



WORKS BY MIRO FROM
THE MAEGHT FOUNDATION
AT POLYGONE RIVIERA

8 JUNE – 1 OCTOBER 2016



POLYGONE
RIVIERA
————— ★★★★★ —————

ART FOR ALL

By making artworks accessible to millions of people at Polygone Riviera, Unibail-Rodamco and Socri once again assert their commitment to culture for all. This summer, visitors from all over the world will be able to see Miró's *Figures*, *Constellation* and *Caress of a Bird* above the Dancing Fountain at Polygone Riviera. These works, on loan from the Maeght Foundation, complement the permanent collection of artworks now on display at the centre. Their presence transforms the experience of the place, making it into a forum for interaction and sharing anchored in the present and bringing together two worlds that are all too often remote from one another: that of culture, showing that we share a common history and values, and that of commerce, which is so good at building bridges between peoples.

Polygone Riviera, for the first time in a shopping centre in France, is a venue where contemporary art finds its place and its resonance within a society whose deep-seated preoccupations it expresses. To honour this unprecedented commitment, Unibail-Rodamco and Socri are delighted to be partnering with the Maeght Foundation, the first private museum created in France, to restore, as André Malraux (who opened the Foundation) hoped, "the nobility of a world that is our legacy".

Christophe Cuvillier
Chairman, Unibail-Rodamco
Henri Chambon
Chairman, Socri Promotions

POLYGONE RIVIERA WILL BE TURNING THE SPOTLIGHT ON JOAN MIRÓ THIS SUMMER, WITH AN OUTSTANDING EXHIBITION OF SCULPTURES FROM THE MAEGHT FOUNDATION COLLECTION

Polygone Riviera, designed by the Unibail-Rodamco group and Socri, is the first open-air shopping centre in France; it opened in late 2015 in Cagnes-sur-Mer. Combining shopping with relaxation and leisure areas, Polygone Riviera is also a cultural venue that focuses strongly on contemporary art. The story began with ten works by world-renowned artists placed on display at the centre; this second stage more specifically pays tribute to the rich history of the relationship between artists and this region throughout the twentieth century.

From 8 June to 1 October 2016, a number of works by Joan Miró will be displayed at the heart of the shopping centre. With this exhibition, Polygone Riviera sparks a dialogue with the Maeght Foundation located nearby, a historic and influential centre for contemporary art and a leading regional and international cultural body. This second stage focuses on a monographic exhibition devoted to one of the greatest artists of the twentieth century in Europe and one of the major representatives of the surrealist movement, who developed strong connections with the Maeght Foundation.

"Miró was interested in new poetry, the emergence of new music, and technology—in sum, he was interested in the modern world and in what could provide him with new ways of making his works.

He wanted to learn everything, to understand everything, to try everything, and to master everything."

Adrien Maeght

Polygone Riviera presents five sculptures that are emblematic of Miró's work (*The Caress of a Bird*, 1967; *Figure*, 1970; *Constellation*, 1971; *Figure*, 1972; *Monument*, 1970) and which reflect the richness of his experimentation and his inventive use of a variety of media, combining sensations, forms, materials and colours.

Artistic director: Jérôme Sans

JOAN MIRÓ AND THE MAEGHT FOUNDATION

The Spanish painter, engraver, ceramicist and sculptor Joan Miró (1893 -1983) is considered to be one of the greatest artists of the twentieth century, a major representative of modern art and the Surrealist movement. His multi-faceted work is marked by his special fascination with the unconscious. His dreamlike, poetic works bring together natural forms, vivid colours, and organic or cosmic visions. They reflect a strong relationship with the representation of space, between infinitely small detail and the infinite vastness of space. His fundamentally avant-garde work led him to constantly explore new forms and media. His sculptures, combining sensations, forms, materials and colours, testify to his endless inventiveness.

With artworks in some of the greatest public and private collections in the world, Joan Miró occupies a privileged place at Maeght Foundation, which has become one of the world's leading exhibitors of his sculptures after the Miró Foundation in Barcelona. A deep friendship connected Joan Miró and Aimé and Marguerite Maeght. He recommended his friend the architect Josep Lluís Sert, who built his studio in Majorca, to design the plans for the Foundation Maeght in Saint-Paul de Vence. The environment designed by Sert gave Miró the opportunity to invent a magical place, *the Labyrinth*, where for the first time he made a very large sculpted work that was one of the first « in situ » works of the post-war period.

After this came 160 sculptures, 110 drawings, 8 paintings, a monumental tapestry, a stained glass window, ceramics and engravings, giving the Maeght Foundation, thanks to the generosity of Joan Miró, Aimé Maeght and Marguerite Maeght, one of the largest collections of the artist's work. Made of a range of materials (bronze, painted bronze, epoxy resin), the five sculptures presented at Polygone Riviera show Miró's rich inventiveness, his unique artistic vocabulary, and the power of his imagination. "In sculpture I shall create a truly phantasmagorical world of living monsters (...)" (Joan Miró).

Using a range of techniques, they reflect Miró's artistic prowess and mirror his world of forms (without ever betraying these forms with the materials used): a dreamlike, playful world whose theatre is the cosmos, expressed with unparalleled force in his sculptures. Miró's sculptures can be divided into two categories: sculptures made of assembled objects, derived from Surrealism, and modelled sculptures inspired by mythology and folk culture.

The earliest examples of his "assemblage" sculptures date from 1929. But whatever the period during which they were made, the assemblages involve the same approach: gathering objects Miró felt lent themselves to surprising associations, metamorphoses, and fabulous narratives. Designed in a poetic, humorous or subversive spirit according to the period, these insolent combinations were first of all left in their natural state, then in the mid 1960s he began to transform them by casting them in metal. Immortalised in bronze, the object made of waste acquired a new status and became the equal of traditional statuary.

Despite the unifying effect of casting, the underlying objects and materials remain identifiable. Covered in a natural patina, the bronze retains a certain roughness and differs from the polished bronze with dark patina that belong to the traditional or "mythical" register. In any case, Joan Miró is the master of "collage in sculpture". Part woman, part animal, angel, demon, faun or elf, these protective or destructive primal figures from the depths of the unconscious mind all belong to the "Mirómonde" — the Miro-world—as Patrick Waldberg aptly called it (in *Derrière le miroir* n°164-165, Paris, Maeght, April 1967).

IN SCULPTURE
I SHALL CREATE
A TRULY
PHANTASMAGORICAL
WORLD OF LIVING
MONSTERS

THE MAEGHT FOUNDATION

The Foundation Marguerite et Aimé Maeght is an officially approved private foundation devoted to modern and contemporary art near the village of Saint-Paul de Vence about 15 miles from Nice. The Maeght Foundation owns one of the largest collections of twentieth century paintings, sculptures and drawings in Europe. It organises major themed exhibitions, retrospectives, and more contemporary exhibitions.

Open all year, the Maeght Foundation welcomes 200,000 visitors annually, in a unique building designed by architect Josep Lluís Sert to present modern and contemporary art in all its forms. Paintings and sculptures worked alongside the Catalan architect, creating artworks that are integrated into the building and its natural surroundings: the Giacometti courtyard, Miró's "maze" with its sculptures, ceramics, and a very large stained glass window, wall mosaics by Chagall and Tal Coat, the pool and stained glass window by Braque, and Bury's fountain. The building combines interior and exterior spaces and features a sculpture garden, courtyards, terraces and patios, exhibition rooms, a chapel with stained glass by Braque and Ubac and a Way of the Cross by Ubac, a library, and a bookshop.

Opened on 28 July 1964, the Foundation arose from friendship between Aimé Maeght, a Paris art dealer and gallery owner, and major modern artists including Joan Miró, Alexander Calder, Fernand Léger, Georges Braque, Alberto Giacometti, Marc Chagall and Eduardo Chillida. Officially endorsed for its public usefulness, its aim is to acquire, restore, conserve and exhibit artworks; it also gives artists the opportunity to meet and work together.

Today its president, Adrien Maeght and its director, Olivier Kaepelin, with the help of the Board of Directors, keep this spirit alive by maintaining and developing its founders' passion for living art, inviting some of the most exciting artists of our time to exhibit their work: Daniel Buren, Christo, Richard Deacon, Gloria Friedmann, Gérard Garouste, Fabrice Hyber, Jörg Immendorff, Robert Morris, Sui Jianguo, Djamel Tatah, and so on. They continue the spirit of exploration and creativity that Aimé and Marguerite Maeght hoped would help us to invent the world of the future. The Foundation Maeght organises events focusing on major themes tackled by the artists, including nature, art, philosophy, and contemporary sculpture.



MIRÓ WAS INTERESTED IN NEW POETRY, THE EMERGENCE OF NEW MUSIC, AND TECHNOLOGY—IN SUM, HE WAS INTERESTED IN THE MODERN WORLD AND IN WHAT COULD PROVIDE HIM WITH NEW WAYS OF MAKING HIS WORKS. HE WANTED TO LEARN EVERYTHING, TO UNDERSTAND EVERYTHING, TO TRY EVERYTHING, AND TO MASTER EVERYTHING.”

ADRIEN MAEGHT



MIRÓ'S SCULPTURES

BY OLIVIER KAEPPÉLIN,
DIRECTOR, THE MAEGHT FOUNDATION

LA CARESSE D'UN OISEAU

The title could be that of a poem by his friend Jacques Prévert. Miró was a poet at every stage of the creative process, in terms of both forms and colours. Here we have the three primary colours: blue, yellow and red, with deep green to make them shimmer. The character is like a bird, but a bird that might also be a clown or a hero from the Wizard of Oz. Miró, a master of collage in sculpture, brings his creature to life by assembling and transforming shapes that belong to reality. The piece comprises the flat green surface of an ironing board, a red tortoise shell, the vermillion seat of an outside toilet, and a yellow straw hat with two holes in it circled in black, which form eyes on either side of a red nose in the centre. These elements form a face that is crowned with a blue headpiece made of a stone and a little crescent-shaped object picked up on the floor of Miró's studio. This light, airy sculpture is the result of a cheerful, playful assembly that is supremely skilful and free-spirited. Its caress carries us on the wings of dreams.



La Caresse d'un oiseau, 1967,
Painted bronze, 315 x 112 x 42 cm Susse foundry, Arcueil
Fondation Marguerite and Aimé Maeght Collection, Saint-Paul de Vence (France)

PERSONNAGE

Like many of Miró's sculptures, this one is called "figure" or "character", and indeed Miró constantly used his imagination and his hands to bring to life the actors in an astonishing theatre. The figure originated in stories Miró's grandmother told him during walks in the woods on the Catalan island of Majorca. Their world was inhabited by the fauns, pixies, and will-o'-the-wisps which were to reappear in his work. This one comprises an enlarged grain-like form topped with a stone reminiscent of a skull, with little arms and an erect phallus that makes it into a child of Dionysos, the god of love, caves and wine. Made of very dark bronze, it expresses surprise, strangeness and movement. This character appears to be looking at us and stepping towards us. It is both a primitive being and a character from science fiction rooted in our imagination: regular visitors to the Maeght Foundation fondly refer to it as E.T. The question is: what world— what imaginary "house"— did Miró want this figure to lead us into?



Personnage, 1970
Bronze, 200 x 120 x 100 cm Fratelli Bovicini Foundry, Verona (Italy)
Fondation Marguerite and Aimé Maeght Collection, Saint-Paul de Vence (France)

CONSTELLATION

The cosmos is one of the essential components of Joan Miró's work. Everything in his paintings and sculptures takes place under the Milky Way, or takes part in the movements of realms and planets. Here we have the feeling of being in the presence of a meteorite made from molten matter that has turned into stone. On its surface, the planets continue to revolve and shooting stars arc across the sky. According to the time of day and the light, the impression is one of falling stars or, on the contrary, of a slow ascension akin to a moonrise. Miró imbues bronze with a life force. He projects us into the sky and gives a mysterious dimension to this black material, suggesting the endlessly rolling sphere of the hours and days.



Constellation, 1971,
Bronze 142 x 130 x 44 cm Susse foundry, Arcueil
Fondation Marguerite and Aimé Maeght Collection, Saint-Paul de Vence (France)

PERSONNAGE

The figure sculpted by Joan Miró was born after the great space explorations and the first moonwalk in the 1960s. It is made of epoxy resin, which was a new material at the time. Its shape is that of a futuristic spacecraft and that of a figure signifying the origin of the world via the combination of male and female genitalia forming a new representation of primal androgyny. This hybrid creature also has the movements of the Moon, the Sun and the stars tattooed on its surface, and on its side it has an eye to observe space. Miró invented a character worthy of Star Wars which rooted in the stories he heard as a child, connecting with an imaginary world that allows him to venture into a realm of gravitational waves, black holes, and light dating back to the Big Bang. Does this sculpture come from the origins of existence, or does it spring from some unknown future?



Personnage, 1972,
Painted synthetic resin, 320 x 120 x 100 cm Haligon statuary workshop, Périgny-sur-Yerres
Fondation Marguerite and Aimé Maeght Collection, Saint-Paul de Vence (France)

MONUMENT

Miró dedicates monuments that pay tribute to the intangible, to the power of dreams, and to principles such as love and the vitality of matter. The eye and the egg are recurrent figures and forms in his work. Here the egg, a symbol of birth, emerges from a dense black mass, revealing the other side of things: a landscape, a horizon, or another form of nature. He invites us to pass through the wall or the looking-glass, while the egg, now weightless, flies away like a bird and perches on the top of the monument. This is a sculpture in praise of what escapes us, defying gravity and the weight of things. It pays tribute to all those who fly, as well as those who choose to free themselves from the ordinary laws of nature.



Monument , 1970
Bronze, 250 x 100 x 50 cm Fratelli Bonvicini Foundry, Verona (Italy)
Fondation Marguerite and Aimé Maeght Collection, Saint-Paul de Vence (France)

JÉRÔME SANS
ARTISTIC DIRECTOR

Curator, art critic, artistic director and director of internationally renowned institutions, Jérôme Sans is the joint founder of the Palais de Tokyo in Paris, which he headed until 2006. After being director of the Ullens Center for Contemporary Art (UCCA) in Beijing from 2008 to 2012, assuming his role as a major contemporary art hub in Asia, he is now artistic director for the urban redevelopment and public art scheme Rives de Saône- River Movie led by the Greater Lyon council. From 2006 to 2012 he was Global Cultural Curator for the Le Méridien Hotel group.

A curator of many exhibitions throughout the world (Taipei Biennale, 2000; Lyon Biennale, 2005; Nuit Blanche 2006 in Paris; Milan Triennale, 2010, etc.), Jérôme Sans was recently appointed joint artistic director of the Grand Paris Express cultural project. He also jointly founded Perfect Crossovers in Beijing, a consultancy for cultural projects between China and the rest of the world.

FORMAT PAYSAGE

BY PLACING
CONTEMPORARY ART
AT ITS HEART SINCE
IT OPENED IN 2015,
POLYGONE RIVIERA
OFFERS A CONCEPT
THAT IS COMPLETELY
UNIQUE IN EUROPE.

FORMAT PAYSAGE

TEN ARTWORKS: THE STORY BEGINS



POLYGONE RIVIERA,
A UNIQUE CONCEPT
FOR A NEW
CULTURAL AND
CONSUMER DYNAMIC
ACCESSIBLE TO ALL.



Visible both by day and by night, the eleven artworks by Ben, Céleste Boursier-Mougenot, Daniel Buren, César, Antony Gormley, Tim Noble & Sue Webster, Jean-Michel Othoniel, Pablo Reinoso, Pascale Marthine Tayou and Wang Du open up new spaces and promise new scenarios to be discovered. Some are site-specific, while others occupy free space as if they had always been there: they are artistic experiences to be had as one walks out of a passageway, as one enters a square, at the centre of a fountain, on the façade of a building, and so on.

Just like the Provence-Alpes-Côte d'Azur region, the selection of artists whose work is presented at Polygone Riviera is determinedly international. Neither dogmatic nor restricted to a particular group or aesthetic, it reflects the diversity of approaches that characterise today's contemporary art.

If sculpture predominates in both the conception and selection of the works, it is because the artists invited to participate have a strong understanding of art in public space, taking natural features into consideration and anchoring their work in the landscape. Their artworks encourage us to rethink our experience of the immediate surroundings, and their presence at Polygone Riviera, in "landscape format", helps to make these new public spaces part of a social and cultural flow.

THE ARTISTS

BEN

CÉLESTE BOURSIER-MOUGENOT

DANIEL BUREN

CÉSAR

ANTONY GORMLEY

TIM NOBLE & SUE WEBSTER

JEAN-MICHEL OTHONIEL

PABLO REINOSO

PASCALE MARTHINE TAYOU

WANG DU



BEN

Born 1935 in Naples (Italy), lives and works in Nice (France).

Famed for his white-on-black written paintings, his installations and his performance pieces, Benjamin Vautier - known as Ben - is part of the postmodern avant-garde. Close to the Lettrisme movement, he is also one of the main founders of the Fluxus group. The cultivation of his own ego is an essential and recurrent theme in his work, which reflects, with a degree of light-hearted irony, the complex status of the artist with respect to today's world and the demands it makes on us. His work, which both reflects upon the most fundamental aspects of art and embraces the most particular details of daily life, makes life itself into an art form.

Painted in white on a black background and set into the wall of Polygone Riviera, two new meticulously handwritten phrases by Ben "L'art nous échappe" [Art escapes us] and "Réinventer le monde" [Reinventing the world] convey ideas that are simple and playful, but which subsume a more powerful concept: that of an art of ideas which opens the way to limitless discussion. Ben's thoughts, written down in this way and placed on public display, are home truths, comments on the world and current affairs, scenarios, invectives, or simple observations. Here, the phrase replaces and becomes the image, reflecting both personal thoughts and the collective unconscious.



L'art nous échappe, 2015
 Painting on Dibond, 200 x 200 cm

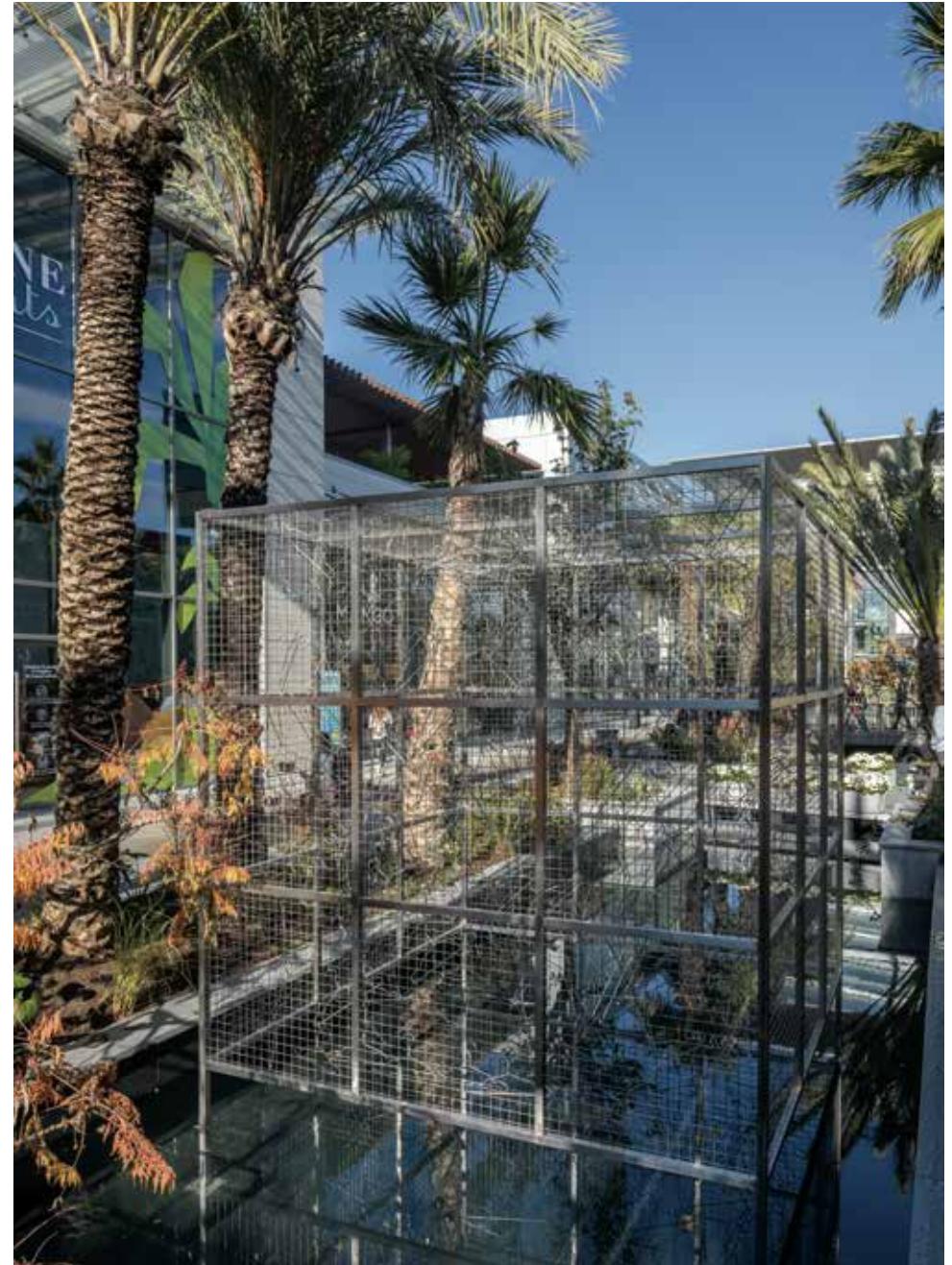


CÉLESTE BOURSIER-MOUGENOT

Born 1961 in Nice, lives and works in Sète (France).

Céleste Boursier-Mougenot trained as a musician and composer and for some twenty years has been using a wide range of situations and objects to create pieces that reveal their potential for music. The various materials he uses in his sculptures and installations generate mostly unrecorded sound forms that he refers to as being 'alive', providing a new take on the notion of the musical score. Each piece enters into a relationship with the architectural and environmental features of its setting and forms a framework with-in which a unique listening experience can take place.

Placed on the surface of the canal, "Opencage" takes the form of a cube-shaped aviary containing a network of metal coathangers and bowls of seeds. Wild birds are free to enter and leave as they please. Contact microphones in the cage pick up the slightest sound produced by the coathanger mobile, which is set in motion by the birds or trembles in the wind and rain. These movements form a continuous background sound of varying intensity. Processed by a programme that produces a continuous harmonic bass, these different random movements create constantly changing musical sonorities.



Opencage, 2015
Stainless steel, audio system, 300 x 300 x 300 cm



DANIEL BUREN

Born 1938 in Boulogne-Billancourt, lives and works in situ.

Rooted in an industrial motif characteristic of roller blinds from the mid 1960s, alternating white and coloured stripes 8.7 cm wide have been the syntax of Daniel Buren's artistic language since 1965. Using this "visual tool", the internationally acclaimed artist develops a whole range of possibilities and explores the notion of site-specific art: his works are intrinsically designed in response to the topological and cultural characteristics of their settings, modifying the way architecture and the surroundings are perceived.'

At Polygone Riviera, Daniel Buren has taken over a large pergola which he has adorned with coloured stripes and filters, creating a kaleidoscope that changes according to the movement of the sun. As the hours and seasons go by, walking under this canopy is never the same experience twice, as it constantly changes thanks to variations in sunlight and transparency.



Inexorablement, les couleurs glissent, travail in situ, Cagnes-sur-Mer, 2015
Coloured polyester films, 22,6 m x 15,3 m et 4,6 m x 23,5 m



CÉSAR

Born 1921 in Marseille, died 1998 in Paris (France).

The celebrated French sculptor César was one of the New Realists, a movement that began in the 1960s. Using a whole range of materials to express his art (steel, marble, cardboard, fabric, jewellery, watches, boxes, plexiglas, polyester, polyurethane, bronze) César developed a body of work rooted in a deep-seated respect for materials via a juxtaposition of different languages. His “compressions”, like acts of defiance with regard to the consumer society, his smooth, hard, flowing “expansions”, and his “Thumb” (an enlarged moulding of his own thumb), have become emblematic works that encourage us to look at everyday objects in a new way.

The work entitled “Hommage à Eiffel” [Tribute to Eiffel] at Polygone Riviera is a new edition of an earlier work made by César in 1983: a monumental bronze sculpture 18 metres tall and weighing 500 tons made from girder plates removed from the Eiffel Tower during work undertaken to make it lighter. Enlivened by its pattern of gaps and elements in high relief, this work reflects a desire for abstraction where all that counts is the plasticity of the material itself. The metal plates are laid side by side or overlap, forming a maze-like surface in “painting format” in which the viewer’s eye can lose itself.



Hommage à Eiffel, 1991
Welded bronze, 350 x 210 x 78 cm

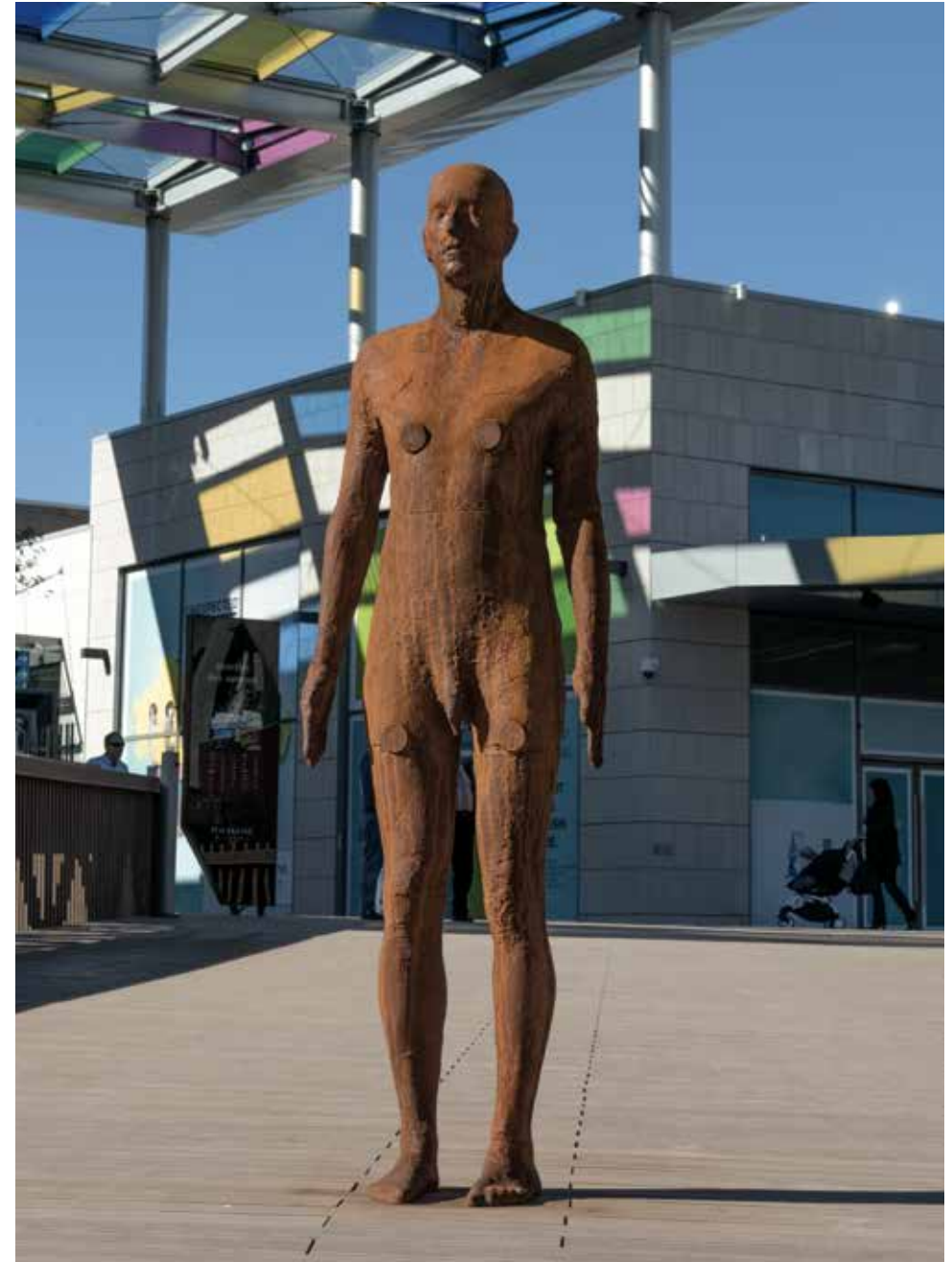


ANTONY GORMLEY

Born 1950 in London (United Kingdom), where he lives and works.

Antony Gormley revitalises the image of Man in his sculptures via an in-depth exploration of the body as a place of memory and transformation, using his own body as subject, tool and material. Since 1990 he has developed his interest in the human condition, in particular via large-scale installations, exploring the idea of a "collective body" and the complex relationship between the self and others.

"Another Time XIX" is, in its apparent simplicity, characteristic of Antony Gormley's work: a life-size sculpted cast iron body with an impassive expression. These anthropomorphic sculptures possess both a sense of supposed heaviness and natural grace. Set at the centre of a walkway linking two parts of the Polygone Riviera complex, the work becomes an entity on a human scale, motionless among the passers-by. Challenging our identity by comparing it to that of others, "Another Time XIX" has a dual function: to be looked at, and to be a spectator of those who look at it.



Another Time XIX, 2013
Cast iron, 192 x 56 x 35 cm



TIM NOBLE & SUE WEBSTER

Tim Noble (born 1966 in Stroud) & Sue Webster (born 1967 in Leicester) live and work in London (United Kingdom).

The artist duo Tim Noble and Sue Webster (1976) has become known for its enigmatic sculptures made from scavenged materials (bits of wood, soft drink cans, scrap metal, cigarette packets, stuffed animals, etc.). Masterfully assembled and lit by spotlights, the works cast shadows that precisely represent the artists' own silhouettes in various postures. The extravagant works by these enfants terribles of the Young British Artists movement look at society with wry humour.

"Double Negative Fountain" by Tim Noble and Sue Webster, standing in a pool at Polygone Riviera, revisits the oldest form of public art, namely fountain sculpture. Its initially surprising shape actually represents a negative image of the artists looking at each other in profile under the streams of water. Half figurative, half abstract, the work refers to the fragile and necessary balance between opposite personalities or entities such as love and hate, romance and pain, negative and positive, and so on.



Double Negative Fountain, 2014
Aluminium, stainless steel, 210 x 190 x 190 cm



JEAN-MICHEL OTHONIEL

Born 1964 in Saint-Étienne (France), lives and works in Paris (France).

The works of Jean-Michel Othoniel, with their sense of preciousness and their baroque style, have an other-worldly visual appeal. His sculptures and installations make extensive use of blown glass, whose physical and reflective properties have made it his material of choice. Gigantic necklaces, crowns, and canopied beds with evocative shapes and shimmering colours diffracting the light conjure up fictional narratives that interact with the setting and draw the viewer into a dreamlike fairytale world, while at the same time challenging the frontiers between male and female, vegetable and mineral, artificial and natural.

An enigmatic sculpture covered in gold leaf, Jean-Michel Othoniel's "Collier doré" [Golden Necklace] presents itself as a forbidden fruit, somewhere between a jewel and an architectural feature. The artist has appropriated the traditional form of the necklace as a piece of jewellery, making the sculpture out of beads of different sizes pierced lengthwise, creating an ambivalent object that is both ornamental and fragile-looking. As if hanging from an invisible thread, it sits lightly on a mirrored plaque that reflects its verticality. This oversized iconic object is at once majestic, serene and timeless.



Collier doré, 2014
Aluminium, gold leaf, stainless steel, 405 x 120 x 120 cm



PABLO REINOSO

Born 1955 in Buenos Aires (Argentina), lives and works in Paris (France).

Steel arabesques, ornate woodwork, marble seats... the works of Pablo Reinoso (born in 1955), rooted in both sculpture and design, emancipate themselves from their initial purpose and take our environment into a new dimension. Refined echoes of minimalist art, Pablo Reinoso's sculptures play with the rigidity of everyday objects, suddenly expanding them as a metaphor for ineluctable plant growth, even in urban areas. They spread out like living, moving, non-permanent bodies that refuse to be limited to a single function.

"Banc d'amarrage" and "Twin Bench" extend and unravel like tendrils into which life has been breathed. Entering into a dialogue with their surroundings, these strange sculptural benches interact with the shapes of the nearby plant holders and forge connections between the human body and the natural world.



Banc d'amarrage, 2015
Painted steel, 1230 x 380 x 225 cm



PASCALE MARTHINE TAYOU

Born 1966 in Nkongsamba (Cameroon), lives and works in Ghent (Belgium) and Yaoundé (Cameroon).

Pascale Marthine Tayou, originally from Cameroon and now living in Belgium, is a tireless surveyor of the globalised contemporary world. His vocabulary speaks of an international situation, characterised by migrations and displacements, that is full of contradictions, richly diverse, and fraught with questions of identity. His work blithely combines traditional crafts, national and economic symbols, organic materials, junk thrown out by society and artistic references, forming exuberant, complex sculptures and installations that form points of convergence between lifestyles at the four corners of the globe. Fired by a “transcultural” vision, Pascale Marthine Tayou adopts a light-hearted and ironic approach to these dialogues between communities.

“Mikado Tree” is a tree whose foliage is made of giant pick-up sticks (the game is called “Mikado” in French), and whose shape recalls that of a dandelion clock. Pick-up sticks is a game requiring not only deftness and skill but also tolerance, self-confidence, and trust in others. In precarious equilibrium, anything is possible: stability as well as collapse and starting all over again. Reminiscent of an ancient column, the work is not only a mixture of past, present and future histories, but also an image of necessary communication between different cultures.



Mikado Tree, 2015
Painted aluminium, concrete, steel, 790 x 400 x 400 cm



WANG DU

Born 1956 in Wuhan (China), lives and works in Paris (France).

Wang Du uses the modes of communication of the written media as a common language whose representation becomes one of the logical consequences of the era of image reproduction. According to him, the media constitutes a “post-reality” where the real world and the world created by the media become one. His sculptures and installations, which are sometimes monumental, challenge the viewer as a “consumer and an object of the media” and explore how globalisation affects the way information is circulated and received.

An enlarged crumpled newspaper page, Wang Du’s sculpture “China Daily-Top 10 Profiles Of The Urban Male”, 2007, confronts the viewer with the image of a continuous stream of information that has almost reached saturation point. The bronze sculpture, sometimes white, sometimes golden when the sunlight catches it, seems to be a remnant of a certain kind of communication disseminated in printed form. As an alternative to the digitalisation of the world into virtual data, the work encourages us to think about prevailing systems of representation and the ways in which current affairs are reported.



China Daily - Top 10 Profiles Of The Urban Male, 2007
White bronze, 190 x 166 cm

MAJOR EXHIBITIONS IN THE AREA

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www.fondation-maeght.com
Tél : 04 93 32 81 63

Christo and Jeanne-Claude

4 June – 27 November 2016,
10 am – 6 pm (10 am – 7 pm July – September)

Christo will be creating a sensation at the Fondation Maeght this summer with a monumental mastaba that will redefine the scale of the Giacometti Courtyard and more generally the architecture and gardens designed by Josep Lluís Sert. At the foot of this construction consisting of around 3,000 oil barrels, 11 metres tall, 16 metres long and 9 metres wide, the visitor will experience a spectacular confrontation first between object, form and colours, then between space, time and rhythm: a confrontation Christo has been dreaming about for almost 50 years.

LA VILLA ARSON

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communication@villa-arson.org
www.villa-arson.org
Tél : 04 92 07 73 73

Exhibitions:

5 June – 29 August 2016

Emmanuelle Lainé / Eva Barto

“Blue Sky Catastrophe” by Collectif Zhùzhalka graduates of the Villa Arson

2 July – 18 September 2016,
Guest curator: Bernard Marcadé

MUSÉE MATISSE DE NICE

164, avenue des Arènes de Cimiez
06000 Nice
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Henri Matisse : une palette d'objets

24 June – 24 September 2016

MAMAC - MUSÉE D'ART MODERNE ET D'ART CONTEMPORAIN DE NICE

Place Yves Klein, 06000 Nice
mamac@ville-nice.fr
www.mamac-nice.org
Tél : 04 97 13 42 01

Tribute to Arman

Until 18 September 2016

Jacques Martinez. Ghiribizzi

23 April - 12 June 2016 (Galerie des Ponchettes)

Ernest Pignon-Ernest

25 June 2016 - 8 January 2017

NMNM - NOUVEAU MUSÉE NATIONAL DE MONACO

17 av. Princesse-Grace, 98000, Monaco
contact@nmnm.mc
www.nmnm.mc
Tél : +377 98984860

Duane Hanson – Villa Paloma

Until 28 August 2016
Villa Marlene, a project by Francesco Vezzoli
Villa Sauber, until 11 September 2016

MUSÉE PICASSO

Place Mariejol, 06600 Antibes
Tél : 04 92 90 54 20

L'ANNONCIADE, MUSÉE DE SAINT-TROPEZ

2 rue de l'Annonciade, Place Grammont,
83990 Saint-Tropez
annonciade@ville-sainttropez.fr
www.saint-tropez.fr
Tél : 04 94 17 84 10

Othon Friesz : un fauve singulier

18 June – 17 October 2016

MUCEM – MUSÉE DES CIVILISATIONS DE L'EUROPE ET DE LA MÉDITERRANÉE

7 Prom. Robert Laffont, 13002 Marseille
www.mucem.org
Tél : 04 84 35 13 13

Jean Genet - “L'échappée Belle”

Until 18 July 2016

Picasso - “Un génie sans piédestal”

Until 29 August 2016

Stephan Muntaner - “Parade”

Until 24 October 2016

FONDATION VENET

Le Moulin des Serres, 83490 Le Muy
info@bernarvenet.com
www.bernarvenet.com
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