

PRESS KIT
March 2023

Paris est pataphysique.

Philippe Starck

29 mars – 27 août 2023

**MUSÉE HISTOIRE
DE PARIS CARNAVALET**

Réservation conseillée sur www.carnavalet.paris.fr

#ExpoStarck



Photographie: Yann Denet

Design graphique: Atelier Pierre Pierre

**« Paris is just a vast stage set
for an opera. And all of this is,
obviously, a fantasy. »**

Philippe Starck

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PRESS CONTACTS

MUSÉE CARNAVALET

Camille Courbis
camille.courbis@paris.fr
+33(0)1 44 59 58 76
+33(0)6 07 34 48 55

PARIS MUSÉES

Andréa Longrais
andrea.longrais@paris.fr
+33(0)1 80 05 40 68
+33(0)6 70 72 27 27

PIERRE LAPORTE COMMUNICATION

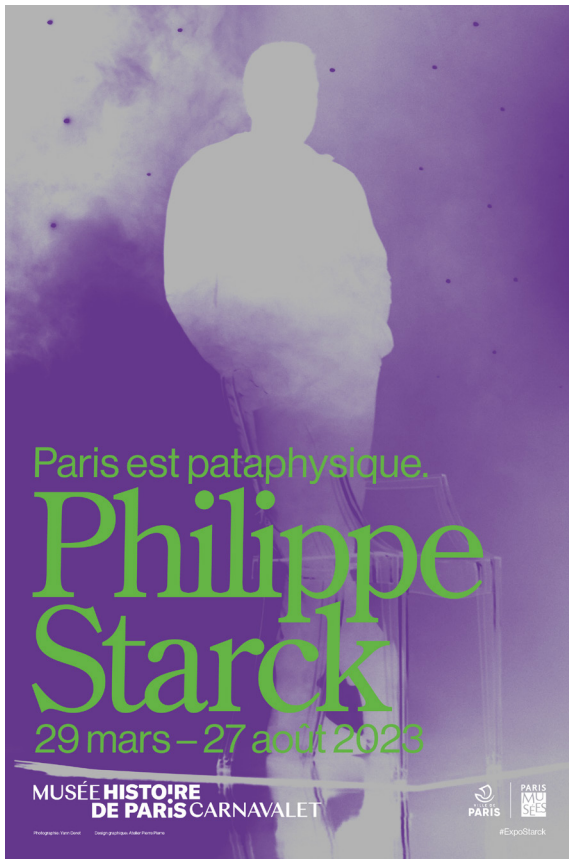
Alice Delacharlery
+33(0)6 38 81 53 74
Laurence Vaugeois
+33(0)6 42 81 83 47
carnavalet@pierre-laporte.com

Philippe Starck

Paris is pataphysical.

PRESS RELEASE

29 March - 27 August 2023



Photograph : Yann Deret
Graphic design : Atelier Pierre Pierre

From 29 March to 27 August 2023, Philippe Starck invites the public of the Musée Carnavalet-Histoire de Paris to embark on an overground voyage, from Paris to Paris, the city to which he is anchored. This surprising journey, oscillating between the real and the imaginary, had never previously been attempted. From one port of call to another, the “visitors-travellers-passengers” have a constantly renewed experience owing to an original scenography conceived with Philippe Starck.

“Paris is pataphysical.” is a tour which makes its way between public spaces and tourist sites (the Eiffel Tower, the Canal Saint-Martin, the Parc de la Villette), seats of power (the Elysée Palace), and spaces of sociability (the Bain-Douches night club, the Caffè Stern restaurant...), using imaginary and quirky pataphysical explanations – pataphysics being the science of imaginary solutions. Each port of call transfigures a universal story. The observation of the elements (wind, water, flows and energies...), of dreams and/or nightmares, of the solitude of power, of festive climaxes, of the strangeness of beauty... transports the public through unique intensity variations.

In his youth, Philippe Starck fled school to hide in the parks and under the carriage entrances of Paris. One of them was that of the Musée Carnavalet, where he found the inspiration for some of his drawings. For this visionary creator of international renown, Paris has always been the setting for numerous works: interior design and architecture, night venues, restaurants, hotels, museums, cultural places, public transport and stations, shops, as well as many everyday objects, that can be of use and/or pay homage to Paris and to Parisians such as street furniture, photobooths, or even the Olympic medal.

For this unique exhibition at the Musée Carnavalet, Philippe Starck has explored two kinds of mysteries: those that Paris holds and those that he has hidden, intentionally or not, and continues to conceal in his Parisian creations. It is thus a poem/exhibition made up of the marvels and mysteries of Paris. Besides, it is as Regent of the College of Pataphysics that Philippe Starck guides us on a phantasmagorical visit.

DESIGNER AND ARTISTIC DIRECTOR
Philippe Starck

CURATORS
Valérie Guillaume, director of the Musée Carnavalet
with Hélène Ducaté, scientific project leader

SCENOGRAPHY
Atelier Maciej Fiszer

@MuseeCarnavalet
#ExpoStarck

Introduction

"Paris is pataphysical."

3 questions for Philippe Starck, artistic director of the exhibition

*Three questions taken from the filmed interview with Philippe Starck, January 2023.
The full interview is available on request (in French only).*

Why did you accept the invitation from the Musée Carnavalet – Histoire de Paris for this exhibition?

Philippe Starck: Paris is just a vast stage set for an opera. And all of this is, obviously, a fantasy. I have always lived in an Einsteinian relativity in which only love really exists. When I decided to recount Paris, I wanted to speak about it as if nothing existed, as if everything were fantasy, poetry, crazy stories and/or a crazy story. I wanted to relate its mysteries, its grey areas, the places where one wonders if what one sees there exists and that one does not understand. The beauty and poetry of Paris expresses itself in the shadows, in these in-between spaces that have not been sketched and that are partly revealed, imagined here.

Why have you decided to call upon the science of 'Pataphysics in this exhibition?

Philippe Starck: The only true reason to create an exhibition is to break up the boredom by speaking about other things.

Contrary to physics, which explains everything is made up of tiny atoms, neutrons, and protons moving in all directions and which, at the same time, makes us aware that nothing really exists since a simple change of electric current can modify all forms and functions, 'Pataphysics has a taste for beauty and for the impossible made possible. This science is in the image of life, allowing serious things to be taken lightly and light things seriously.

'Pataphysics is in everything, even – indeed especially – in Paris.

What does Paris evoke for you?

Philippe Starck: For me Paris evokes a general harmony, akin to elegance. There are proportions, alignments, there are perspectives that make up a natural organization which is extremely intelligent. Paris is an evocation of intelligence.

**« 'Pataphysics is in everything,
even – indeed especially – in Paris »
Philippe Starck**



Personnage de cire de Philippe Starck réalisé par Éric Saint-Chaffray, sculpteur-modéleur, 2010 pour le Musée Grévin Paris, collection Musée Grévin © Yann Deret

The exhibition

For the first time at the Musée Carnavalet – Histoire de Paris, a completely different Paris is presented, as seen by an artist, Philippe Starck, who plays the magician. He recounts his overland and underground Parisian navigation using 'Pataphysics, the science of imaginary solutions. Inviting us to see, hear, and feel, Philippe Starck has created twelve poetical pictures of Paris, whose objects become changing – in fact, it matters little whether or not they are faithful to their context. This unique exhibition makes light of the links between history and fiction, mingling their motives.

It escapes historical reconstruction and museification, it explores distortions, improbable superimpositions, lost functions, and above all, wonderments...

All the texts in the various rooms have been written by Philippe Starck, who addresses visitors directly.

The scenography of the exhibition, created by the Atelier Maciej Fiszer, develops numerous and varied atmospheres. The successive phantasmagorical atmospheres are staged according to a low-tech approach, favouring less expensive materials and a use of energy that respects the environment.

Re-using the equipment, transforming and re-using the picture rails of the previous exhibition, buying objects on second-hand markets... all of this is part of the innovative scenography whose light, a tool both for dissimulation and revelation, accompanies the surprised visitors. Philippe Starck subscribes to the eco-friendly approach characteristic of his projects. His constant search for durable, recycled, and biosourced materials now serves his imaginary interpretations of Paris.

**« Come and see an exhibition in
which everything is to be felt. »
Philippe Starck**

Paris is pataphysical

The poetic material of the exhibition consists of the marvels and mysteries of Paris. These are the doors to a “supplementary universe” that I open here. Following in the footsteps of Alfred Jarry, the father of 'Pataphysics – the science of imaginary solutions –, I will guide you through a Paris that I can see in place of the traditional Paris. The staging of words, elements, movements, lights and shadows, voices and music, what is blurred and fuzzy, forms the diary of my phantasmagorical journey. An earthly navigation on the expanses of the imaginary. Here I begin. Come with me, from Paris to Paris.

STARCK

Le Musée Grévin

The Museum of the Real Ones

I have the impression that the real one is him-me-him. I see myself as non-living. As if in a three-dimensional mirror. My mirror-wax statue comes from the Musée Grévin, a very old Parisian museum, but not as ancient as the venerable Musée Carnavalet. When I am not a young man of wax, I enjoy living somewhere between air and water. In Paris, for me, air is the Eiffel Tower, and water, the Canal Saint-Martin. I like to find myself in a laboratory of meteorological, aerodynamic, and constructive experiments. There I feel quite comfortable. Like in here, I experiment an ascent of the void at the top of the Eiffel Tower, and also a hypnotic navigation under the tunnel of the Canal Saint-Martin.

The vault of the Canal Saint-Martin and the Arsenal Lock

A seemingly horizontal tunnel

The doors below

A tube of light in the middle of Paris. Under the Canal Saint-Martin, we move in the dark and, thanks to openings in the vault every 55 metres, a halo of light bedazzles this space. I am sensitive to this hypnotic effect. I also enjoy greatly marine models. The store ship is a masterpiece of a 1/10 scale shipyard model. Its helm can be transferred from one prow to another, and in 'Pataphysics it refers to the equivalence of opposites; the magnificent doors of the lock between the canal and the Seine open on eternity.

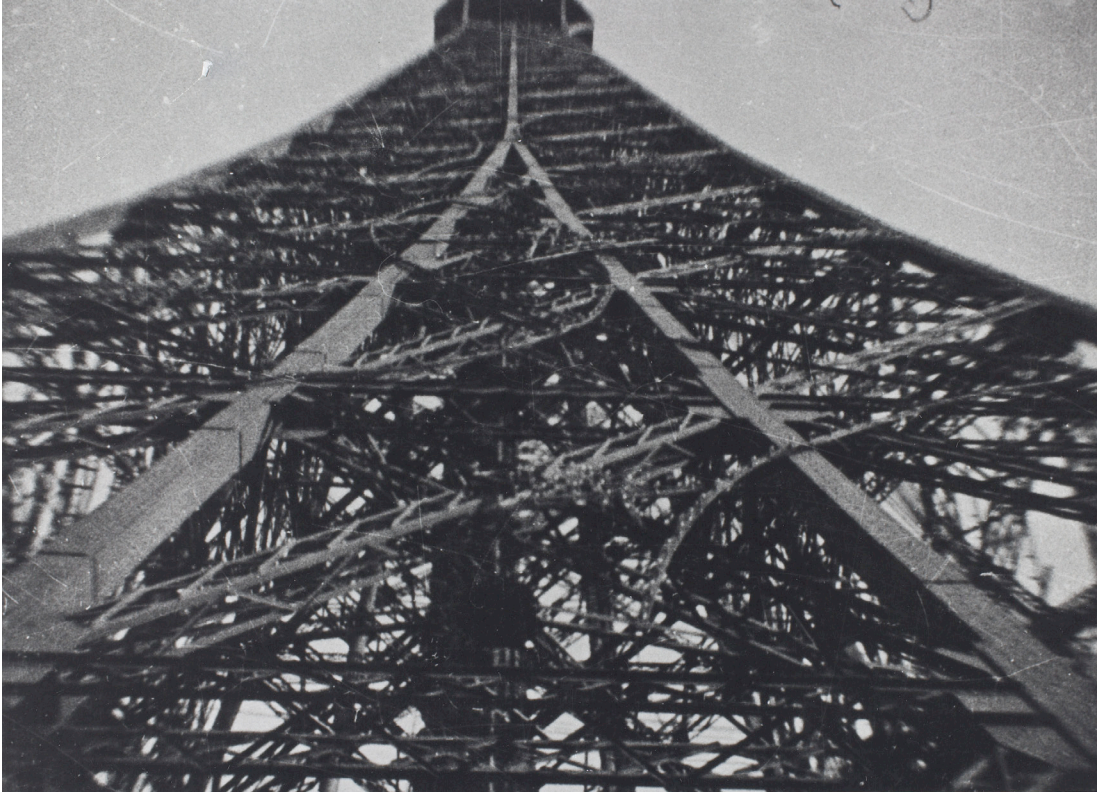
In 'Pataphysics, we spell it *ether-nity*, with an h like in ether, an infinite space and also an anaesthetic. You are free to choose your favourite spelling.



Dessin original de Philippe Starck, 2023
Sur une photographie de Guillaume Potignon pour la Ville de Paris, *Les oculi de la voûte du canal Saint-Martin, boulevard Richard-Lenoir, Paris*
© Guillaume Potignon / Ville de Paris

The Eiffel Tower

The great bony one



Photogramme extrait du film *La Tour* de René Clair, 1928, film muet, 14"20"
© La Cinémathèque française, collection La Cinémathèque française

From my table, I can see the Eiffel Tower, that is to say a sculpture of wind. Indeed, of wind. Gustave Eiffel, the centenary of whose death we celebrate this year as he died on December 27th, 1923, was an engineer known throughout the world. He designed a tower with wind and air. These are his very words. Did you know that the top of the Eiffel Tower is constantly moving, either because of the wind or because of the heat? Gustave Eiffel calculated that the top of his tower sways approximately between 15 to 18 centimetres, every day and at all times. To climb to the top of the Eiffel tower is to ascend the void. I am fascinated by the wind. I love the void. I do not suffer from vertigo. I do not feel seasick either.

Pataphysical objects

Everyday realities – A great abandoned cyclotron

I am interested in contradictory tensions. You, who read me, certainly are too. Appointed Regent of the College of 'Pataphysics on June 14th, 2021, I occupy the chair of Practical Abstraction and Speculative Concretion. My speech, when I entered this venerable college, was actually the drawing of an ace. An ace? Yes, it is like a boat, an animal and mineral bio-vessel, moved by artifice.

My predecessors at the College of 'Pataphysics had some incredible ideas. What if the course of the Seine and the two lanes of the ring road were straight and horizontal? For Jack Vanarsky, Paris would be transformed into a seaport and an oceanic metropolis. What if chairs danced the French cancan, what if pianos could be bought by octaves, and what if snowshoes replaced bicycle wheels? Jacques Carelman dared to display "unfindable objects" in Paris, at the Musée des Arts Décoratifs, more than fifty years ago. I collect all the editions of his quite unique catalogue of unfindable objects.



Jack Vanarsky (1936-2009), *Lamellisations parisiennes*, Projet de redressement du cours de la Seine à sa traversée de Paris, 1997
Collection Cristina Martinez et Valentina Vanarsky © Adago, Paris, 2023

The Bain Douches, 1978-1984

An institute of sweat bath

On December 21st, 1978, specially for the opening night of these former public baths transformed into a nightclub, on Rue du Bourg-l'Abbé, I instilled an atmosphere of a place under Soviet domination. After the communist coup in Afghanistan (April 27th, 1978), there was great paranoia in Paris about a possible invasion in the aftermath. That night, we had placed snow machines in the street, and wrote everything in the Russian alphabet. On a red flag dipped

in a blood-coloured pool, we projected the silhouette of a Doberman. Midnight baths. All of Paris came to the Bains Douches.

The music bands there were the best. Partying was political and rebellious



Affiche de concert de Depêche Mode aux Bains-Douches, 29 septembre 1981
© Loulou Picasso - Photo Rebecca Fanuele

Danielle Mitterrand's bedroom in the Élysée Palace, 1983

This is here

In 1983, I was a little bit of a lout. I designed a frightening bedroom for the first lady. The painter Gérard Garouste, my friend, painted a Mexican drunk on mezcal sleeping on a straw mattress: his unconscious files past above his head. It can be read from any angle. History is fuzzy, carried away by movement. Danielle Mitterrand was indeed afraid of this ceiling. The folding pieces of furniture, with shoelaces passed through eyelets, seemed salvaged from the street. I was touched by the many leather armchairs that I saw abandoned in the street and that inspired me to design the armchair bearing the name of a murderous king. Is living in the Élysée Palace so hard and is Richard III so disturbing? The mysteries that I sowed in this bedroom suggest that I might have thought so at the time. The Élysée Palace is the theatre of the world and of history.

The study of a President of the Republic, 1983

It is the centre of here

Here are two studies, one for a president, the other for a minister of Culture. Their names do not matter; they are famous. I wanted to show, in both cases, the terrible mental load of their post. I had to help the president to concentrate. It was his private study at the Élysée Palace.

The study of a Minister of Culture, 1985

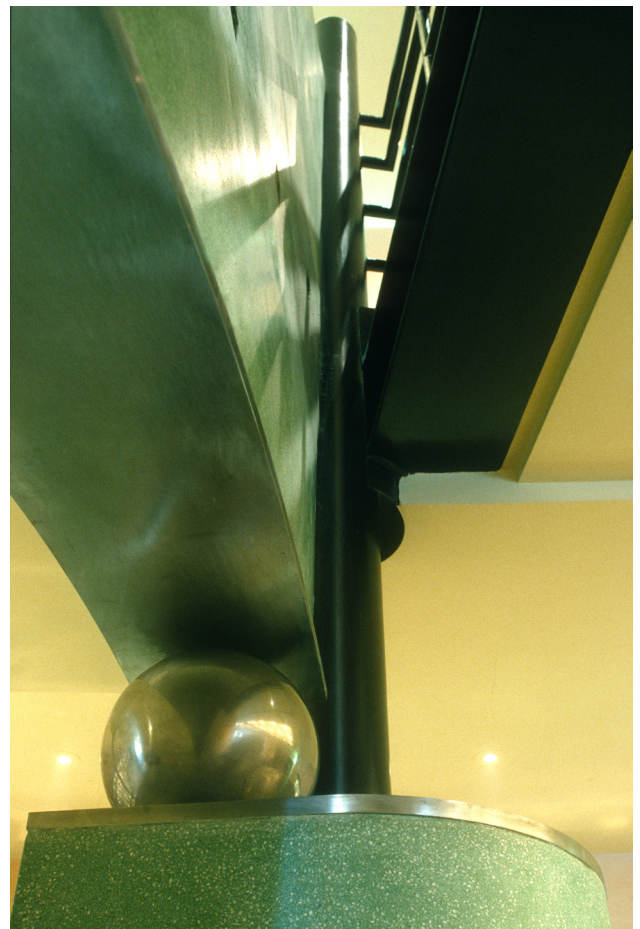
A stylish large barn

In 1985, the needs of a “modern minister” on Rue de Valois were incredible. It was the time when computers started to be installed. Thus, I drew the calligramme of a dizzying list of audiovisual and computing equipment, and I concluded with these words: “Modern culture is all of these”. In a closet, I suggested placing a reproduction of a painting by Caravaggio representing David beheading Goliath. The drama and mystery of political life. The study has remained uncompleted.

Café Costes, Place des Innocents, 1984-1994

A clock that creates words

The spirit of the place invites you to abstract yourself from time, to be bored and, as we put it in 'Pataphysics, “to immortalise the indifference” of a moment spent in a café in the heart of Paris. The clock does not mark off all the hours. In this suspended and melancholic time, the eye strays to the top of the walls and attempts to decipher an incomprehensible message which tempts us to explore: “over which dominates a small fortress”. Under the grand staircase, I concealed spherical counterweights of gilded stainless steel to balance the construction. Under the seats, I conjured away a leg. The staircase is the most conspicuous element. It is not the staircase wit, but the staircase that has wit.



Deidi von Schaewen, *Sous l'escalier du Café Costes*, photographie, 1984 © Deidi von Schaewen

Parc de la Villette, 1985

A failed prototype of industrial sunflowers

The only service that street furniture can really do us is to disappear. Everything is set up in the Parc de la Villette and in the Musée Carnavalet. Over there, 155 seats, here, 5. Sit down! Turn around! And turn again! Your shadows and those of the seats mingle together, divide in two, create a strangeness. Your eye captures the intense luminous halos in a monochromatic, phantasmagorical space. Your perspective shifts. The light and the seat, made of reflective metal, seem to merge. I have also created lighting-poles, garbage-poles, fountain-poles, a grammar of poles endowed with the purity of an airplane fuselage -- or that of ailerons that we can see lit up in the sky.

Caffè Stern, Passage des Panoramas, 2014

A kennel for rich dogs

In the Passage des Panoramas, the memory of an old printing workshop from the 19th century, a historical monument, is still prevalent. Each visit to the Stern caffè-restaurant is a journey through time, history, and culture. I have given pride of place to magic, poetry, and food. A winged rabbit placed on an old paper press of the workshop wears a fob watch. It is the only character inspired by *Alice's Adventures in Wonderland* that can travel from one either real or fantastical country to another. The Caffè Stern is also a chimaera. Everything is possible, everything is strange. Here are concealed chimaeras of Parisian animals: pigeon, rat, fox, and kestrel. I love these extraordinary creatures, these in-betweens in which everything can be imagined.



Chimère spécialement réalisée pour l'exposition (renard : renard et double paire d'ailes de colvert), 2022 © Gorghor One et Design et Nature - Photo Thomas Hennocque

Photo booth, since 2010

A distorting mirror

“To wait for a photo in front of a photo booth, another would come out with another face – thus would begin a story.” Come inside, to confess in my phone booth, and come out linked to yourself or...to another. Overland and underground navigation, from Paris to Paris, goes on in all metro and RER stations in Paris and the Paris region.

Médaille olympique, en 2015 pour 2024

A sport sausage

Inspired by the Paris 2024 organizing committee for the Olympics and Paralympics, this project for an Olympic medal, one and many, is made for sharing. It is a recognition of team spirit, because no victory is a solitary one.

'Pataphysics, a definition of the science of imaginary solutions and of his Collège

'Pataphysics

This vastest and most profound of Sciences indeed contains within itself all others, whether they wish it or not. 'Pataphysics, or the science of imaginary solutions, was illustrated by Alfred Jarry in the admirable person of Doctor Faustroll. *The Exploits and Opinions of Doctor Faustroll, Pataphysician*, written in 1897-1898 and first published in 1911 (after Jarry's death), contains both the Principles and the Virtualities of 'Pataphysics, science of the particular, science of exceptions (it being clearly understood of course, that the world contains nothing except exceptions, and that a "rule" is precisely an exception to the exception; and as for the world, Faustroll defined the universe as "that which is the exception to oneself").

This Science, to which Jarry dedicated his life, is practised unwittingly by all of humanity. Human beings could more easily dispense with breathing than with Pataphysics. We find 'Pataphysics in the Exact and Inexact Sciences (though nobody admits it), in the Fine Arts and the Foul, and in every kind of Literary Activity or Inactivity. Open the newspaper, turn on the radio or television, explore the Internet, speak: Pataphysics!

'Pataphysics is the very substance of this world.

The Collège

The *Collège de 'Pataphysique* was founded in 1948 (vulg.) to study these most important and serious of all problems: the only ones that are important and serious. Let there be no mistake: it is not a question, as some simple minds who take Jarry for a satirist seem to think, of denouncing human activities and cosmic reality; nor is it a question of promoting a mocking pessimism or a corrosive nihilism. On the contrary, it is a question of discovering the perfect harmony in all things, and through this harmony the profound concordance between people's minds (or, equally, the ersatz which takes the place of mind). It is a question of a few people doing consciously what all others do unconsciously.

“The word ‘Pataphysics must be preceded by an apostrophe, according to the injunction of Jarry in chapter eight of *Exploits and Opinions of Dr Faustroll, Pataphysician*. The College of ‘Pataphysics follows this rule when the word refers to its own activity, voluntary ‘Pataphysics. In other cases, according to the constant use by Jarry himself, the word pataphysics does not need the apostrophe.

The adjective pataphysical and the derivation pataphysician are never spelt with an apostrophe. The College of ‘Pataphysics uses capital letters more abundantly than what is recommended by common typographical norms: ‘pataphysical capitalism’. Their usage is followed here.”

Collège de ‘Pataphysique, *Les 101 Mots de la pataphysique*, Paris, PUF, “Que sais-je ?”, n° 4039, 2016

Chronological landmarks of ‘Pataphysics

8 September 1873

Birth of Alfred Jarry ; beginning of the era of ‘Pataphysics.

11 May 1948

Founding of the College of ‘Pataphysics in Paris, in the Adrienne Monnier bookshop, 7bis, Rue de l’Odéon.

1975-2000

Period of Occultation of the College of ‘Pataphysics. The committees and sub-committees gather together as a Cymbalum Pataphysicum. The College ceases all public events and starts its underground navigation.

2000

20 April: disoccultation of the College of ‘Pataphysics on the Terrace of the Three Satraps (Boris Vian, Jacques Prévert and his dog Erge), at 6bis, Cité Veron, 18th arrondissement.

6 July – 28 August: desoccultating exhibition at the collegiate church of Chartres.

2 May 2014

Tanya Peixoto elected Vice-Curator of the College of ‘Pataphysics.

14 June 2021

Philippe Starck is appointed Regent of the College of ‘Pataphysics, incumbent of the Chair of Practical Abstraction & Speculative Concretion.

2023

The year 2023 marks the 150th anniversary of ‘Pataphysics.

Biography

Philippe Starck short biography by Jonathan Wingfield

"Subversive, ethical, ecological, political, humorous... this is how I see my duty as a designer." Philippe Starck

A career rich with 10,000 creations - completed or yet to come - global fame and tireless protean inventiveness should never overshadow the essential, Philippe Starck has a mission, a vision: that creation, whatever form it takes, must improve the lives of as many people as possible. Starck vehemently believes this poetic and political, rebellious and benevolent, pragmatic and subversive duty should be shared by everyone. He sums it up with the humour that's set him apart from the very beginning: "No one has to be a genius, but everyone has to participate."

In the eyes of this accomplished citizen of the world, sharing his ethical and humanist vision of a more equal planet is a duty, if not a moral imperative, that results in unconventional projects, bearing fertile surprises. It's easy to guess his course of action: an object must be useful before being beautiful.

His prophetic awareness of ecological implications, his deep understanding of contemporary mutations, his enthusiasm for imagining new lifestyles, his determination to change the world, his commitment to sustainable de-growth, his love of ideas, his concern with defending the intelligence of usefulness – and the usefulness of intelligence – have taken him from iconic creation to iconic creation... From everyday products like furniture and lemon squeezers to revolutionary mega-yachts, intensely vibrant, stimulating and phantasmagorical hotels and the miraculous technologies of individual wind turbines and the electric car, he never stops pushing the limits and criteria of contemporary design. It's as a true visionary that he puts this art of innovation to the service of a design and democratic ecology, action-driven and respectful to both human and nature's heritage, whether it's with the Elise recycling bin or the Zartan, the first entirely recycled roto-moulded chair. The affordable and adjustable P.A.T.H. houses – high-tech pre-fab habitations – recently attested to the durability of an approach that he initiated in 1994 with the prefab house on sale in the 3 Suisses catalogue.

Heralding the phenomena of convergence and dematerialisation, Philippe Starck aims straight for the heart, highlighting the essential, extracting the structural minimum of every object, in order to offer creations and propositions closest to Man and Nature, best adapted to the future.

Just look at the mega-yacht A, symbol of minimalist elegance, or the Zik earphones for Parrot. He dreams of solutions so vital that he was the first French man to be invited to the TED conferences (Technology, Entertainment & Design) alongside renowned participants including Bill Clinton and Richard Branson.

Inventor, creator, architect, designer, artistic director, Philippe Starck is certainly all of the above, but more than anything he is an honest man directly descended from the Renaissance artists.

Selection of projects and creations by Philippe Starck in Paris and its region

18 January 1949

Birth of Philippe Starck in Paris.

1966

His inflatable structure for the Perce-Neige association is exhibited at the Salon de l'enfance, Grand Palais, 3 Avenue du Général-Eisenhower 8th arr.

1967-1970

Occasional studies at the Nissim de Camondo school, 63 Rue de Monceau, 8th arr. (situated at 256 Boulevard Raspail, 14th arr., depuis 1988).

1972

Zone 6, motorcycle shop, Rue Étienne-Marcel, 1st arr.

1976

Le Chalet du lac, club, Bois de Vincennes, 12th arr.
La Main bleue, club, commercial centre of the Mairie de Montreuil, Seine-Saint-Denis.

1978

Les Bains-Douches, club, 7 rue du Bourg-l'Abbe, 3th arr.

1979

Creation of Ubik, Philippe Starck's agency in Paris, whose name pays tribute to the eponymous novel by Philip K. Dick (1966).

1980

La Main jaune, club, Porte de Champerret, 17th arr.

1982

Carte blanche of VIA (Development of innovation in furnishing) given to Philippe Starck for the creation of 14 prototypes.

1983

Élysée Palace, fitting-out of two rooms in the private presidential apartment: Danielle Mitterrand's bedroom and the study-library of the president; 55 Rue du Faubourg Saint-Saint Honoré, 8th arr.

1984

Café Costes, café-restaurant, Place des Innocents, 1th arr.

1985

Philippe Starck is elected « creator of the year » at the Salon International du Meuble de Paris.

Dorothée Bis, shop, 17 rue de Sèvres (old swimming pool of the Hotel *Lutetia*), 6th arr.

Project for the study a « modern minister » for Jack Lang, Ministry of Culture, exhibited at the SAD (22 November-15 December), Grand Palais, 8th arr.

Parc de la Villette, outdoor street furniture: seats and poles, 19th arr.

1986

Creeks, shop, Rue Saint-Denis, 1th arr.

Jouet & Cie, shop, 11 Boulevard de Sébastopol, 1th arr.

1987

Le Moulin à vent and *Le Sphinx à deux faces*, private houses, 27-29 Rue Pierre-Poli, Île Saint-Germain, Issy-les-Moulineaux, Hauts-de-Seine. These houses are adjacent: the first one houses the Ubik agency and Philippe Starck's residence, the second one is a private residence.

In 1991 Philippe Starck planned to create an artists' residence on Île Saint-Germain.

Exhibition « Nouvelles tendances. Les avant-gardes du XX^e siècle » (15 April - 7 September), gathering together 8 international designers, among them Philippe Starck for France. Centre Pompidou, Place Georges- Pompidou, 4th arr. The 3 Suisses finances and builds the space dedicated to Philippe Starck (50 m²).

Cité des sciences et de l'industrie, Gaston-Berger amphitheatre and Louis-Armand room, Parc de la Villette, 19th arr.

1988

Scenography of the exhibition « Design français 1960-1990. Trois décennies de créateurs » (22 June - 26 September 1988), Centre Pompidou, Place Georges-Pompidou, 4th arr.

La Cigale, cinema-theater, 120 Boulevard Marguerite-de-Rochechouart, 18th arr.

1992

Street furniture JCDecaux including 767 « Histoire de Paris » panels, still in place in the city.

École nationale supérieure des arts décoratifs, Luc Arsène-Henry and Philippe Starck (architecture), Pascal Cribier (landscaping), prize-winners for the restructuring and extension (11 000 m² new wing), 31 Rue d'Ulm and Rue Erasme, 5th arr. (built in stages, completed from 1998 to 2004).

1999

Alain Mikli, shops, 1 Rue des Rosiers, 4th arr., and 74 Rue des Saints-Pères, 6th arr.

L'Ultime franc, collaboration with Monnaie de Paris.

2000 (and 2008)

Bon I, restaurant, 25 Rue de la Pompe, 16th arr.

2002

Terminal Eurostar, Gare du Nord, 10th arr.

Taschen, bookshop, 2 Rue de Buci, 6th arr.

2003

Maison Baccarat, shop-museum, and *Cristal Room Baccarat*, restaurant, Marie-Laure de Noailles' former town house, 11 Place des États-Unis, 16th arr.

Retrospective exhibition « Philippe Starck » (26 February - 12 May), Centre Pompidou, Place Georges-Pompidou, 4th arr. (alongside the *Starck Explications* catalogue). Artistic direction and scenography by Philippe Starck.

2003 (and 2010, 2020)

Kong, restaurant-bar, 1 Rue du Pont-Neuf, 1st arr.

2005 (and 2010, 2020)

Mori Venice Bar, restaurant, 27 Rue Vivienne, 2th arr.

2007 (and 2016)

Le Meurice, luxury hotel, *Le Meurice Alain Ducasse*, restaurant, *Le Dalí*, restaurant, and *Bar 228* bar, Pompadour gallery, 228 Rue de Rivoli, 1st arr.

2007-2009

Centre Pompidou, MNAM/CCI, Place Georges-Pompidou, 4th arr.: two rooms dedicated to Philippe Starck in the permanent contemporary collections.

2008

Mama Shelter Paris, hotel-restaurant, 109 Rue de Bagnolet, 20th arr.

2010

Le Royal Monceau Raffles Paris, luxury hotel-restaurant-spa, 37 Avenue Hoche, 8th arr.

Hôpital européen Georges-Pompidou (AP-HP), waiting room of the digestive endoscopy department of Professor Christophe Cellier, 20 Rue Leblanc, 15th arr.

« Le Son du Nous » (19-20 March), performance by Philippe Starck, Dalbin label, on the occasion of the Exit Festival, Maison des arts, Créteil, Val-de-Marne.

Photomaton photo booths, KIS-Me group (ME Group France), everywhere in Île-de-France.

Wax figure of Philippe Starck, Grévin Museum, 10 Boulevard Montmartre, 9th arr.

2013

Miss Kô, restaurant, 49-51 Avenue George-V, 8th arr.

Navigo, transport card of the Île-de-France region (Stif).

2014

Caffè Stern, restaurant, 47 Passage des Panoramas, 2nd arr.

2015

Paris 2024 Olympic medal, Comité d'organisation des Jeux olympiques et paralympiques (Cojop).

2018

Brach Paris, hôtel-restaurant-spa, 1-7 Rue Jean-Richépin, 16th arr.

9Confidentiel, hotel-spa, 58 Rue du Roi-de-Sicile, 4th arr.

Hôpital européen Georges-Pompidou (AP-HP), « Marina Picasso » space, dedicated to accompanying young patients from paediatrics to adult healthcare, 20 Rue Leblanc, 15th arr.

Station Sport Lib', urban sport equipment, Concept Sport, Parc des Impressionnistes, Clichy-la-Garenne, Hauts-de-Seine.

Musée des Arts décoratifs: one room of the contemporary collections dedicated to Philippe Starck, 107 Rue de Rivoli, 1st arr.

2019

« Le devoir de création » (2 October), conference by Philippe Starck, Ecole du management et de l'innovation, Sciences Po Paris, 7th arr.

2021

Villa M, hotel-healthcare and prevention centre, 24-30 Boulevard Pasteur, 15th arr.

14 juin 2021

Philippe Starck is appointed Regent of the College of 'Pataphysics, incumbent of the *Chair of Practical Abstraction & Speculative Concretion*, Théâtre de la Huchette, 23 Rue de la Huchette 5^e arr.

2022

Mob House, hotel-restaurant, 70 Rue des Rosiers, Saint-Ouen, Seine-Saint-Denis.

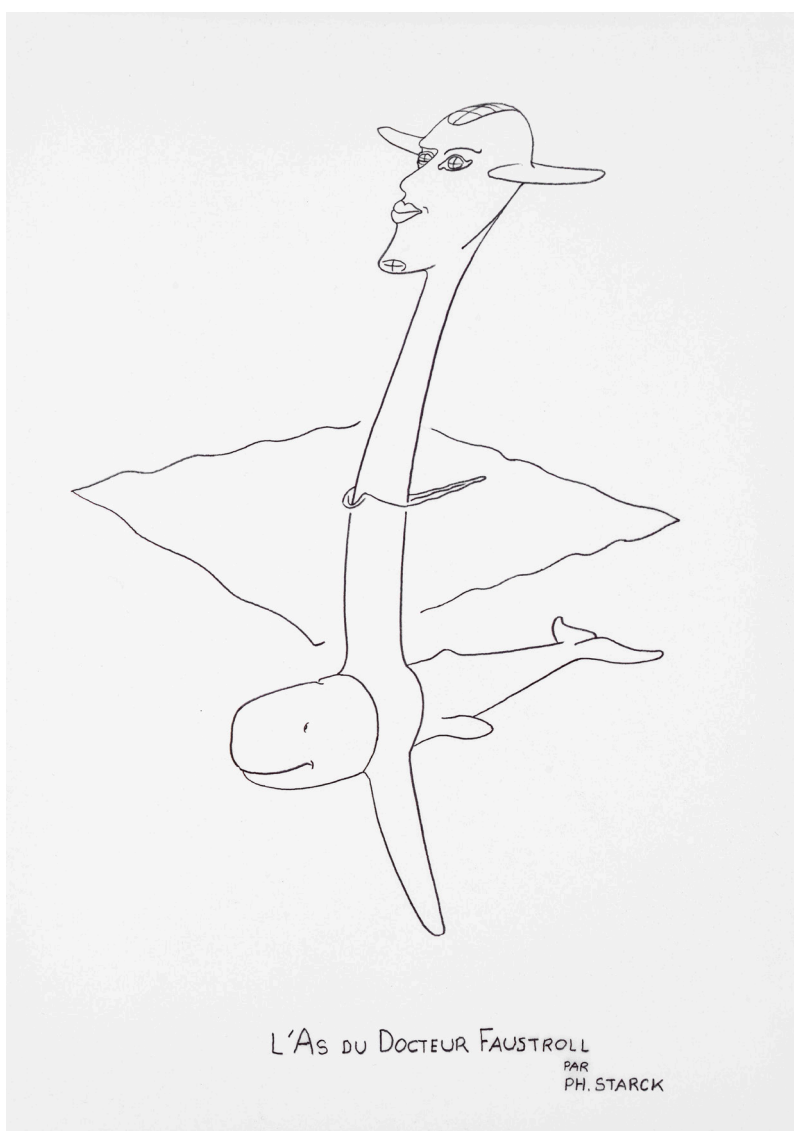
TOO Hôtel, hotel-restaurant, Duo 2 tower, 17th-27th étages, 65 Rue Bruneseau, 13th arr.

Exhibition « No Taste For Bad Taste » (25 March - 25 May), VIA, Institut français, Mobilier national, Galerie des Gobelins, 42 Avenue des Gobelins, 13th arr.

Exhibition « Années 80. Mode, design, graphisme en France » (13 October 2022 - 16 April 2023), Musée des Arts décoratifs, 107 Rue de Rivoli, 1st arr.

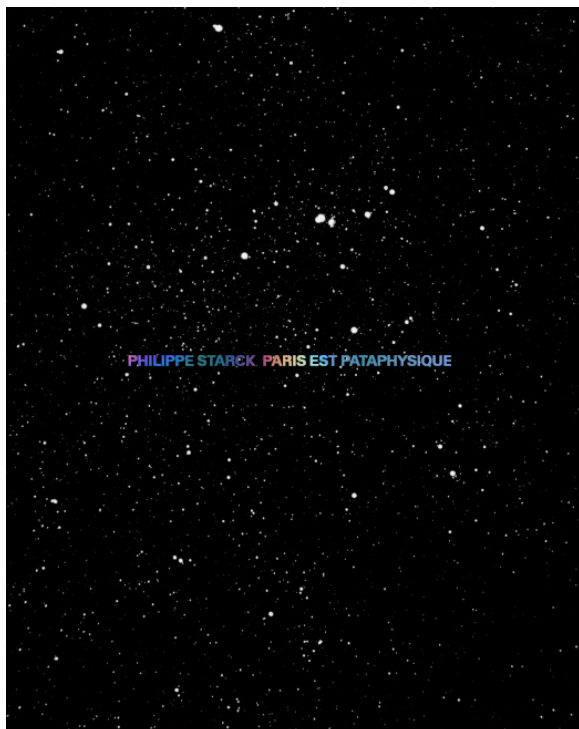
2023

Philippe Starck is the artistic director of the exhibition « Philippe Starck. Paris est pataphysique » (29 March-27 August), Musée Carnavalet – Histoire de Paris, 23 Rue de Sevigne, 3th arr.



L'As, dessin de Philippe Starck pour le Collège de 'Pataphysique, 2021 © Photo Jean-Louis Losi

Exhibition catalogue



Catalogue published in French only

Philippe Starck. Paris est pataphysique

With contributions by Philippe Starck,
Milie von Bariter and Valérie Guillaume

144 pages, 90 illustrations
Published by Paris Musées
Graphic design : Jad Hussein
29 €

Around the exhibition

We invite you to visit the museum's website to obtain the entire programme:

www.carnavalet.paris.fr/en

Groups

Visits of the exhibition in English for groups.

Information and booking on the website or by email:

carnavalet.publics@paris.fr

Application for visitors

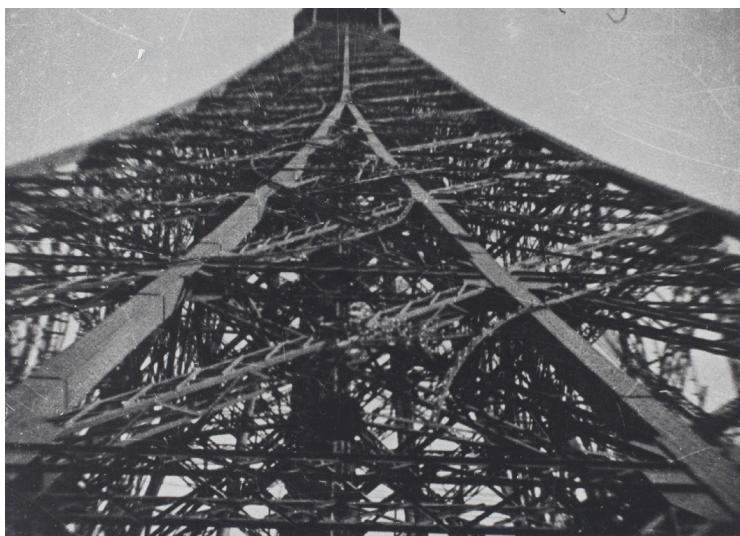
The application to visit the museum can be downloaded for free and proposes a tour dedicated to the exhibition, with comments by **Philippe Starck, Milie von Bariter and Valérie Guillaume**.

Available in French, English, and Spanish.

Visuals available to the press



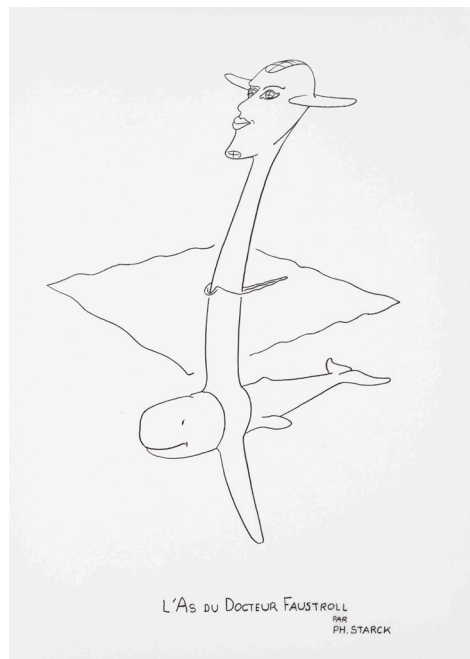
Personnage de cire de Philippe Starck réalisé par Éric Saint-Chaffray, sculpteur-modelleur, 2010 pour le Musée Grévin. Paris, collection Musée Grévin © Yann Deret



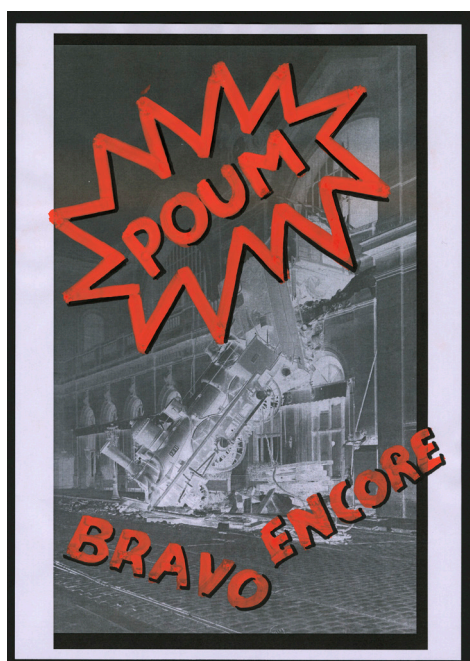
Photogramme extrait du film *La Tour* de René Clair, 1928, film muet, 14'20''
© La Cinémathèque française, collection La Cinémathèque française



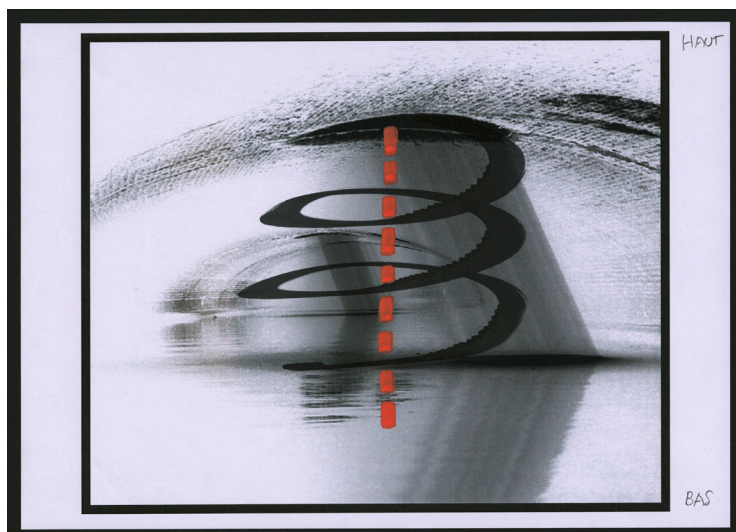
Jack Vanarsky (1936-2009), *Lamellisations parisiennes*, Projet de redressement du cours de la Seine à sa traversée de Paris, 1997
Collection Cristina Martinez et Valentina Vanarsky © Adagp, Paris, 2023



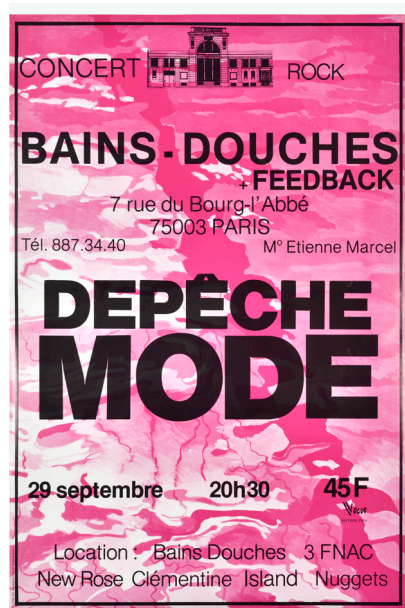
L'As, dessin de Philippe Starck pour le Collège de 'Pataphysique, 2021 © Photo Jean-Louis Losi



Dessin original de Philippe Starck, 2023
 Sur une photographie attribuée à Albert Brichaut, *Un train dans la rue, accident en gare Montparnasse, 1895*.
 © Paris Musées / Musée Carnavalet – Histoire de Paris



Dessin original de Philippe Starck, 2023
 Sur une photographie de Guillaume Potignon pour la Ville de Paris, *Les oculi de la voûte du canal Saint-Martin, boulevard Richard-Lenoir, Paris*
 © Guillaume Potignon / Ville de Paris



Affiche de concert de Depêche Mode aux Bains-Douches, 29 septembre 1981
 © Loulou Picasso – Photo Rebecca Fanuele



Chimère spécialement réalisée pour l'exposition (renard : renard et double paire d'ailes de colvert), 2022
 © Gorghor One et Design et Nature - Photo Thomas Hennocque



Deidi von Schaewen, *Sous l'escalier du Café Costes*, photographie, 1984 © Deidi von Schaewen

Carnavalet museum - History of Paris



© Cyrille Weiner

Installed in the Carnavalet and Le Peletier de Saint-Fargeau mansions in the heart of the Marais district, the Carnavalet Museum is the reference site for the history of Paris. Its collections include around 625,000 works, making it one of France's principal museums.

It houses paintings, sculptures, furnishings, woodwork, decorative and historical items, signs, photographs, drawings, prints, posters, medals, coins and archaeology collections. Some 3,800 works are presented within an exceptional historical setting that enables visitors to travel through the capital, from prehistory to the present. The history of Paris is retraced in a unique and vivid way that is historical, documentary, sentimental and close to Parisians themselves.

The museum proposes an intergenerational visit experience with ten percent of works displayed at a child's height, a universal accessibility approach and digital installations that enrich the knowledge of major Parisian episodes.

Following a continuous chronological guideline, the Carnavalet Museum - History of Paris pathway reveals its greatest historical treasures: a Neolithic dugout canoe, a portrait of Madame de Sévigné by Claude Lefèvre, the painting of the Declaration of the Rights of Man and of the Citizen by Jean-Jacques-François Le Barbier (which was given to the museum by Georges Clemenceau), the decor from the Fouquet Jewelry Shop created in 1901 by Alphonse Mucha, the famous sign from Le Chat Noir cabaret created by painter Adolphe-Léon Willette and Marcel Proust's bedroom.

Practical information

MUSÉE CARNAVALET – HISTOIRE DE PARIS

23 rue de Sévigné

T +33 (0)1 44 59 58 58

www.carnavalet.paris.fr

We advise you to book your time-stamped ticket online to access the exhibitions

www.billetterie-parismusees.paris.fr

The exhibition is accessible to persons with reduced mobility.

The permanent exhibition of the museum is free, no booking required.

OPENING HOURS

Open everyday from 10h to 18h except Mondays and certain Bank holidays

(1 May, 25 December, 1 January)

(Ticket office closes at 17h30)

TICKETS

Full price: 13 €

Reduced price: 11 €

Free for under 18

TRANSPORTS

Metro stations: Saint Paul or Chemin Vert

Patrons

Exhibition organized with the support of:



The Musée Carnavalet – Histoire de Paris thanks for their contribution: Design et Nature gallery, DNP I Dai Nippon Printing Co., Ltd., JCDecaux, ME Group-Photomaton, Grand Chemin and the Maison Louis Roederer.