cross-disciplinary approach. An invitation to embark on an artistic and olfactory journey through five stopovers, from East to West.

Once inside the exhibition area of the Poste du Louvre, recently renovated by Dominique Perrault, three clocks mark the journey time and invite visitors to discover original installations created by nine artists and produced by diptyque.

diptyque

INTRODUCTION BY THE EXHIBITION CURATOR



JÉRÔME SANS

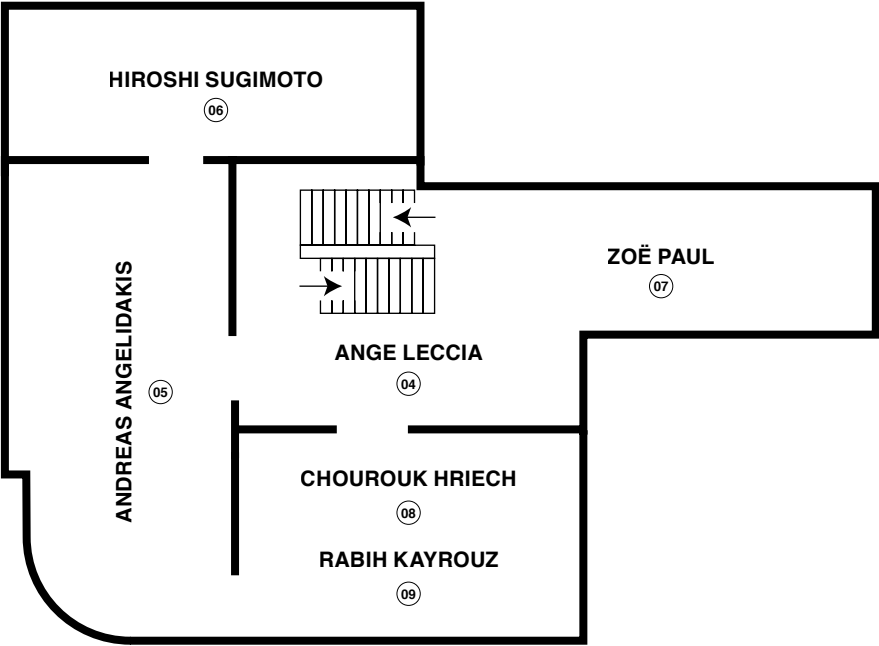
Curator, artistic director and director of institutions, Jérôme Sans is the co-founder of the Palais de Tokyo in Paris, which he directed for its first six years, before becoming the director of the Ullens Center for Contemporary Art (UCCA) in Beijing from 2008 to 2012. Creative director and Editor-in-Chief of French cultural magazine *L'Officiel Art*, he has curated numerous international exhibitions, including the Taipei Biennale (2000), the Lyon Biennale (2005), and more recent exhibitions on Li Qing at the Prada Rong Foundation Zhai in Shanghai (2019), Pascale Marthine Tayou at the Fondation Clément in Martinique (2019), and Erwin Wurm at the Taipei Fine Arts Museum (2020). He is also involved as Artistic Director in several major urban development projects and the design of new contemporary cultural institutions worldwide.

Immobile Journeys explores the extraordinary polysemy of 'travel' in the age of international nomadism and the period following the world's sudden descent into global immobility through to its apparent reopening. The pausing of the possibility of travel and the reappearance of land borders have failed to dampen the universal desire for discovery, a change of scene and the chance to escape, or our thirst to experience other cultures and realities. Travel today is no longer necessarily about constantly moving physically across the field of reality. Taking its cue from *A Journey Around my Room*, an autobiographical account of enforced confinement written in 1794 by Xavier de Maistre, who turned his predicament into an experience conducive to daydreaming and introspection, the exhibition explores different forms of mental and aesthetic roaming, both mythical and imaginary. Drawing on the new realities of our world and the utopias of the Sixties, the decade of diptyque's birth, but also of the nomadic and libertarian Beat Generation in search of new spaces, *Immobile Journeys* is a synaesthetic immersion in the boundless worlds of nine international artists – a free and open journey to the unknown without beginning or end.

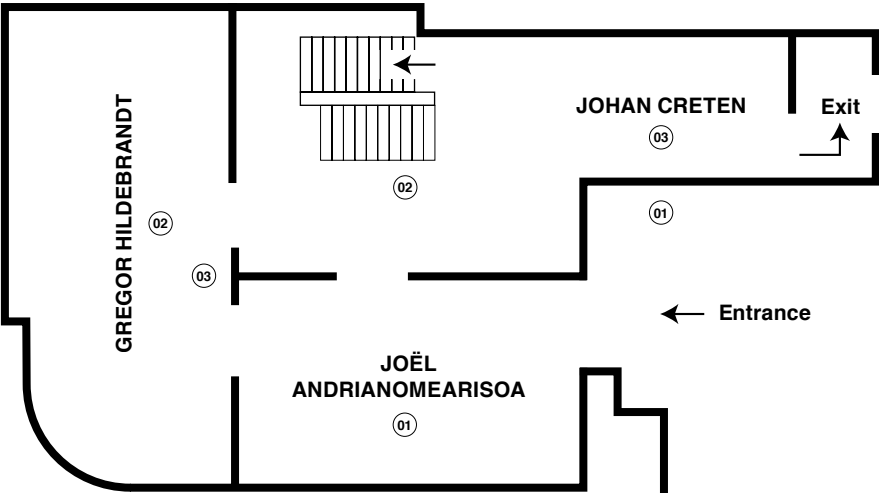
From road trips to the virtual journeys of the present, from France – Italy – Greece – Japan – Lebanon, the exhibition connects five iconic diptyque destinations in one new dimension – the global world. It is an invitation to embark on multiple wanderings, connecting the worlds of Joël Andrianomearisoa, Andreas Angelidakis, Johan Creten, Gregor Hildebrandt, Chourouk Hriech, Rabih Kayrouz, Ange Leccia, Zoë Paul and Hiroshi Sugimoto. Each artist has forged a special relationship with movement and sometimes even nomadism. The exhibition also draws on the historic origins of travel, *The Grand Tour*, from which we derive the word "tourism". Between the 17th and 19th centuries, it served as the ultimate stage in the arts and humanities education of young European aristocrats, writers, artists, art lovers and collectors in search of adventure and beauty. As access to tourism has widened, the way we travel has diversified enormously, giving it a rich complexity to which the emergence of digital technology and its 'gift' of ubiquity has added yet another layer. The 21st century marks the advent of travel as multiple, simultaneous, and virtual, experienced in several locations at once.

By tearing down borders and building bridges between them, each work is like a stationary journey, a territory expanding through space and time, to explore virtually, physically or mentally – the point of departure to new horizons.

FIRST FLOOR



GROUND FLOOR



RUE DU LOUVRE

JOËL ANDRIANOMEARISOA
ANDREAS ANGELIDAKIS
JOHAN CRETEN
GREGOR HILDEBRANDT
CHOUROUK HRIECH
RABIH KAYROUZ
ANGE LECCIA
ZOË PAUL
HIROSHI SUGIMOTO

GROUND FLOOR



Born in 1977 in Antananarivo, Madagascar.
Lives and works between Paris, Magnat-l'Étrange and Antananarivo.

The Madagascan artist, Joël Andrianomearisoa fuses poetry, the creative energy of fashion, performance, installation and scenography within a polyphonic universe that invades every part of his viewers' sensitive space and develops around an often-abstract narration, which everyone perceives yet cannot put a name to. And for that he uses, in no particular hierarchical order, sound, books, textiles or plastic, black or colour. He is also an avid collector of textiles, clothing and papers which he tears, cuts and weaves to form collages like these superimpositions of cascading tissue paper which he uses to create a work of architectural monumentality. Through them, he calls to mind the tragedies of political bodies, love, violence, sexuality, the economy, the world and marginalisation. Joël Andrianomearisoa places an emphasis on intimacy and fragility by mapping thoughts, emotions and social realities in attractive yet mysterious environments, often conjuring up the metaphor of our labyrinthine passions.

To celebrate Paris, the first port of call and historic anchor point of diptyque, the installation *Time after Time*, composed of two works, invites our senses to wander through the paper works of the Madagascan artist Joël Andrianomearisoa. As a poet walking through the world, he celebrates the rebirth of a new time with *Un temps après la jeunesse (Youth and after)*, a “narrative combining present, projection and melancholia” in 34 panels, 34 being an ode to the 34 boulevard Saint-Germain, the historic address of the Maison, and as many possible stories, because “Paris is a novel.” And in this case, the novel is scented with notes of polished wood in antique stores, Parisian cobblestones, and the pages of antiquarian books. This edition dialogues with the installation *The Labyrinth of Passions*. A metaphor of fragility as an essential life force, these elegant paper meanderings form a monochrome landscape, a total opera, an ethereal architecture in permanent motion.

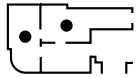
The rustle of cascading tissue paper, sensitive to vibration, breezes, breathing and the moving bodies of visitors comes to life with a whispered and fleeting musicality.

01 *Time after Time — The Labyrinth of Passions (series)*, 2021

Installation, paper collages, silk paper.
Texts, Installation. Letter cut vinyl stickers.
Furniture, matt black lacquered metal.

Courtesy of the artist.

Un temps après la jeunesse (Youth and after), 2021
Edition for diptyque, 34 framed prints.
Perfumer: Olivia Giacobetti.



Born in 1974 in Bad Homburg, Germany.
Lives and works in Berlin.

Made of magnetic tapes from audio tapes and vinyl records, the works of Gregor Hildebrandt are tributes to the musical and cinematographic productions that have left their mark on his cultural subconscious. For more than twenty years, this German-born conceptual artist has been transforming the remnants of analogue technologies into sculptures, paintings and monumental installations that unfold like vast mural membranes. His work is dominated by “non-colours” – black, white and grey. His monochrome motifs bring to the fore energy, emotion and nostalgia, particularly through his choice of titles. The artist transports us to cultural worlds that are intertwined with our memories. Music, used as a motif, permeates with its myths the surface of the work, which is charged with personal and historical potential. The magnetic tape, an obsolete relic of an era when music was subject to wear and tear like a living body, becomes the abstract element into which we project ourselves to share a common cultural memory.

The sighs in Joël Andrianomearisoa’s work are echoed by the silent magnetic tapes of the installation dedicated to Venice, by the German artist, Gregor Hildebrandt. This work is a journey through the passages of time, musical and film archives dedicated to the extraordinary history of Venice. The destination filled with meaning for the artist and where he produced his earliest works, Venice has inspired him ever since. His immersive installation runs along the walls like a second skin or living body. In this work of unprecedented monumentality, Gregor Hildebrandt uses his celebrated ‘rip-off’ technique, from the series, and combines it here with paintings in magnetic strips. Always displayed in pairs like a positive-negative version of the same motif or the A and B sides of a cassette or vinyl record. The work creates an imperceptible vibration in space that gradually fades from black to white as it moves. Cues from Venetian architecture, Brancusian and Baroque influenced, a row of columns of thermoformed vinyl records dialogue as a single matrix shape. Hildebrandt’s work celebrates the musicality of Venice, its string of islands, Grand Canal, architecture, decorative arts, cinematic muses, as well as *La Laguna* by Belgian artist Johan Creten.

02 *Auf Wasser schlafend Rauscht das Meer*
[Sleeping On Water The Sea Rushes], 2021

Ich habe eine Vorstellung von grauen Haus,
2021
Cut out vinyl recordings, canvas, wood.

Sul ritmo scuro di una danza (Conte), 2021
Audio tapes, acrylic on canvas.

Schwere Fracht, 2021
Inkjet print, plastic boxes in a wooden case.

Away, away (Carly), 2021
Audio tapes, acrylic on canvas.

Was Du siehst ist was Du horst, 2021
Compression molded records, metal bar,
marble base.

Courtesy of the artist
and Perrotin gallery, Paris.

Wo das Wasser rinnt, 2021
Cut out vinyl recordings, canvas, wood.

Eilen die Stunden eines tollen Tages dahin
(*Celentano*), 2021
Cut out vinyl recordings, canvas, wood.

Summertime, 2021
Ink jet print, plastic cases, inlays
in wooden case.

Auf meinem Pult wachsen Bäume (Nono),
2021
Audio tapes, acrylic on canvas

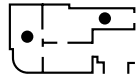
Courtesy of the artist
and Almine Rech gallery.

Sunrise, 2021
Audio tapes, wooden structures

Sunset, 2021
Compression molded laser discs, metal bars

Courtesy of the artist,
Almine Rech gallery, and Perrotin gallery.

GROUND FLOOR



Born in 1963 in Belgium.
Lives and works in Paris.

Recognised as a sculptor at the forefront of the revival of ceramics in contemporary art, the artist, Johan Creten has been working on the move for almost forty years, from Mexico to Rome, from Miami to The Hague. He started working with clay in the late 1980s. He explains the appeal of the earth as a ‘poor, dirty, ordinary, almost vulgar material, but which nourishes’, and describes bronze as a “sort of taboo in the contemporary artworld, with its strong link to history, an occupation, a bourgeois art and this idea of creating a work for eternity.” Known for his allegorical sculptures in ceramic and bronze, since the 1990s he has continued to produce representations of a world filled with poetry, lyricism and mystery. They underline the importance of beauty in his work and reaffirm his humanist conscience and the social and political resonance of his artistic practice. In his creative process, Johan Creten mentions “Slow art” and the need for a return to introspection and exploration of the world with its individual and societal torments.

This vision of Venetian mythology continues in the next room with the works of Johan Creten. For the artist, “Venice is the city of all fantasies, a mirage, a phantom, a siren – a city with a beauty that’s vivid, brutal, decadent, delirious.” Forces of seduction and life, the siren and water are also forces of death. An alarming figure in a disappearing world, the enigmatic siren arouses a submersive emotion. From the first large, non-figurative sculpture, in clay, springs an emotion generated by the instinctive working of the earth. In a play of contrasts, the second large sculpture, in resin, is revealed in all its transparency and contemporaneity to hint at its internal structure. His two sculptures dialogue with a set of Venetian portable bronzes from the artist’s personal collection. These sculptures in differing sizes reference his creative process, since at the start of each work, Johan Creten makes small clay sculptures that travel with him and absorb his life and experiences before being reborn on a larger scale and travelling to other destinations. The ensemble resonates with his edition of *La Laguna* presented in the installation by Gregor Hildebrandt. A bronze miniature of a siren immersed in translucent blue-green wax, with the green and iodized colours and scents of the lagoon, emerges as the candle burns down, recalling the ominous Venetian waters of the *acqua alta* (seasonal partial flooding).

03

La Laguna, 2021
Edition for diptyque; bronze, wax, glass.
Perfumer: Cécile Matton.

La Laguna, 2021
Resin.

La sirène effrontée, 2021
Terracotta and enamels.

Courtesy of the artist.

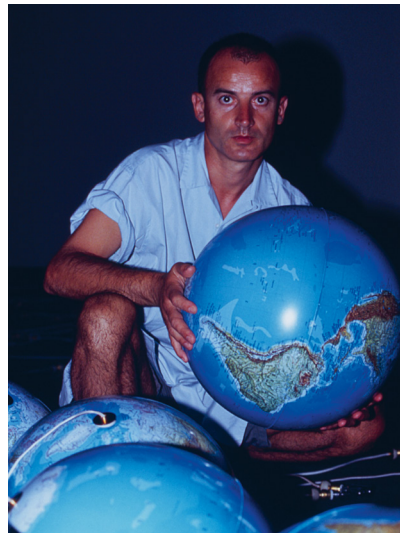
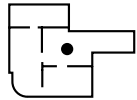
La Juno. Attributed to the studio of Giromalo Campagna (1549–1625).
Bronze, base in tortoiseshell veneer.

Vénus. Attributed to the studio of Giromalo Campagna (1549–1625), Venice, ca. 1588. Ex Abbott Guggenheim Collection. Bronze, gold patina under a green–brown patina on an ebony base.

Vénus. Attributed to the studio of Giromalo Campagna (1549–1625). Bronze with patina, black crusty patina.

Vénus. Surroundings of Girolamo Campagna, Venice 16th century. Ex Abbott Guggenheim Collection. Bronze, red-brown patina under black lacquer on green marble base.

Johan Creten Collection.



Born in 1952 in Minerviu in Corsica.
Lives and works in Paris and Corsica.

Ange Leccia reflects on the object and the moving image through his dual role as a visual artist and filmmaker. Frequently mixing film references in his works, he borrows his vocabulary from the history of cinema, and light, time and space are the raw materials of his videos. In the 1980s, the *Arrangements* series placed industrial objects in relation to each other, in the ready-mades tradition of Marcel Duchamp, earning him international recognition. In the 1990s, he produced his video works based on the repetition of natural phenomena. Encouraging us to slow down our perception, his poetic images highlight meeting points between things and the elements. When talking about his filmic devices, rather than referring to images, he talks of “stations”: a pause, a visual warning, a moment of observation, a place and time of reception and dissemination. He defines himself as a “manipulator of evidence” and rejects the idea of fabrication in his work. The repetition of objects or images on a loop allows the viewer to grasp the work in the moment or to capture it in time as the contemplation of an image-movement.

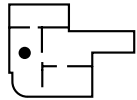
Leaving behind the fragrant and sonorous rustling of Paris and the voices of the Lagoon, the exhibition continues with *Arrangement. Globes terrestres* by the Corsican artist Ange Leccia. This work requires the viewer to look up to the sky to embrace a broader horizon. Although globes belong to an ancient tradition in the history of geography, here they generate a visual and poetic warmth rooted in the contemporary world through the use of ready-mades and electric light. The archetypal Earth globe is multiplied to shelter us under a ceiling of worlds without borders, inviting us on an infinite journey. The *Arrangements* have always been objects linked to displacement and confrontation. They are based on the analogy between this notion of speed, the ephemeral character of the contemporary world, the fragility of a time that accelerates more and more. In the age of globalisation, the repetition of the luminous mappa mundi, which multiplies the image of the Earth, puts into perspective the fragility of ecosystems of which the artist poetically raises our awareness.

04 *Arrangement. Globes Terrestres*, 1990–2021
77 lighted globes.

Courtesy of the artist and Jousse Entreprise gallery, Paris.

ANDREAS ANGELIDAKIS

FIRST FLOOR



Born in 1968 in Athens, Greece.
Lives and works in Athens.

Trained as an architect before turning to art, Andreas Angelidakis freely describes himself as “an architect who doesn’t build”. He sees his practice as “architecture by exhibition”, halfway between the tradition of paper architecture and participatory artistic practices. Presented as immersive installations co-constructed with the public, his Soft Ruins modules can be assembled infinitely, and transformed into new and fun living spaces. Fascinated by the ruins of the Athenian urban landscape, both ancient and recent – contemporary buildings abandoned as a result of the crisis – he invokes the notion of ‘post-ruin’, telescoping different temporalities into an ultracontemporaneousness. Using design software and the Internet, he builds virtual worlds to foster the emergence of other forms of sociality in the age of social media – digital architecture to reconfigure in the exhibition space. In his videos and 3D animations, he addresses the issue of the specific nature of archaeological sites in the age of digital ubiquity, anticipating the ruins in the making of our contemporary era.

STOPOVER, GREECE

From one story to another, *Athens by Night*, an immersive environment by Greek artist Andreas Angelidakis transforms a journey through the remnants of the ancient city into a sensory and virtual experience, querying the history of Athens against other possible futures. All-over engravings of ruins cover the walls where screens – like the windows of a car driving through the city – show a myriad of orphaned images found in free access on Creative Commons. Described by the artist as ‘post-ruins’ or ruins of the digital age, thousands of data, images and stories fade into the meanders of a collective digital memory. Like so many archaeological fragments of Greek marble, foam cushion modules are multiplied into copies of themselves as if they obeyed “a language of computer construction code”. Playful, these blocks are movable, stackable and lend themselves to the free interpretation of visitors who can rest, discuss, daydream or take part in a collective construction game on a human scale aiming at rebuilding a common world.

05 *Athens by Night*, 2021

Night Ruin, 2021
Printing on PVC, foam.

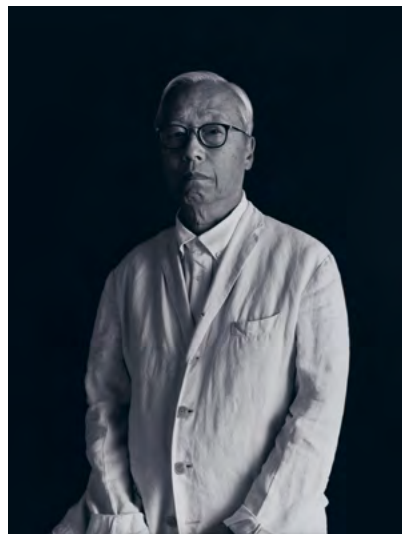
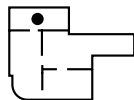
Temple view, 2021
Wallpaper, Vinyl printing.

Glafkos and Socrates out on a drive, 2021
Four channel video.

Courtesy of the artist.

KANKITSUZAN X HIROSHI SUGIMOTO

FIRST FLOOR



Born in Tokyo in 1948.
Lives in New York since 1974.

His activities cover an extremely varied range of fields including photography, sculpture, installations, theatre, architecture, land art, writing, cuisine. His work is valued internationally and can be found in countless museums – for example, the Metropolitan Museum (New York) and the Centre Pompidou (Paris). His representative work includes such series as “Landscapes”, “Theaters” and “Buildings”. In 2001 he was the recipient of the Hasselblad Foundation International Award in Photography, and in 2013 he was given the title of Chevalier dans l’Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters).

“KANKITSUZAN” is located at the top of the hill that faces the bay of Sagami in Odawara municipality, and is also the name of the agricultural foundation created by Hiroshi Sugimoto. In 2017, he opened the “Enoura Observatory” on the same spot, aiming to communicate the essence of Japanese culture around the world. Thanks to the fertilisation of the land in “Kankitsuzan”, the neighbouring orange groves, which are spread out across abandoned arable land, have been restored and preserved.

STOPOVER, JAPAN

The minimalist atmosphere of this room sets it apart from the density of the previous rooms.

This space is an abstract, contemplative installation by Hiroshi Sugimoto, a Japanese artist active in an extremely varied range of fields including photography, sculpture, architecture, dance, calligraphy and writing.

The photographic work hanging in the entrance is called *Opticks 025*. The *Opticks* series is made up of captures on Polaroid film of light as examined by Sir Isaac Newton, replicating the spectroscopy Newton practised when taking refuge from London in his home town of Woolsthorpe in 1665 to escape the Great Plague. Sugimoto has realised and committed to paper some of the particular colours extracted from light. The hues that can be perceived as single colours seem to vibrate when viewed in real life.

The colour of *Opticks 025* echoes that of *Fragrance of infinity*. On the right-hand wall is a projection of a video of “Kankitsuzan x Hiroshi Sugimoto”, which inspired the perfume of this artist’s edition. Installed in front of the projection, in the centre of the room, is a glass bottle created by Sugimoto. The optical glass used here makes it possible to reproduce the prism from the *Opticks* series. The complex reflections that can be seen in the bottle allow the viewer to enjoy all manner of images, depending on the angle and viewpoint.

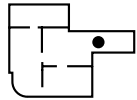
The fragrance contained within this bottle is a tribute to the orange groves of “Kankitsuzan x Hiroshi Sugimoto.” “Kankitsuzan”, the name of a region near Tokyo, is also the name of the agricultural foundation created by Sugimoto on 2011 to recover and preserve these groves, which had been restored to fertility.

06

Opticks 025, 2018
Edition: Edition of 1 plus 1 artist’s proof (#1/1)
Medium: C-print
Images: 119.4 x 119.4 cm
Framed: (152.4 x 152.4 cm)

KANKITSUZAN x Hiroshi Sugimoto, 2021
Video.

Fragrance of infinity, 2021
Edition for diptyque; glass.
Perfumer: Alexandra Carlin.



Born in 1987 in London.
Lives and works in Athens.

Zoë Paul's work is rooted in the iconography of ancient art history, and particularly the representation of figures and seeking to understand our human bodies in relation to the space they inhabit. She uses raw and timeless materials and techniques such as clay, weaving and drawing of which the processes and know-how are deeply rooted in societies and the creations of communities. Her works, often participatory, such as the great curtains of beads at the boundary between mosaics and pixels, explore our relationship with tradition and our perceptions of history, social ties and the value of an object. Questioning the notions of temporality and private spaces, both architectural and social, her work blurs boundaries between indoors and outdoors, public and private, like the fragile curtains hung at the entrance of Mediterranean homes. Exploring our relationship between tradition and craft, these works reveal a certain physicality, an attraction to materials and the trace of the artist's hand.

Further on, Zoë Paul offers another vision of Greece. Paul draws her inspiration from the iconography of ancient art and Greek mythological scenes. On a recent visit to the village of Milies in Thessaly she discovered a cave known as the lair of the centaur Chiron, a healer renowned for his wisdom, science, botanical, and medicinal knowledge. The enchanting spirit of the place and spirituality inspired the artist to create *The Cave of Chiron*: a small curtain made of ceramic beads, forming the shape of a hand, a recurring theme in the artist's work and a reference to this legendary creature. The hand, like a sacred symbol of caring, love and art, conveys a kindly vision of humanity. The artist's primary emotion is fully conveyed by the scent of cypress, fig trees and immortelles released by a porcelain oval hidden in the pewter crown. The work dialogues with a set of sculptures of body fragments and anthropomorphic vases, placed on wooden pedestals worn by time. Organic, vibrant and dislocated, these sculptures are doubtless the recollection of a wound soothed by the healing figure of Chiron. Tributes to nature and life, they are also a reflection on the vagaries of time, the sedimentation of history and its traces in the collective memory.

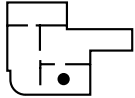
07

Hospitalfield Pot 1 — one breast torso, 2018
Hospitalfield Pot 2 — Folded pot, 2018
Hospitalfield Pot 6 — Man's Bottom, 2018
Hospitalfield Pot 7 — Woman Bottom, 2018
Untitled (head), 2018
Glazed ceramic.

Courtesy Studio Zoë Paul.

The Cave of Chiron, 2021
Edition for diptyque; curtain of ceramic beads, tin, porcelain.
Perfumer: Olivier Pescheux.

FIRST FLOOR



Born in 1977 in Bourg-en-Bresse.
Lives and works in Marseille, France.

As part of her ongoing relationship with architecture, the French-Moroccan artist Chourouk Hriech constructs her hybrid work through drawing, inspired by the history of the places – ancient, recent, real or imaginary – she has visited or read about. Her compositions reactivate forms – landscapes, cities and images – buried in the collective memory. Her kaleidoscopic and unexpected visions of a territory and the living are revealed through drawings on scales varying from sheet to wall, and immersive installations, like a pathway through black and white mappings conducive to daydreams and wandering. The artist suggests new journeys through ever-changing and continuously reconfigured landscapes. She accentuates the verticality, geometry and chaotic dimension of discontinuous cities which undergo changes of scale and viewpoint and offer a physical and mental experience of space. More recently, she extended her vocabulary to include other media such as photography, video and dance and collaborations with musicians.

À la source des lignes lointaines, Chourouk Hriech evokes the phantasmal worlds of Byblos and elsewhere in vast dreamlike cartographies through which migratory birds fly, symbols of flight, love and freedom. Mixing different iconographic sources, her large scrolls of drawings reflect the stratifications of the city and its landscapes, to its fleeting and colorful avian realms. The birds represented have not been chosen for their belonging to specific species or geographical areas, but result from the hybridization between those that the artist has encountered “in nature” or in ancient engravings in a game where observation and imagination are continuously mixed. Chourouk Hriech uses color to signify the urgency of their disappearance and resurrect them through a collective awareness. In an aerial film and on windowpanes, she summons the moving image of a sky whose clouds and contours she tries to draw, like an impossible struggle with the elements. A common sky where the borders between all forms of animal, organic and vegetable life would be dissipated.

08 *À la source des lignes lointaines*, 2021

Face au ciel, 2021
Wallpapers.

À qui appartiennent les cieux? 2020
Video, 4 min 17 sec.

Sans titre, 2021
Set of Indian ink drawings on paper.

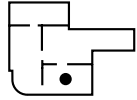
Les oiseaux dans ma tête, 2019–2020
Set of drawings, watercolor and colored pencil on paper.

Les Ballades, 2021
Set of ten birds (stones, wood, plastic, painted) on plexiglass plate.

La pose, 2021
Set of seven birds in suspension (painted plastics and feathers) on metal chain.

Courtesy of the artist
and Anne-Sarah Bénichou gallery.

FIRST FLOOR



Born in 1973 in Lebanon.
Lives and works in Paris.

Building on his lifelong passion for construction and craftsmanship, the Lebanese designer trained in Paris, with stints at Dior and Chanel, before creating his own couture house in 1999, which was officially named Haute Couture in 2019, with new stores in Beirut and London. From the outset, Rabih Kayrouz has refined his modern and self-taught approach to sewing and construction techniques by draping materials directly over his clients. His passion for fashion's relationship with the body – offering comfort and sensuality, irrespective of age or figure – started to take shape. The young designer soon stood out for his pure constructions and juxtaposition of sophisticated fabrics with organic, raw edges. Renowned for his evening and wedding dresses, the designer moved to Paris in 2009, after several years in Beirut. He presented his first show in July the same year. From past to present, from Beirut to Paris, the Maison Rabih Kayrouz has confirmed its identity as an intimate, human-scale house with international reach.

In this universe, the cedar wood box by Rabih Kayrouz, an artist in the field of haute couture, recalls Byblos, a town he grew up right next to, which has fascinated him since childhood. It inspires a narrative linked to the history of the founders of diptyque: what memories could they have brought back from one of their trips to Byblos? The box called *Secretum* (The Secret) contains three small sculptures: the fragment of a model of a temple, the fossil of a poppy, a flower grown in the nearby Adonis valley, and a golden fragment of a cedar crown which could have belonged to the king of Byblos. It encloses and protects the Byblos fragrance – a combination of coffee and cedar, highly evocative of Lebanon. Summoning the imagery of the archaeology of the future or a time capsule, he recreates the purported vestiges of this antique city to be discovered by future generations.

- 09 *Secretum*, 2021
Edition for diptyque; cedar wooden box, metal, porcelain, radio.
Perfumer: Fabrice Pellegrin.

Exhibition Curator

Jérôme Sans

Project Manager

Isabelle Bernini,
assisted by Marie Siguier

Coordination of production

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52 rue du Louvre, Paris 1^{er}

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Monday to Sunday, 11am to 7pm

Late opening Thursday until 9pm

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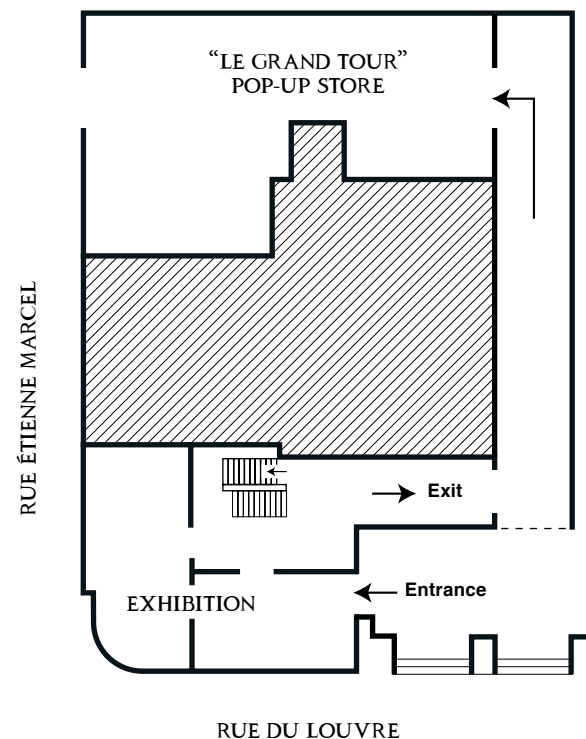
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