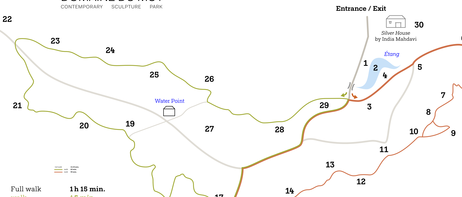
DOMAINE DU MUY

CONTEMPORARY SCULPTURE PARK



1 Isa Melsheimer
Domestic Landscape and Affinities, 2014

This piece was created by formwork, a technique more common to the construction of buildings than to sculpture filling a mould with cement. Its multi-level form includes flat surfaces on which plants or objects could be placed, or members of the public may sit down. The composition of the work recalls the Brutalist architecture of the 1960s and 1970s, which Melsheimer has recreated in her gouache sketches. This piece forms part of the artist's research into architectural forms, and more specifically those of modernism and its descendants.

2 Marta Pan
Lentilles flottantes, 1994

Initially inspired by vegetal and organic forms (fruit, shells, roots), which she transposed to plaster and clay, her work quickly evolved towards increasingly simple lines, veering towards abstraction. The artist was also interested in the sense of movement she could give to her sculptures. At first, the movement was generated by human movement or intervention. Later, Marta Pan would make use of natural kinetic energy (air and water) to power her sculptures. These natural forces created a dialogue with the artist's exterior sculpture pieces, particularly with her iconic floating sculptures she started to imagine at the beginning of the 1960s.

4 Subodh Gupta
DOOT II, 2003-2009

A worthy heir to the Duchampian legacy, Subodh Gupta collects everyday objects to make his sculptures and installations, often monumental. These objects allude to Indian culture and the social and political realities of the country. They also reflect on the medium of metal both in terms of its symbolic value and the technical and artistic skill it requires. *DOOT II*, an aluminum replica of the famous "Ambassador Car", whose production has stopped in 2014, is a long-term emblem of post-colonial India for tourists.

6 Carsten Höller
Black Clown Carousel, 2009

Carsten Höller is famous for exploring the narrow line between art and entertainment. With the Carousels, central to the artist's work, he combines a familiar form linked to childhood with a physical experience and a new mode of perception. The artist has deliberately altered the speed, direction, and materials used in the merry-go-round, so that the visitor, who is invited to participate in this experience, is left confused, disoriented, and full of doubt. In this way, the consensual representation of the carousel, and, by extension, of our childhood memories, is jeopardized by a device that individualizes our sensory perception.

8 Mark Handforth
Red on Red, 2017

Living in Miami for the past 20 years, Mark Handforth is deeply attached to the heritage of various American avant-garde movements from the 20th century. He makes free use of a formal vocabulary borrowed from the Ready-Made to Minimal and/or Pop Art, confronting it with an iconography frequently derived from the urban environment. Red on Red, a monumental red star with detached arms (3.45 m high) associates an icon of American culture – a star– to the cult of the automobile, with the work produced in the manner of a car body.

10 Sol LeWitt
1-2-3 Tower, 1993

The work *1-2-3 Tower* is characteristic of Sol LeWitt's brick structures he started making in the mid-1980s. By applying the logic of modular systems, he develops a simple geometric progression to form a tower which reminds us of the importance of architecture for his practice. While shape and basic unity are particularly simple in LeWitt's works, it is the arrangement or the positioning of this shape, adapted to a set of rules defined by the artist that constitutes the finality of the work.

12 Dennis Oppenheim
Architectural Cactus #12, 2008

A pioneer of Earth Art, Dennis Oppenheim created his works for natural environments, the specific features of which he took into consideration as part of the creative process. In 2008, he produced 18 sculptures inspired by cacti: *Architectural Cactus # 1-12*. A patchwork of different materials from police forensic sites, the cacti's dimensions, colours, and diverse components, he metaphorically evokes police investigations and the process of gathering clues.

14 David Saltiel
4 centres délimitant un carré, 2008

This artwork is composed of four elements which demarcate and frame a cubic space; each is formed of two planes of polished, reflective steel at a 90° angle. They are 72 inches high, a measurement taken from Le Corbusier's Modulor. The visitor may enter into the cubic space, a mise en abyme created by the gleaming surfaces of the piece. As an open air installation, the work also reflects its surroundings, to the extent that it seems to disappear completely into them.

16 Claudia Comte
128 squares and their demonstration, 2015

Claudia Comte is a multidisciplinary artist whose work spans the media of installation, sculpture, painting, drawing, pyrography, photography. This mural consists of a green and black geometric grid on a wall measuring 3 x 6 meters (118 x 236 inches). Claudia Comte frequently creates monumental paintings that literally submerge the viewer and the works that surround them in hypnotic patterns. The repetitive rhythms and vibrant colours of these paintings distort with playful frivolity the canon of Visual Art and Minimalist painting. This sculpture was realized specifically for the Domaine du Muy.

18 Thomas Houseago
Lumpy Figure, 2009

Thomas Houseago engages in sculpture's quintessential subject: the human form. Yet he imbues a unique and innovative approach to his figures. The classic contrapposto is replaced by a *Lumpy Figure*: literally, a shapeless body. The huge, misshapen figure simultaneously repels and attracts us. It is deformed, almost primitive. Lumpy Figure is a contorted, slightly terrifying alien; part human, part animal.

20 Lynn Chadwick
Crouching Beast II (C108), 1990

The iron and bronze sculptures created by Lynn Chadwick portray simplified zoomorphic or anthropomorphic figures and are imbued with a powerful emotional charge. His approach to sculpting was rooted in construction rather than in modelling. In *Crouching Beast*, geometry supplants a more organic form. We are faced with the monumental form of a seated animal, which appears to survey its surroundings.

22 Francisco Sobrino
Transformation instable, 2014

Since the early 1960s, Sobrino has used both smoked transparent and coloured Plexiglas to create his works. The superposition and juxtaposition of simple geometric forms gives birth to complex compositions, creating a playful dialogue between the space and the light, which can be appreciated as the viewer moves around the artwork. In 1965, the artist decided to create geometric modules using a material that would allow these to be exhibited out of doors. This new series in mirror polished steel is entitled *Permutational Structures*. The reflective surfaces of the work allow it to be fully integrated into its surrounding environment.

24 John M. Armleder
Untitled (4 chairs), 1986-2014

Following in the wake of Duchamp's readymades,the artist has suspended four ordinary chairs from the tops of trees in the grounds. This absurd gesture is faithful to the philosophy of the Ecart group, founded by Armleder in 1968. Through simple and deliberately humorous associations, Armleder challenges the notion and the status of works of art, a chair perched at the top of a tree thus becoming a monumental sculpture. The sacred aspect of art is here set aside in favour of the pleasure of playfulness and the unexpected.

26 José León Cerrillo
Subtraction Screen (DdM), 2017

José León Cerrillo is a protean artist who explores modes of representation through a broad range of media such as posters, sculpture, installation and performance. His work is rooted in simple geometric systems and is interested in the complication and codification of language and perception. His artworks disturb and disrupt our perception. Also drawing inspiration from architectural blueprints and technical drawings from the spheres of design and graphic design, Cerrillo projects abstract autonomous forms into real space, thereby freeing them from the spatial limits of the place that surrounds them. *Subtraction Screen (DdM)* is an example of his work in this vein and was realized specifically for the Domaine du Muy.

28 Mark Dion
The Dark Museum, 2011

American artist Mark Dion has constructed laboratories, experiments and museum caches since the 1980s in Europe and America, following the footsteps of great historical naturalists in his own research and collections. *The Dark Museum* resembles a hunter's shack or country cabin while the interior is decorated like a museum from another time. Derived both from the ordinary and the bizarre, from botany and fantasy, its significance turns out to be ambiguous.

30 Peter Kogler
Untitled, 2018

For 30 years, Peter Kogler has explored the possible relations between architecture and new media to build immersive environments that redefine physical spaces. The Untitled artwork is an immersive fresco created in the sculpture park of the Domaine du Muy. The piece was made from a digital drawing that Peter Kogler transposed in actual space, using mosaic tiles that each represent a pixel from his drawing. The kinetic and hypnotic pool creates an immersive optical illusion.

- Isa Melsheimer
We Are Concrete - We Are Bodies - We Have Sex - We Are Neoretroactive - We Are Relative (I), 2014

The three elements of this work serve various functions, ranging from a stool to a Brutalist flowerpot. They are miniature copies of skyscrapers and so recreate an urban landscape. The title of the work is the artist's subtle adaptation of Benjamin de Casseres' poem *Mirrors of New York* (1925), an allusion to the architectural modernism used as a motif in her work. The same lines were used by Rem Koolhaas as an epigram to his classic text *Delirious New York: A Retroactive Manifesto for Manhattan* (1978).

3 Tomás Saraceno
Cloud Cities / Air-Port-City 4 Modules Metal, 2010-2011

Cloud Cities is an architectural utopia created by Tomás Saraceno to find a solution for over-population and environmental destruction. Inspired by Frankfurt's eponymous Airport City, this work is a constellation of imposing, interconnected modules. It invites the viewer to enter and move around in this geometrically complex space – a union of architecture, art, and science. This prototype of a floating city imagined as a cluster of cells alludes to Buckminster Fuller's utopist architecture, and in particular to his levitating sphere project, *Cloud Nine*.

5 Arik Levy
Ghost 350, 2017

A versatile artist, Arik Levy operates between art and interior design with great ability. *Ghost 350* is a monumental sculpture in Corten steel more than 3 meters high. Using sturdy materials, such as mirrored marine-grade stainless steel or powder-coated steel, which he crafts with great precision, the artist creates biomorphic shapes.

7 Claire Fontaine
Bob, 2010

This work, which at first glance evokes a classical marble bust, actually recreates the famous "Big Bob" punching bag used in combat sports training. Claire Fontaine humorously inverts Bob's status, and a simple punching dummy becomes a work of art which is both literally and figuratively untouchable. This ironic reversal of conventional values is typical of Claire Fontaine's work.

9 Jean-François Fourtou
Sans titre (Banc), 2006

This bench is part of the immense work entitled Mes Maisons [My Houses], created in 2007. Based on his own memories, Jean-François Fourtou has reconstructed part of his great-grandmother's house to double scale. The objects in it (broom, chairs, bench, bed) take on once again the disproportionate size they appeared to have when the artist was a child. This playing with scale, which Jean-François Fourtou is fond of, disrupts our adult points of reference and naturally sends the spectator back to their childlike state and perspective.

11 Monica Bonvicini
Stonewall, 2006

The *Stonewall* series was started in 2001, following the riots surrounding the G8 summit in Genoa that year. By combining a metallic barrier and broken glass, this piece draws together a symbol of power –the barriers that hold back the crowds– and the broken windows that result from a violent reaction to it. Beyond this symbolism, Monica Bonvicini accentuates the psychological tension inherent in the materials used in modern architecture.

13 Gianni Motti
Success Failure, 2014

Gianni Motti's work falls outside the traditional formats of the diffusion of art. A master of appropriation and the manipulation of events, his works take the form of absurd and iconic disturbances, and are transformed into an organ of social and political protest. Motti creates disorder with a rare intelligence and a heightened sense of relevance, the absurd and (political) commitment. His motto: *be in the wrong place at the right moment*. In *Success Failure*, the artist ironically invites the visitor to make a choice, a veritable 21st century obsession.

15 Atelier Van Lieshout
Dynamo, 2010

This work is a functional, habitable sculpture. Like a mobile hotel room, it offers a degree of basic comfort: with a mattress, sheets, bedcovers, night-lights and plug sockets. Built out of fibreglass, this housing unit recalls the minimalism of the famous *Soft Edge Furniture* of the 1990s. The shelter, which is the width of a double bed and resembles a sake, is both reassuring and unsettling, a reminder of the distinctive Japanese capsule hotels which optimise space by offering their guests a simple bed-cabin.

17 Subodh Gupta
A Giant Leap of Faith, 2006

A worthy heir to the Duchampian legacy, Subodh Gupta collects everyday objects to make monumental installations and sculptures. These objects, most often stainless steel kitchen utensils, allude to Indian culture and the social and political realities of the country. In his piece *A Giant Leap of Faith*, Gupta piled up 13 buckets to form a monumental column. The bucket, a symbol of the daily labour of millions of people, here takes on a spiritual dimension, much like the strange concrete monuments scattered through the Indian countryside.

19 Oscar Tuazon
Marble Moon, 2021

An avid architecture enthusiast who is strongly influenced by Land Art and minimalism, Oscar Tuazon encourages active and tactile experiences between visitors and the environment. The *Marble Moon* installation seems to rest naturally in this tree, giving the impression of lightness to a piece made entirely of marble.

21 Anne et Patrick Poirier
La Fabrique de la mémoire, 2008

Sculptors, architects and archaeologists, Anne and Patrick Poirier began their career exploring the sites and ruins of ancient civilizations. Their work is an exploration of history through real and undefined the permanent fragility of memory. Upon entering this sculpture composed of mirrors, the visitor sees his image and a number of inscriptions sandblasted into the glass, superimposed and multiplied infinitely. From the exterior, the installation reflects its surrounding environment, but on the inside, it allows the union of the work, the environment and the visitor.

23 Gabriel Kuri
Untitled (100 %), 2011

This sculpture is composed of four parts, each of which represents a quarter of a circle. Together, they form the '100%' referred to in the title, even though when they are assembled they do not form a coherent circle. The position of the elements is important because the artist imagines them in both a realistic and symbolic dimension. Some are placed one against the other, piled on top of each other, stacked or grouped together. They may be said to evoke the relationship that exists between words, information, people and/or social groups. Gabriel Kuri's metal sculptures create a link between the formal language of modernist sculpture, and the conventions of representing economic and statistical data in curves, pie charts and other diagrams.

25 Scenocosme
Pulsations, 2008

The french artist duo Scenocosme is composed of Grégory Lasserre and Anaïs met den Ancxt. *Pulsations* is a sound installation in a live tree. The entire tree resonates. The sound can only be heard, and vibrations felt, when you put your ear against the trunk. This breathing – almost like a heartbeat – allows the visitor to form a sensorial, spontaneous, and peaceful relationship with the work.

27 Conrad Shawcross
Lattice III, 2008

British artist Conrad Shawcross creates a work that may be said to be at the crossroads of the physical sciences, geometry and philosophy. A member of the Royal Academy of Arts, he quickly gained a reputation for himself through his modular, systematic sculptures. One can interpret his work as the exegesis of a variety of texts written by illustrious figures in the history of science (Dorothy Hodgkins, Charles Babbage, etc.). *Lattice III* explores the geometry of the tetrahedron. The 112 tetrahedra used are arranged in a mesh pattern, akin to atoms. Through its singular structure, the sculpture illustrates the idea of a space in constant expansion, and questions the very nature of the place in which it is shown.

29 Takis
Signal éolien, 2006

Takis' work is characterised by an interaction between artistic form and scientific phenomenon. Previous pieces experimented with the energy of magnetic fields, and here Takis has turned to exploring the kinetic energy of the wind. The *Signal Eolien* is a mechanical apparatus working on a similar principle to the wind turbine. Its blades move randomly, in accordance with the strength and direction of the wind, rendering a natural phenomenon visible and establishing a dialogue between this monumental work and its surroundings. The natural elements activate and contribute to the poetry of Takis' work, which is thus freed from the traditional stasis of sculpture.

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