

EMBARGOED UNTIL SEPTEMBER 3, 2013

DIOR HOMME

DIOR HOMME ANNOUNCES NEW, PERMANENT, SITE-SPECIFIC ART INSTALLATIONS

*Matt Keegan at 57th Street New York Boutique
Aaron Curry at Rodeo Drive Beverly Hills Boutique*

NEW YORK, NY and BEVERLY HILLS, LA, September 3, 2013 – Dior Homme unveiled today two new artworks, specially commissioned for the New York 57th and LA stores, by the artists Matt Keegan and Aaron Curry, respectively.

This is part of an on-going series of collaborative projects for select Dior Homme stores worldwide.

Here, both artists were chosen and given a ‘carte blanche’ by Dior Homme’s Creative Director Kris Van Assche; each artist applies their personal approach and aesthetics, to spaces within the store environments: New York’s 57th store, in the instance of Matt Keegan and the Los Angeles store, in the case of Aaron Curry. On this occasion, each artist is a resident of the corresponding cities and the works engage both with the world of Dior Homme as well as with the unique urban environment of each place. Each hovers in a space between public and private art.

Matt Keegan’s task has entailed transforming the New York 57th Street store window with a stainless steel sculpture with a highly reflective mirror surface. It is called and reads ‘How Do I Look?’ and is typical of Keegan’s text based works that play with the American vernacular. Taking phrases where “the meaning has been almost completely wrung out of it,” as the artist explains, and re-contextualizing and re-invigorating the language is something that Matt Keegan has become renowned for. “I had the phrase ‘How Do I Look?’ in mind as I had made collages of someone getting dressed in front of a mirror about seven years ago,” says Keegan. “It was a perfect question, a familiar phrase that becomes a play on a question asked in the retail space and also about the work of art itself.” He continues: “The sculpture for Dior, because of its highly reflective mirror surface, will change drastically as people walk by and look at it. This interaction will be the most dynamic part of the sculpture; it is made for that footfall. I am happy there is something odd enough to it that it takes in that cacophonous street.”

In contrast, Aaron Curry’s totemic sculpture and installation in the front window of the Dior Homme Los Angeles store, is made for that city’s car culture. In many ways the seventeen-foot piece is designed to be viewed from a distance as well as more intimately. “I wanted the setting for the sculpture to be like a window display, but also as an environment for the sculpture itself,” explains Aaron Curry. The box the sculpture protrudes out of and the sculpture itself are both composed of cardboard, and on closer inspection are covered in photo prints of the artist’s own skin and hair. “It is dealing with people dealing with their own bodies and thinking about covering their skin; the way that people obsesses about their own bodies before getting dressed,” says Curry. “It seemed particularly appropriate for LA!” Eschewing his customary use of bright colour, Aaron Curry instead concentrated on making a predominantly black and white piece. “I thought about how it would sit within the store and I wanted to make something that would work with the Dior Homme clothing,” he explains. At the same time the piece does not surrender any of the playful goofiness, awkwardness and strange beauty that is customary of Curry’s work.

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