**List of works on display**:

- **Untitled, 2019, carpet, variable dimensions**
The exhibition’s ground surface area is divided, in the middle, into two areas covered by identical carpets but which have undergone different processes or uses in time. The first one is new whilst the second, of exactly the same tint but bearing the marks left by the footsteps of visitors to the museum, is that of “Picasso Bleu et Rose”, the most frequently visited of the Musée d’Orsay’s various exhibitions.

- ***Opération Sérénade*, 2012, carpet roll, 123 x 50 cm**

**- *Opération Sérénade*, 2012, carpet roll, 100 x 50 cm**These two carpets – borrowed from a series of seven red carpets reclaimed at the close of prize-giving ceremonies in America – are displayed here rolled-up on themselves. They constitute the only work in the exhibition that is not a new production. Presented on a regular basis in conjunction with the various exhibitions by Christodoulos Panayiotou, it is installed against a wall close to the Odilon Redon’s ‘Projet de Tapis de Prière’.

**- *Odilon Redon, Projet de Tapis de Prière*, c.1908 , oil painting, 66,0 x 92,8 cm, Musée d’Orsay, Paris, France**In this model intended for a weaving project that never came to fruition, Odilon Redon, in collaboration with the Gobelins and Savonnerie Manufacturies, brings out the canvas’s textile grid pattern by using its apparent visual aspect. This is done in order to represent the materiality of the object represented.

***- Paint*, 2019, layer of varnish and mixed materials applied to unprimed canvas**The artist has gathered up pieces of cotton wool used during the restoration and cleaning – termed by the teams as “décrassage” (or ‘de-griming’) or “bichonnage” (or literally ‘pampering’) - of the surfaces of the canvases in the collection. He then extracted a chemical solution from them, consisting of a juice composed of varnish, layers of paint, grime and all sorts of other undesirable matter which accumulates on the surface of the paintings during their time on display or in storage. This matter is that of the paint made here from this transfer process.

**- *Untitled*, 2019, acrylic on canvas, 68 x 60cm**This monochrome is the result of a synthesis arising from mixing together the range of colours found on the palette of Edgar Degas, conserved as part of the museum’s collections.

**- *Untitled*, 2019, silkscreened glue on non-gridded wallpaper, variable dimensions**Covering the walls of the middle hall, this wallpaper mobilises an active glue made in order to retain, for the duration of the exhibition, the volatile elements present in its immediate surroundings.

***- Sculpture*, 2019, silkscreen print, glue and dust, 130 x 115cm.***Sculpture* is a silkscreen print which fixes onto its surface dust particles vacuumed up over the months by the teams during the work.

**- *Untitled*, 2019, acrylic and vermiculite on chassis-mounted dibond sheet, 85 x 120 x 4cm**Rust Painting, painted on a stainless steel surface, simulates the phenomenon of oxidation: it is an image of rust rather than its effect.

***- Untitled*, 2019, a series of blown-glass vases made by the Centre International de Recherche sur le Verre et les Arts Plastiques (Cirva) Marseille, variable dimensions**The vases present in the exhibition are produced using the blown-glass method. Their shapes and manufacturing techniques are a response to the vases present in the collections or for which only sketches exist (notably those of Emile Gallé, the Muller brothers and Otto Eckmann). In one of them, Christodoulos Panayiotou will place, once a week, a bouquet of roses – under development by Maison Meilland. At the final stage of its production, the rose presented here (5397 – 02 -02) will enter into the complex economy of the floral market or will remain in its prototype status.

**- Auguste Rodin, *La Pensée*, marble, H. 74.2 ; W. 43.5 ; D. 46.1 cm, Musée d’Orsay, Paris, France
 - *Untitled*, 2019, Zimbabwean black granite, 117.5 x 80 x 80 cm**The first part of the exhibition’s title derives from the inventory number inscribed in red on the rear of the stone block on which *La Pensée* by Auguste Rodin (« LUX S.1003 ») is placed. The work has been installed on a marble plinth specifically designed for this purpose by Christodoulos Panayiotou. It is composed of black granite, mined in the quarries of Zimbabwe, and bears the number “334”, a qualitative item of information, in view of its usage. The association of these measurements gives the exhibition its title, an enigma and a combination.