



RAIN

PATRICK JOUIN ID x LE LIÈVRE PARIS

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Patrick Jouin iD



Born in 1967, designer Patrick Jouin graduated from the École nationale supérieure de création industrielle (ENSCI) in Paris. In 2009, his work, along with that of his design studio Patrick Jouin iD, were the subject of a solo exhibition at the Pompidou Centre. He was awarded the Compasso d'Oro prize for his Pasta Pot kitchen utensil, produced by Alessi. Several of his pieces feature in permanent museum collections, including the 2004 Solid range at MoMA, which was the first edition of furniture to be made using 3D printing technology.

Working with companies like Cassina, Pedrali, Piuforcat and Fermob, his vision and perception of craftsmanship and design can be seen in each of his projects, whether for production, research or street furniture.

Understanding space and considering different scales are other sources of inspiration for Patrick Jouin, who also works on international architecture and interior architecture projects with his partner Sanjit Manku, with the Jouin Manku studio created in 2006. Together they have designed restaurants for chef Alain Ducasse, boutiques for jewellers Van Cleef & Arpels, Air France's 2F Lounge at Paris – Charles de Gaulle airport. Recently, the duo has made its first foray into the world of yachting, with Kenshō, and completed the renovation of Marrakesh's iconic La Mamounia hotel for its centenary celebrations.

RAIN COLLECTION

This collection was born of an observation of the vagaries of paint drips on canvas and the fascination they arouse. Liquid matter is transformed into something solid, frozen in a drip. I wanted to keep this gesture in action, to capture its very essence. The gesture remains present, always alive, even if gravity dictates it. The idea is to transpose this pictorial gesture into the rug.

We used materials such as wool and silk, which are expected but transformed. It's a kind of transfer, a transition from painting to tapestry. The material will play with matte and gloss, creating reflections. As with a painting, the viewer's gaze and relationship with the canvas become central. The pictorial material changes, in the manner of a Soulages painting.

Wool and silk become our palette, our pigments. We'll use them like oil paint, making them flow, playing with textures and reflections. The carpet will then react to the light in the same way that colour and material react to a canvas.

The game is built around a recurring motif in the history of painting: the drip. It symbolises movement, transformation and the capture of an ephemeral moment in an enduring form. This motif appears in an underlying way during the Renaissance, when blood drips can

be found in representations of the Saints, as in the works of Tintoret and Cranach. It becomes more assertive in the works of Caravage and reaches its celebration with the school of abstraction, notably with Jackson Pollock, Jasper Johns and Cy Twombly, where it becomes pure, compulsive energy, invading the entire surface. Naturally, I'm thinking of Pat Steir's 'Waterfall' series, which reminds us of the incessant flow and raw energy of nature. It's this gesture, this ceaseless flow, that we want to immortalise in our creations. The animation of light on the surface of the carpet will become a visual dance, a continuous performance where matter, light and the eye meet and constantly reinvent themselves.

DAWN RAIN
6592 - 01



01 - Beige

Technique: Hand-knotted
Composition: 100% NZ Wool
Texture: Cut and curled
Pile height: 5 mm
Size: 250x350 cm
Price on request





NIGHT RAIN 6593 - 01

01 - Anthracite

Technique: Hand-knotted
Composition: 35 % NZ Wool 65 % silk
Texture: Cut and curled
Pile height: 5 mm
Size: 90x560 cm
Price on request



SUNSET RAIN
6594 - 01



01 - Terracotta

Technique: Hand-knotted
Composition: 45 %NZ Wool 55 % tencel
Texture: Cut and curled
Pile height: 5 mm
Size: 216x250 cm
Price on request



PatrickJouin^{iD}

Yolina Lecomte

+33 (0)7 61 53 98 04

ylecomte@patrickjouin.com

LELIEVRE

PARIS

Marie de Cheffontaines

+33 (0)1 43 16 88 07

mdechfontaines@lelievreparis.com

AGENCE
14
SEPTEMBRE
LONDON

Effie Tzouramani

+44 (0)7470 141 725

effietzouramani@14septembre.com

Laurene Breas

+44 (0)7828 588 886

laurenebreas@14septembre.com