ART
PARIS LA DÉFENSE
COLLECTION

Adam-Tessier
Agam
Aillaud
Atila
Barrias
Blanc
Belmondo
Busato
Calder
Caro
Carratero
Casadesus
César
De Miller
Delfino
Derbré
Deverne
Dewasne
Diva
Dong Lak
Feff
Fenosa
Flury
François
Grataloup
Jakober
Jankovic
Kowalski
Legendre
Leygue
Lopez
Mathieu-Bachelot
et Ropion
Mirò
Mitoraj
Miyawaki
Moity
Morellet
Moretti
O'Loughlin
Philolaos
Puccinelli
Raynaud
Rieti
Sandjian
Selinger
Serra
Silva
Siptrott
Takis
Torricini
Ughetto
Venet
Young

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THE CONTEXT

Since the design in the 1960s of the La Défense business area to the west of Paris, artists, architects and engineers have been working together on the site. Architectural monuments, such as the Grande Arche and the Cnit building, create a dialogue with a number of works of art, some of which are emblematic of the artistic movements that came to the fore in the 20th century, including Surrealism, Abstraction, Kineticism, Conceptual Art and New Realism. The works were commissioned, then acquired, in a context during which architects sought to outdo one another, a period embodied by personalities like Jean Millier (President of EPAD, the body responsible for developing La Défense from 1969 to 1977, and President of the Pompidou cultural centre in Paris from 1977 to 1980), Germain Viatte (Curator of the national modern arts museum from 1975 to 1984), and Michel Moritz (architect in charge of the installation of the works).

Calder's *L'Araignée rouge,* Miro's *Personnages fantastiques,* Takis's *Signaux,* the *Fontaine monumentale* by Yaacov Agam, *Le Pouce* by Cesar, the *Doubles lignes indeterminées* by Bernar Venet, *Slat* by Richard Serra, and *After Olympia* by Anthony Caro... These monumental works, on a scale with the site, structure the public area and act as markers for users and visitors to the site. Defacto, the public body in charge of managing, promoting and running the business area, is now developing the Paris La Défense Art Collection project to set off the 69 works of art, some discreet, others imposing, which "punctuate" the business area. The aim is twofold: on the one hand, to improve the intelligibility, preservation and presentation of this extraordinary artistic heritage, and, on the other, to contribute to bringing the whole to life as a unique example of an open-air art collection.

THE PROJECT

Defacto organized a competition and entrusted the artistic enhancement project to the Frenak + Jullien Architectes. Defacto is keen to bring this unique cultural heritage to the fore by creating a truly federating identity for a heterogeneous collection, and making it both accessible and visible. The project reflects Defacto's determination to turn the business area into a cultural destination for Grand Paris.
The intrinsic link between the works of art and the urban planning of La Défense forms the foundation of the collection, which is based on three main ideas:

- **To identify the unusual nature of the works of art and the way they fit into their surroundings:** fountains, ornamental ponds, ramps, walls, chimneys, steps... Many of the works at La Défense are elements of the urban planning just as the buildings are,
- **To show that certain works belong to major modern and contemporary 20th-century artistic monuments,**
- **To enhance the intelligibility of the works of art in the immense space at La Défense, and to densify their presence by moving** two major works to the centre: *La Defense* by Barrias, the original work that gave its name to the area, and *After Olympia* by Anthony Caro, one of the most recent acquisitions.

The power of the project stems from three major aspects:

- The creation of itineraries, the first along the main axis, others in the neighbouring areas:
  - **on-site signage:** name and title plaques are fixed into the ground, near each work. These slabs of white marble are engraved in black in three languages (French, English and Chinese), and provide information on the work, its location, and the artist. A system of arrows indicates other works nearby
  - **enhancing the works at night:** the works will be lit either per the artist's original design or for the first time. The lighting will show works that were hitherto invisible at night and will reinvent the itineraries that are visible by day.
- Restoration: a restoration and preventive preservation programme has been devised to improve the overall approach to the works and facilitate their management. Defacto has entrusted this programme to qualified heritage restoration specialists.
- Cultural policy: this policy includes enhancing the artistic archives, creating publications, a dedicated website and studying new commissions for art work.

TIMETABLE

Summer 2015 to summer 2016:

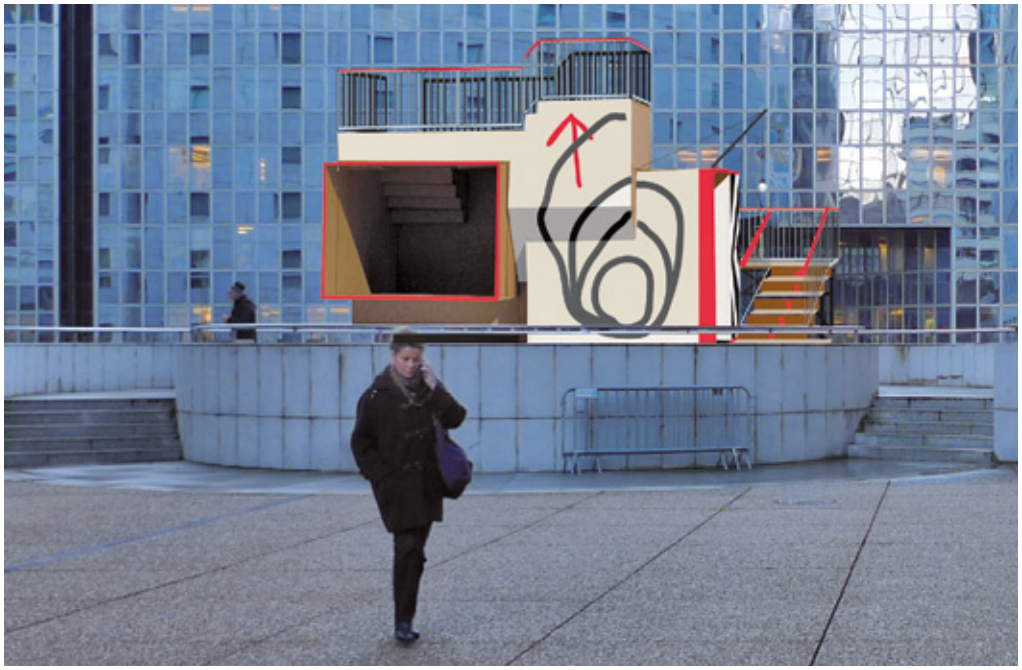
- **Name and title plaques will be placed close to each work of art:**
  - October to November 2015: Grand Axe itinerary
  - November 2015 to February 2016: Neighbourhood itineraries
- **Lighting the works of art:**
  - From October through to the end of 2015: Grand Axe itinerary
  - Year 2016: Neighbourhood itineraries in co-ordination with the projects to "requalify" the public areas in the neighbourhoods
- **Restorations:**
  - June to December: *Bassin and Signaux, After Olympia, La Defense, Le Pouce, Doubles lignes indeterminées, La Fontaine des Corolles*
  - To be continued in 2016, with: *Le Moretti, L'Araignee rouge...*

DEFACTO, THE KEY PLAYER BEHIND LA DÉFENSE'S CULTURAL AND ARTISTIC DEVELOPMENT

Defacto has been in charge of managing, running and promoting La Défense since 1st January 2009.

Our ambition is to give Europe's leading business area a new lease of life, at a time when international competition is rife. To that end, Defacto has introduced a policy of new services, notably for its first clients, the 400 companies on the site. We are developing a policy to welcome, accompany and listen to the people who use the site, whether they work or live there, or are students. We intend to improve the everyday living environment, to make it easier to go from one place to another, to rethink the public area and attribute more importance to greenery. The new look we want to give La Défense will necessarily have a strong cultural identity. We will achieve this with major events such as *Paris La Défense changez de point de vue !* or *Été Defacto.* Forme publique, a biennial urban furniture design show, launched by Defacto in 2011, put La Défense at the heart of current thinking on urban design. With the launch of Paris La Défense Art Collection, we are keen to enhance La Défense's exceptional artistic heritage, which to date has never been brought into the spotlight.
For Patrick Devedjian, President of Defacto: *"La Défense's artistic heritage is a tremendous lever to attract people to the site. The investments made by Defacto bear witness to our desire to see this business area become a key* Grand Paris *cultural site, and a place where economic development and cultural policy can be of mutual benefit to each other."*

ART PARIS LA DÉFENSE COLLECTION

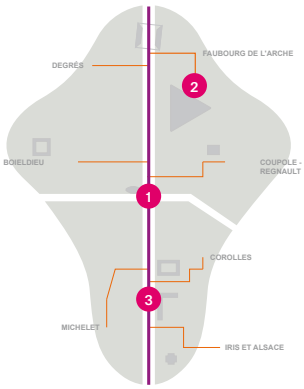


Entre les œuvres *Doubles lignes indéterminées* de Venet et *Le Moretti* de Moretti / *Between Venet's* Doubles lignes indéterminées *and Moretti's* Le Moretti.

Pendant la restauration du *Pouce* de César / *During the restoration of César's* Le Pouce.

DÉPLOIEMENT

3 settings:
❶ *La Défense*
❷ *Le Pouce*
❸ between the *Doubles lignes indéterminées* and *Le Moretti*



OBJECTIVES

- **To provide the public with a moment suspended in time,** a moment of relaxation and inspiration, that creates a break from the site's hectic atmosphere.
- **To create a very simple, but intimate setting.** Several elements relating to the sequence of events on the site in question will be presented (based on archives or a reinterpretation of the work) in a perspective that is more poetic than educational.

Alain Bublex,
Le Pavillon des points de vue

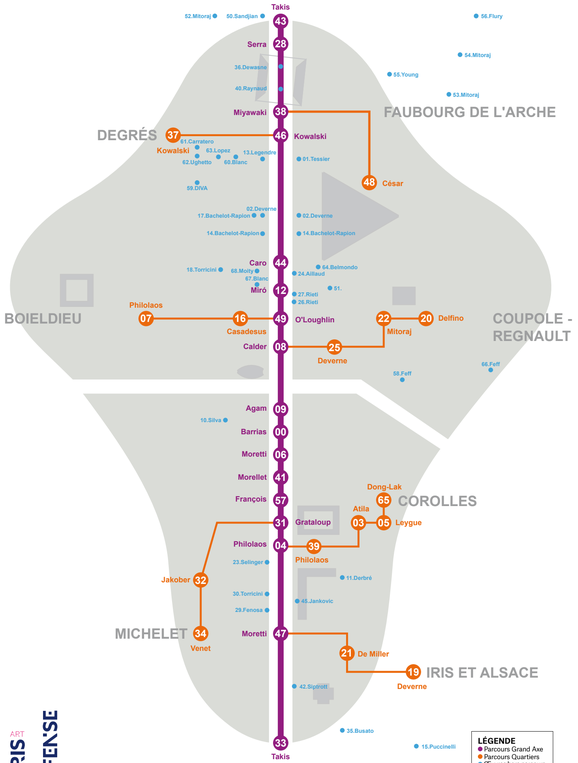
How can a viewpoint be shaped? Or, in other words, how can a space be turned into a landscape? There are only two possible answers to this question: either by representing it, or by marking a viewpoint from which it can be represented. Is this not the function of panoramic viewpoints, or belvederes – from the Italian *belvedere* – to give the space a structured shape or turn the space into a landscape? [...] Without them, there would literally be nothing to see: viewpoints not only provide an opportunity to see a landscape, they are prerequisites. [...] It is precisely this experience that the *Pavillon des points de vues* stages and makes possible. [...]

And yet, Alain Bublex's Pavillon is not a belvedere, although it does also play this role: it's an inner space from which the visitor sees the outside. Made up of two spaces - a vestibule in which an installation will introduce visitors to the site they came to see and a room on a slightly higher plane from which a whole landscape is visible through a bay window that takes up a whole wall. The pavilion is like a large dark room. It's an instrument for seeing, an instrument used to entice the visitor's gaze.

Extracts from a text by Bastien Gallet, *Construire un regard : le pavillon mobile d'Alain Bublex*. The whole text can be consulted at the following address: www.ladefense.fr/bublex

ART PARIS LA DÉFENSE COLLECTION

AREVA



ART PARIS LA DÉFENSE COLLECTION

00
La Défense
Louis-Ernest BARRIAS
1883

01
Boréale bas-relief
Maxime ADAM-TESSIER
1970

02
Rythmes
Michel DEVERNE
1970

03
Le Sculpteur de nuages
ATILA
1972

04
L'oiseau mécanique
PHILOLAOS
1972

05
La Fontaine des Corolles
Louis LEYGUE
1973

06
Le Monstre
Raymond MORETTI
1973

07
Les Cheminées
PHILOLAOS
1973

08
Araignée rouge
Alexander CALDER
1974

09
Fontaine monumentale
Yaacov AGAM
1977

10
Dame Lune
Julio SILVA
1977

11
La Terre
Louis DERBRÉ
1978

12
Personnages fantastiques
Joan MIRÓ
1978

13
Bas relief en cuivre
Maurice LEGENDRE
1979

14
Traits d'union
Hervé MATHIEU-BACHELOT
1979

15
Mémorial des cendres de Napoléon –PUCCINELLI
1980

16
Les points de mire
Béatrice CASADESUS
1981

17
Volutes en gerbe
Hervé MATHIEU-BACHELOT
1981

18
Colonne oiseau
Claude TORRICINI
1981

19
Mosaïque
Michel DEVERNE
1982

20
Les Lieux du corps
Leonardo DELFINO
1983

21
Le Somnambule
Henri DE MILLER
1983

22
Le Grand Toscano
Igor MITORAJ
1983

23
La Danse
Shelomo SELINGER
1983

24
Bancs et pyramide
Émile AILLAUD
1985

25
Vive le vent
Michel DEVERNE
1985

26
Anamorphose
Fabio RIETI
1985

27
Le Visage
Fabio RIETI
1985

28
Stat
Richard SERRA
1985

29
Ophélie
Apelles FENOSA
1987

30
La Fontaine à boire
Claude TORRICINI
1987

31
Les Trois arbres
Guy-Rachel GRATALOUP
1988

32
BCI
Ben JAKOBER
1988

33
Bassin
TAKIS
1988

34
Doubles lignes indéterminées
Bernar VENET
1988

35
Fontaine du dialogue
Gualtiero BUSATO
1989

36
Fresque Monumentale
Jean DEWASNE
1989

37
La Place des Degrés
Piotr KOWALSKI
1989

38
Utsurohi
Aiko MIYAWAKI
1989

39
Les nymphéas
PHILOLAOS
1989

40
Carte du ciel
Jean-Pierre RAYNAUD
1989

41
La Défonce
François MORELLET
1990

42
Les hommes de la Cité
France & Hugues SIPTROTT
1991

43
Signaux
TAKIS
1991

44
After Olympia
Anthony CARO
1991

45
Dans les traces de nos pères
Joseph JANKOVIC
1992

46
Escalier
Piotr KOWALSKI
1992

47
Le Moretti
Raymond MORETTI
1992

48
Le Pouce
CÉSAR
1994

49
Arc déplacé
Christine O'LOUGHLIN
1994

50
Incrustrations
Sylvie SANDJIAN
1996

51
Fragments du Mur de Berlin
—
1996

52
Tindaro
Igor MITORAJ
1997

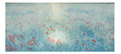
53
Icare
Igor MITORAJ
1999

54
Ikaria
Igor MITORAJ
2000

55
Les quatre Têtes
Emily YOUNG
2002

56
La Connaissance
Paul FLURY
2003

57
Cheminée Végétale
Édouard FRANCOIS
2004

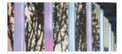


58
Les Coquelicots
Catherine FEFF
2006

59
Le bestiaire fantastique
DIVA
2006

60
Mur végétal **(Quatre Temps)**
Patrick BLANC
2006

61
Ciel étoilé
Stéphane CARRATERO
2006



62
Jardin aromatique
Philippe UGHETTO
2006

63
Sculpture lumière monumentale
Kiko LOPEZ
2006

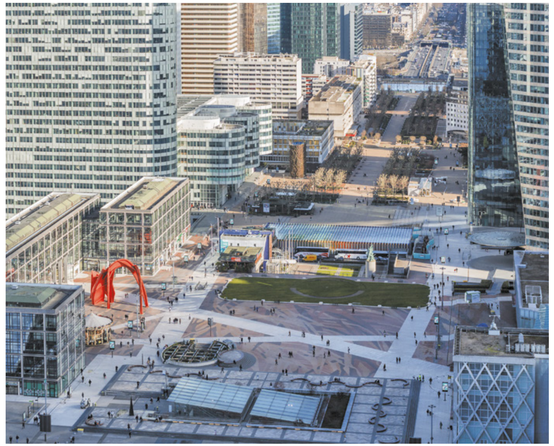
64
Stèle hommage à E. Pouvreau
Paul BELMONDO
2007

65
Point Growth
Lim DONG-LAK
2007

66
La famille cycliste
Catherine FEFF
2007

67
Mur végétal **(Porte de Paris)**
Patrick BLANC
2008

68
Façade de lumière
Gilbert MOITY
2008



69 ŒUVRES D'ART INSTALLÉES À LA DÉFENSE* *69 WORKS OF ART AT LA DÉFENSE**

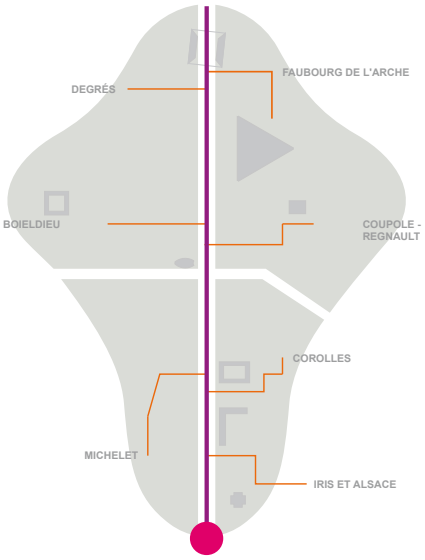
Plus de cinquante œuvres d'art sont situées directement dans l'espace public. Pour les (re) découvrir, des parcours signalés par les dalles cartels guideront d'œuvre en œuvre les visiteurs sur le Grand Axe **(Parcours Grand Axe)** et en lien avec celui vers les quartiers **(Parcours Quartiers).** À ces visiteurs curieux, invités à la déambulation, il sera aussi rappelé que des œuvres plus secrètes se situent au détour d'un immeuble, dans le recoin d'un escalier, ou encore au cours d'une traversée des Quatre Temps ou de la vaste gare Cœur Transport située sous la dalle de La Défense. Ces œuvres hors parcours seront présentées dans les brochures et site internet dédiés à Paris La Défense Art Collection. Comme le quartier de La Défense, cette collection est amenée à évoluer, se transformer, se renforcer.

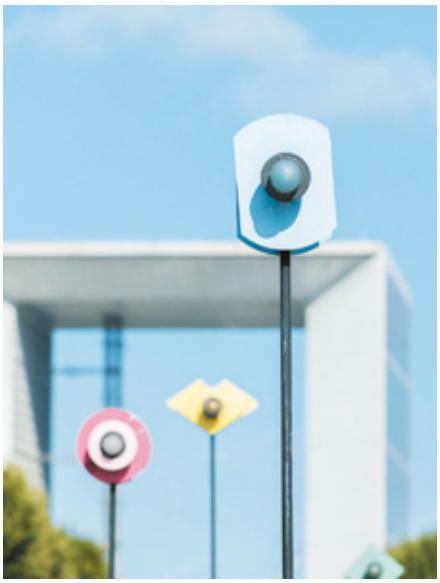
*inventaire réalisé en janvier 2015

*Over 50 works of art are located within the public area. To help visitors (re)discover them, itineraries are indicated by name and title plaques that guide them from one work to the next along the Grand Axe **(Grand Axe Itinerary)** and provide a link with the itinerary through the neighbouring areas **(Neighbourhood Itinerary).***
As visitors stroll around the area, they will be reminded that less visible works of art can also be seen alongside a building, near some steps or as they walk through the Quatre Temps shopping centre or the vast Cœur Transport station located under the La Défense esplanade. These works that lie off the beaten track will be presented in brochures and on the website dedicated to the Paris La Défense Art Collection. Just like the La Défense business area, the collection will evolve, be transformed and grow.

**as of January 2015*

Bassin, **Panayotis Vassilakis, dit Takis**





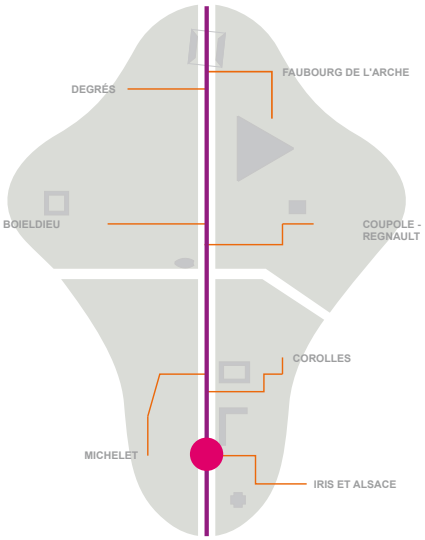
Panayotis Vassilakis, dit Takis
Bassin, 1988

En tête de la dalle, sur cette grande surface d'eau se dressent quarante-neuf têtes lumineuses colorées clignotant sur un rythme aléatoire. Ces frêles sentinelles sont l'œuvre du sculpteur d'origine grecque Takis, passionné par la question de l'énergie. Il cherche, depuis les années 1950, à capter grâce à ce qu'il nomme « signaux » une réalité invisible, un mystère cosmique qui nous échappe. Cette commande, en réflexion pour ce site dès le début des années 1970, est la première intervention publique monumentale de l'artiste.

At the head of the esplanade, forty-nine colored luminous heads flashing randomly stand on this large water surface. These frail sentinels are the work of the Greek sculptor Takis, fascinated with questions of energy. Since the 1950s he has sought to capture an invisible reality, a cosmic mystery that escapes us, using what he calls "signals." This commission, discussed for this site since the early 1970s, is the artist's first public monumental creation.

ART PARIS LA DEFENSE COLLECTION

Le Moretti, **Raymond Moretti**



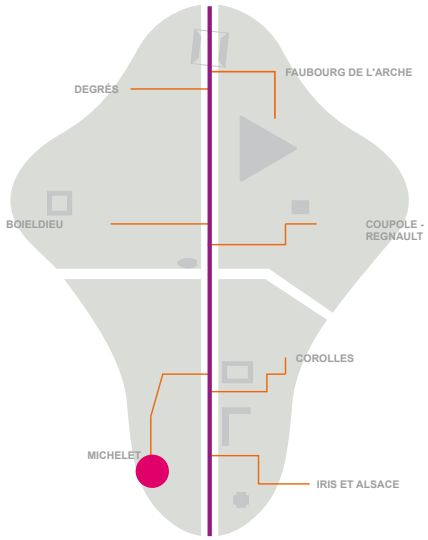
Raymond Moretti
Le Moretti, 1992

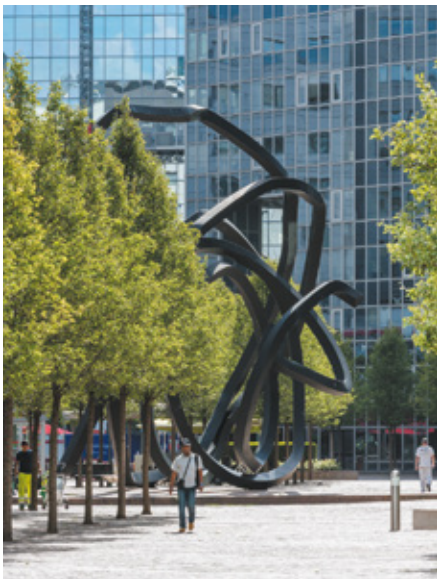
Ce conduit monumental servant à l'aération des ouvrages souterrains du parvis, est recouvert sur toute sa surface de six cent quarante-deux tubes en plastique renforcé, de deux à trente centimètres de diamètre, déclinés en dix-neuf teintes. Cette vitalité graphique, « ce mélange optique » selon l'artiste, rompt avec la sobriété ambiante pour se réfléchir sur les immeubles. Peintre, illustrateur, sculpteur, Moretti installe son atelier dans les entrailles de La Défense en 1973. Il réalise plusieurs commandes pour l'espace public.

This monumental conduit used to ventilate the square's subterranean works is covered with 642 reinforced plastic tubes, from two to thirty centimeters in diameter, in nineteen different hues. The graphic vitality, "this optical mixture" in the artist's words, breaks with the surrounding austerity and reflects on the buildings. Painter, illustrator, sculptor, Moretti installed his workshop in the bowels of La Défense in 1973. He created several commissions for the public space.

ART PARIS LA DEFENSE COLLECTION

Doubles lignes indéterminées, **Bernar Venet**





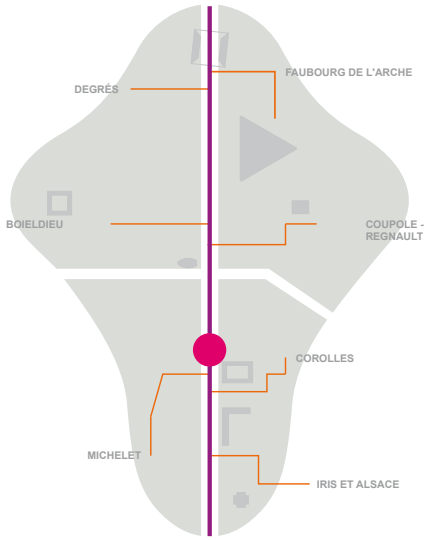
Bernar Venet
Doubles lignes indéterminées, 1988

Artiste conceptuel français installé aux États-Unis, Venet est proche dans les années 1960 des nouveaux réalistes, tels César et Arman. À partir de 1983, il crée des lignes d'acier, expérimentation centrale dans son parcours. Qu'elles soient simples ou doubles comme ici, ces lignes monumentales sont « indéterminées », l'espace qu'elles dessinent varie en fonction de l'angle de vue. Ce ruban d'acier commandé au sculpteur pour La Défense à la fin des années 1980, et conçu spécifiquement pour le quartier Michelet, semble paradoxalement souple et léger.

A French conceptual artist residing in the United States, in the 1960s Venet was close to the New Realists such as César and Arman. Beginning in 1983, he created lines of steel, a central experimentation in his career. Whether single or double, like here, these monumental lines are "indeterminate," the space they outline varies depending on the viewing angle. This ribbon of steel commissioned from the sculptor for La Défense in the late 1980s and specifically designed for the Michelet neighborhood, seems paradoxically flexible and light.

ART PARIS LA DEFENSE COLLECTION

La Défonce, **François Morellet**



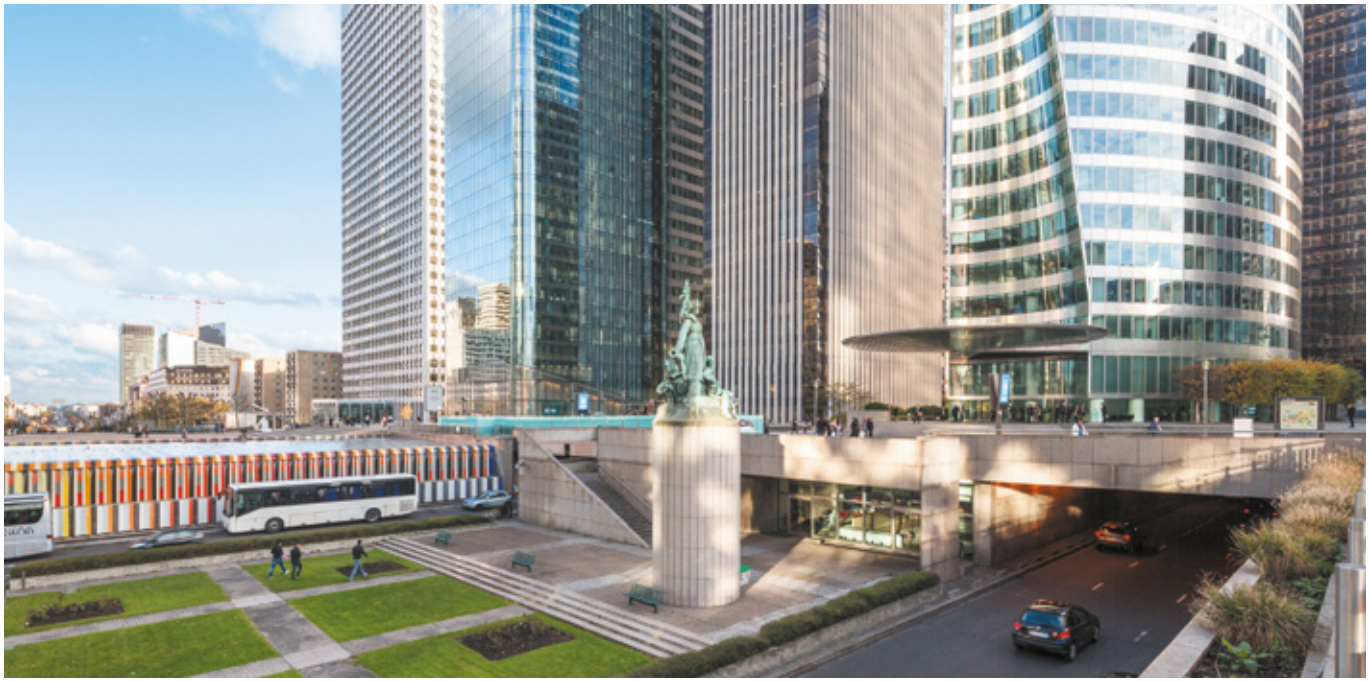
François Morellet
La Défonce, 1990

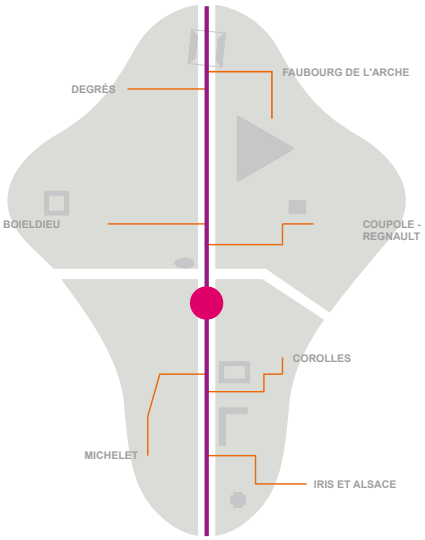
Représentant français de l'art minimaliste et cinétique depuis les années 1960 et connu pour ses installations lumineuses de néons, Morellet a conçu ici une sorte de parallélépipède englouti, un ensemble de poutres métalliques qui semblent s'enfoncer dans le sol et traverser le toit du Fonds national d'art contemporain, commanditaire de l'œuvre. Avec ironie, celui qui se qualifie de « rigoureux rigolard » se joue du nom comme de la verticalité de La Défense.

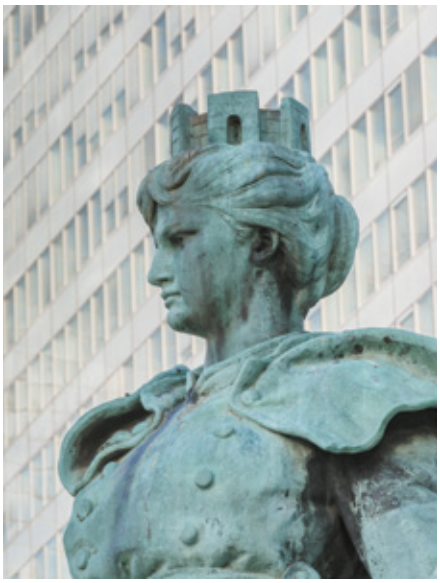
A French representative of minimalist and kinetic art since the 1960s and known for his luminous neon installations, here, Morellet has designed a sort of sunken parallelepipedon?? Rectangle?, a set of metal beams that seem to sink into the ground and go through the roof of the French National Contemporary Art Fund which commissioned the work. Ironically, this man who considers himself a "rigorous joker" plays on La Défense's name and verticality.

ART PARIS LA DÉFENSE COLLECTION

La Défense, **Louis-Ernest Barrias**







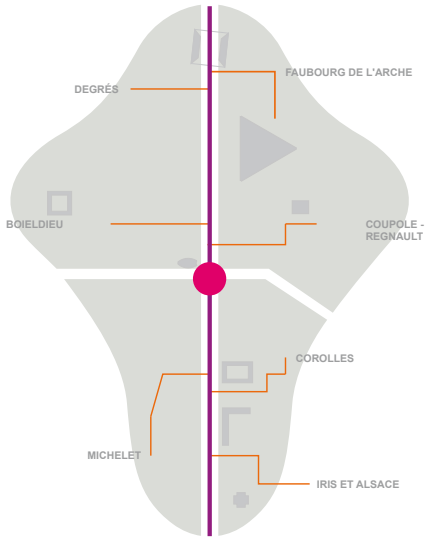
Louis-Ernest Barrias
La Défense, 1883

Parmi une centaine de sculpteurs, dont Auguste Rodin, Barrias remporte le concours lancé en 1879 pour commémorer la défense de Paris face aux Prussiens en 1870-71. Cette allégorie en bronze s'inscrivait à l'origine dans la perspective de l'Arc de triomphe, au centre d'un rond-point aujourd'hui effacé par l'urbanisation. Paris porte fièrement l'étendard sous les traits d'une femme en habits de la garde nationale. Avec la jeune fille et le soldat à ses pieds, elle incarne la résistance héroïque du peuple de Paris. Unique œuvre du XIXe siècle sur l'esplanade, la sculpture a donné son nom au quartier.

From around a hundred sculptors, including Auguste Rodin, Barrias won the competition in 1879 to commemorate Paris' defense against the Prussians in 1870-71. This bronze allegory originally lined up with the Arc de Triomphe's perspective at the center of a traffic circle now erased by urban development. Paris, represented by a woman wearing a National Guard uniform, is the proud standard-bearer. The young woman and the soldier at her feet embody the Parisian people's heroic resistance. this sculpture , which is the only 19th century work on the esplanade, gave its name to the neighborhood.

ART PARIS LA DEFENSE COLLECTION

Fontaine monumentale, **Yaacov Agam**



Yaacov Agam
Fontaine monumentale, 1977

Éminent représentant de l'art cinétique, l'artiste israélien Agam propose ici une œuvre en perpétuel mouvement. Sa *Fontaine monumentale* s'étend sur deux niveaux : le gigantesque bassin recouvert d'émaux de Venise aux multiples nuances, équipé de soixante-six jets d'eau, se prolonge par un large déversoir. Agam conçoit une œuvre d'art totale, dotée d'une machinerie complexe, qui devient sonore lorsque la musique accompagne les jeux d'eau. Tout concourt à rendre l'œuvre vivante : la couleur, la lumière, le rythme de l'eau, et les illusions d'optique qui en résultent pour le passant.

A distinguished representative of kinetic art, Israeli artist Agam here proposes a work in perpetual motion. His Fontaine monumentale (Monumental Fountain) stretches over two levels: the gigantic basin covered in Venetian enamels in a multitude of hues and equipped with sixty-six water jets is extended by a wide spillway. Agam has designed a comprehensive work of art, fitted with complex machinery, that becomes audible when music accompanies the water jets. Everything combines to make this a living work: color, light, the water's rhythm, and the resulting optical illusions for passerby.

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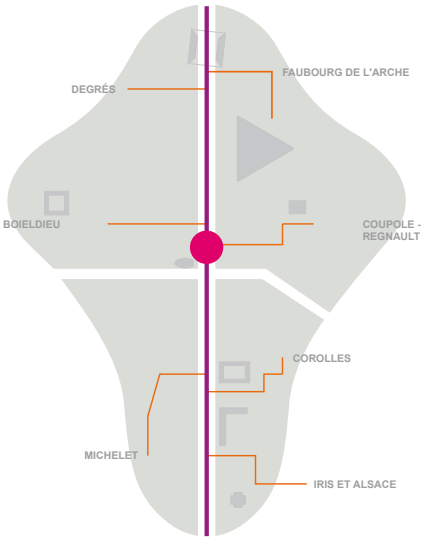
Araignée rouge, **Alexander Calder**



Alexander Calder
Araignée rouge, 1974

Le séjour à Paris de Calder, artiste américain, figure majeure de l'art moderne, est décisif pour son travail. Il intègre le groupe Abstraction-Création et s'oriente vers une double recherche : l'abstraction et le mouvement. Naissent ses fameux Mobiles, sculptures aériennes ainsi baptisées par Marcel Duchamp qui font de Calder un pionnier de l'art cinétique.
L'*Araignée rouge*, cousine du *Flamingo* de Chicago, commandée en 1974 pour La Défense, appartient quant à elle à la série des Stabiles. Ces sculptures monumentales faites de plaques de métal soudées et boulonnées, réalisées pour l'espace urbain, s'opposent par définition aux Mobiles.

A major figure in modern art, American artist Calder's stay in Paris was decisive for his work. He joined the Abstraction-Creation group and oriented his research along two lines: abstraction and movement. This gave birth to his famous Mobiles, aerial sculptures named by Marcel Duchamp, making Calder a pioneer in kinetic art. The Araignée Rouge (Red Spider), cousin to the Flamingo in Chicago, ordered in 1974 for La Défense, belongs to the Stabiles series. These monumental sculptures created for urban spaces and made of welded and bolted metal plates contrast, by definition, with the Mobiles.

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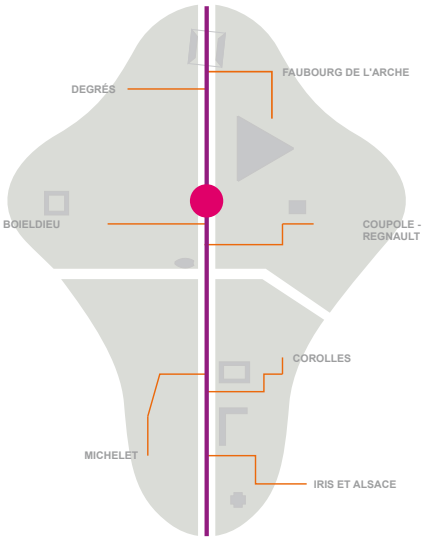
Personnages fantastiques, **Joan Miró**



Joan Miró
Personnages fantastiques, 1978

Le peintre et sculpteur catalan Miró s'installe à Paris au début des années 1920 et gardera sa vie durant des liens artistiques et personnels avec la France. Les *Personnages fantastiques*, duo de marionnettes géantes, est l'une de ses dernières œuvres monumentales. Dialogue facétieux aux couleurs primaires, elle s'inscrit dans la série des sculptures à grande échelle réalisées à partir des années 1960. Commandée pour La Défense en 1976, cette œuvre, « hommage à l'humour et à la vie », suscita quelque incompréhension lors de son installation sur le site. Elle est empreinte de l'esprit du surréalisme, dont Miró fut l'une des figures les plus libres et inventives.

Catalan painter and sculptor Miró took up residence in Paris in the early 1920s and maintained artistic and personal links to France throughout his life. The Personnages fantastiques (Figures), a pair of giant marionettes, is one of his last monumental works. Mischievous dialogue in primary colors, it is part of a series of large-scale sculptures created beginning in the 1960s. Commissioned for La Défense in 1976, this work, "homage to humor and life," gave rise to some incomprehension when it was installed on the site. It is marked by the surrealist spirit, of which Miró was one of the freest and most inventive figures.

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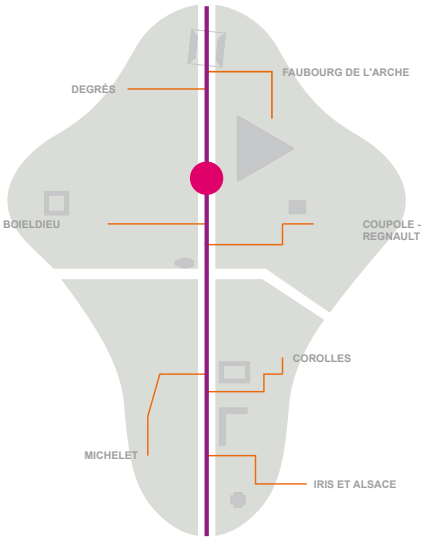
After Olympia, **Anthony Caro**



Anthony Caro
After Olympia, 1991

Après un séjour déterminant aux États-Unis en 1959, le sculpteur britannique, assistant d'Henry Moore à ses débuts, se tourne vers l'abstraction et l'utilisation des matériaux industriels. Il se forge alors une place majeure sur la scène artistique, dont il est aujourd'hui une éminente figure. En 1985, c'est un voyage en Grèce, berceau de la statuaire, qui oriente l'œuvre de Caro. *After Olympia* s'inspire du fronton monumental du temple de Zeus en Olympie. Longue sculpture de plus de 20 mètres, *After Olympia* conjugue la force et la souplesse du métal plié. Exposée sur le toit du Metropolitan Museum à New York, sur les marchés de Trajan à Rome, l'œuvre est acquise pour La Défense en 1991.

Following a decisive stay in the United States in 1959, this British sculptor, who had been Henry Moore's assistant in his early years, turned towards abstraction and using industrial materials. He secured a major place for himself on the artistic stage, where he is now an eminent figure. In 1985, a trip to Greece, the cradle of statuary, oriented Caro's work. After Olympia is inspired by the monumental gable on Zeus' temple in Olympia. Over 20 meters long, After Olympia combines the strength and flexibility of folded metal. Previously exposed on the roof of the Metropolitan Museum in New York and at Trajan's Market in Rome, the work was acquired for La Défense in 1991.

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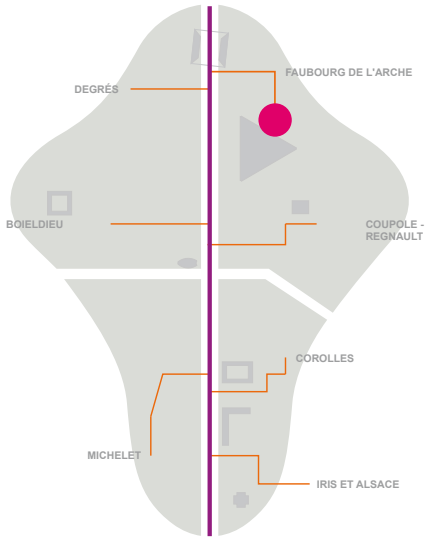
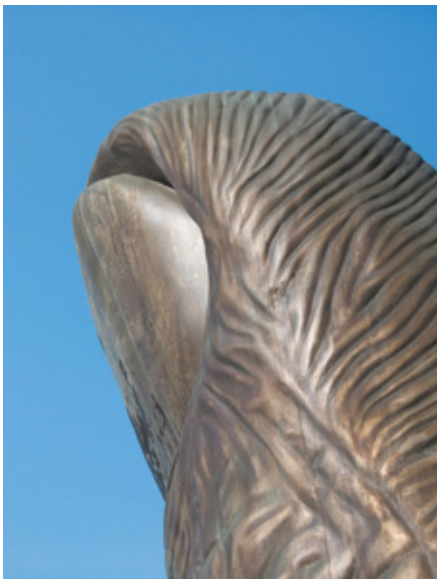
Le Pouce, **César Baldaccini, dit César**





César Baldaccini, dit César
Le Pouce, 1994

Tel un obélisque, cet agrandissement monumental du moulage du pouce de César se dresse à 12 mètres de haut. C'est le plus grand des *Pouces* du sculpteur depuis le premier réalisé en 1965 qui ne mesurait que 40 centimètres. Désigné comme « nouveau réaliste » en 1960, César est connu pour son travail sur les objets courants de la société de consommation, qu'il assemble, compresse, agrandit, dans un esprit proche du pop art américain.

Like an obelisk, this monumental enlargement of a mold of César's thumb stands 12 meters high. It is the tallest of the sculptor's Pouces since the first one created in 1965 which measured only 40 centimeters. Referred to as a New Realist in 1960, César is known for his work on common consumerist objects which he gathered, compressed, and enlarged in a spirit similar to American Pop Art.

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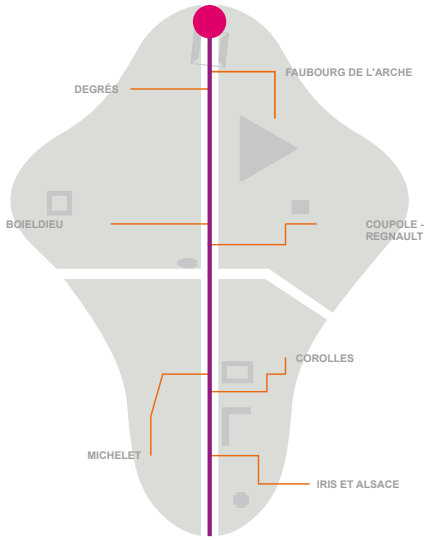
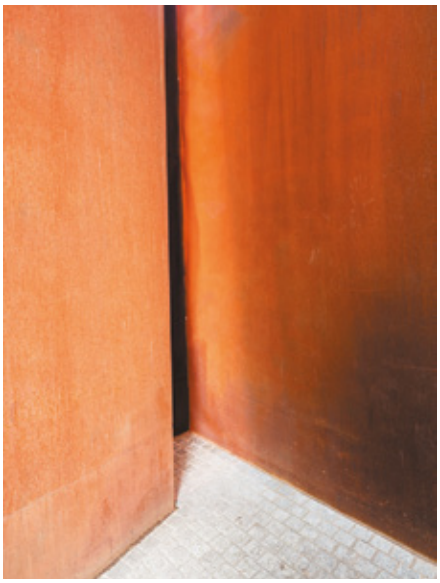
Slat, **Richard Serra**





Richard Serra
Slat, 1985

Artiste américain, Serra est une figure incontournable de la sculpture minimaliste et monumentale. Il semble défier les lois de la gravité avec *Slat* : cinq gigantesques plaques d'acier brut sont érigées l'une contre l'autre. Le spectateur, toujours présent dans l'œuvre de Serra, est ici invité à traverser cette installation, à en faire l'expérience physique. Commandée en 1983 pour La Défense, cette œuvre s'inscrit dans la série des sculptures verticales emblématiques de l'artiste, comme *Carnegie* à Pittsburgh ou *Fulcrum* à Londres.

An American artist, Serra is an incontrovertible figure of minimalist and monumental sculpture. He seems to defy the laws of gravity with Slat: five gigantic plates of raw steel are erected against each other. Viewers, always present in Serra's works, are invited to walk through the installation for a physical experience. Commissioned in 1983 for La Défense, this work is part of a series of vertical sculptures emblematic of the artist, like Carnegie in Pittsburgh and Fulcrum in London.

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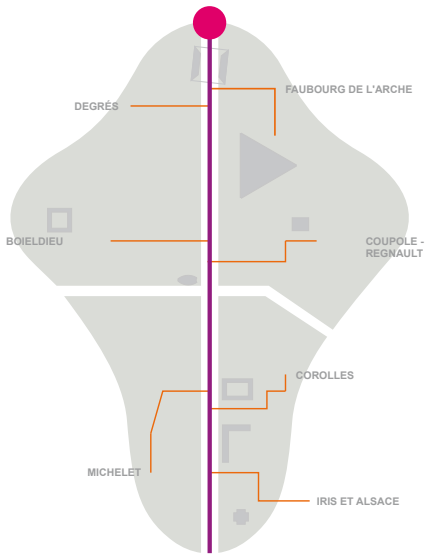
Signaux, **Panayotis Vassilakis, dit Takis**



Panayotis Vassilakis, dit Takis
Signaux, 1991

Ces dix-sept signaux lumineux sont réalisés à partir de matériaux de récupération provenant de bateaux. Suivant le souhait de l'architecte de la Grande Arche, Johan Otto von Spreckelsen, ils font écho aux quarante-neuf mâts électromagnétiques du *Bassin*, œuvre commandée à Takis quelques années plus tôt et située à l'extrémité opposée du Grand Axe. Le sculpteur d'origine grecque joue ici du contraste entre ces fines tiges flexibles et l'Arche titanesque qui clôt la perspective.

These seventeen light signals were created using materials recovered from ships. In accordance with the desires of the Grande Arche's architect, Johann Otto von Spreckelsen, they echo the Bassin's (Pool) forty-nine electromagnetic masts, a work commissioned from Takis a few years earlier and located on the opposite end of the Grand Axe. The Greek sculptor here plays with the contrast between these fine flexible rods and the titanic Arche closing the perspective.

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