



ANTOINE GRUMBACH | *The Eyes of the Sky [Les Yeux du Ciel]*

Exhibition from September 16, 2023 to January 15, 2024

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Les Yeux du Ciel is the mature work of an artist-architect-urban planner, one who combines knowledge, experience and an inner vision with the projection, perpetual movement and globality of an outer vision, opening up the verdant and artistic perspectives of a majestic work of art anchored in the sustainable development of a boundless Nature-Culture relationship. Purifying the gaze in the search for content and depth, between memory and dream, foundation and projection, to reveal all the actuality of a living work of art, intrinsically open to the relationship between Heaven and Earth. By expanding his outlook and our own, Antoine Grumbach offers the Earth a majestic face: in the Anthropocene Epoch, he invites us to redefine our condition as sapiens, to take flight into space to see how much Gaia – in her intrinsic natural beauty – offers a most emblematic surface, made of all that man has been able to draw, paint, sculpt, build or invent.

Véronique Jaeger

Antoine Grumbach and Metropolitan Land Art



Portrait of Antoine Grumbach, Les Yeux du ciel 2022, worksite, Villeneuve-sous-Dammartin, France © All rights reserved

Antoine Grumbach (1942) is an artist-architect and urban designer who graduated from the Ecole des Beaux-arts in Paris in 1967 and received the Grand Prix National d'Urbanisme et d'Art Urbain in 1992. His international achievements are countless, as are his major architectural and urban planning projects, which include the Cours Mirabeau in Aix-en-Provence, the new inhabited bridge over the Thames in London, as well as the restructuring of Shanghai's historic district, Greater Moscow, the Paris tramway and the Greater Paris "Seine Métropole" project... For over 40 years, he taught at the Ecoles nationales d'architecture de Paris-La Villette et Belleville, the Ecoles des ponts et chaussées and the universities of Columbia, Harvard, Princeton and Toronto, where he lectured on urban semiology. In addition to his international experience as an urban artist-architect, Antoine Grumbach became close to the great structuralist intellectuals from '67 to '69 at the Ecole Pratique des Hautes Études, and attended Roland Barthes' semiotics courses on the linguistics of discourse. Along with students from the ENSBA, including Christian de Portzamparc, he took part in Michel Foucault's lectures at the Collège de France, and attended Umberto Eco's semiotics seminars in Milan. In this way, he explored the relationship between form and meaning, sign and perception. The relationship between city and text lies at the heart of his writings and works (*La Ville est un livre* in the MNAM-CCI collections). Antoine Grumbach is quickly recognized as one of France's pioneers in the study and consideration of public space. Influenced as much by Structuralism as by Situationism, Grumbach's work is based on respect for significant traces of tabula rasa, the re-semantization of existing spaces: «the dream has its point of departure in reality and is realized in it». Well-known as an *urban fixer*, Antoine Grumbach sees the city as continuous, infinitely complex and perpetually unfinished, envisioning its development and renewal without necessarily anticipating its demolition or replacement. He sees modernity not as a rupture or restoration, but rather as a skillful interweaving of past and present.

"In the 1960s, a group of American artists defined the concept of Land Art. Collectively sensitive to the question of Minimal Art, they were looking for ways of working outside the art galleries, to create their work in untamed spaces far from urban life. This group eventually evolved around the concept of Land Art, in which nature becomes a source of inspiration, a material and a work of art. Today, in Europe, the question of the identity of metropolises is of the utmost importance.

I decided to reflect on art and on large-scale work, which led me to imagine the existence of 'Metropolitan Land Art.' Robert Smithson, like Michael Heizer, Robert Morris and Dennis Oppenheim, among others, left behind an impressive body of large-scale work. This question of large scale has accompanied me throughout my work as an urban planner. With the Greater Paris project, the Greater Moscow plan, the Paris metro and the tramway, I've had the opportunity to approach questions about territorial identity and about the limits of metropolises, which are perpetually incomplete forms.... The enormous volume of soil leftover from construction sites and landscaping in metropolises (12 million m³ per year in the Paris region) inspired me to commit my work to the question of land and territories. By 2030, most of the world's inhabitants will be living in metropolitan areas. The large scale of territories is not perceived in all its diversity and complexity. Their inhabitants are rooted locally, but have no idea of what the scale of megacities represents.... Conscious of the fact that cities are inseparable from the earth that supports them, I sought out resources of excavated soil (10 million m³ per year in the Paris region) to create my Metropolitan Land Art project. Inspired by the belief that it is not debris but matter, nourished by the observation and consciousness that metropolises are forms without limits, at the border of the urban and the natural, I conceived a diverse body of work that would eventually encompass urban growth. In addition, the use of materials from urban construction, of inert soil, makes this project a virtuous operation in terms of the circular economy. The reuse of excavated soil is also ecologically enhanced by the biodiversity of the accompanying vegetation. Nothing is 'waste' and everything is a 'resource,' especially the resources that are part of the earth."

Antoine Grumbach

Excerpt from *la Terre comme matériau*, Les Belvédères du Grand Paris by Antoine Grumbach (published by the Société ECT, 2019)



AG

Trouville 30.06.19
Apocalypse

Drawing on examples from the past, revealing existing processes (work, transport, storage) and imagining the future, inspired by the history of art, landscape, anthropology, philosophy and narratives, Antoine Grumbach focuses his work on the artificialization of nature and the future of the landscape in the *Anthropocene Epoch*. In the interest of what he sees as a necessary ecological revolution, he finds it essential to understand the landscapes of waste material, the artificial landscapes that have been generated since Antiquity, of which manmade hills are one of the most prominent manifestations. These artificial hills are part of a constellation network of landscapes. From a distance, they are essentially invisible, but a closer look reveals bricks, shards of ancient ceramics, tiles, concrete reinforcing bars, pieces of amphora, strata of city fragments. As works of art, these hills become natural objects.

“Convinced that earth excavated from building sites is not a waste product but a material, I have designed a Metropolitan Land Art project, ‘Les Belvédères du Grand Paris,’ made up of a series of ‘made hills’ on the boundary between urbanization and natural spaces. Reappropriating inert soil (the equivalent of 4 Great Pyramids of Giza each year), this project is part of a circular economy, creating a symbolic added value to public amenities.”

Excerpt from *La Terre comme matériau, Les Belvédères du Grand Paris* by Antoine Grumbach (published by the Société ECT, 2019)

Antoine Grumbach



ANTOINE GRUMBACH, *Untitled*, 2020
Watercolor and India ink on watercolor paper,
18 x 26 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher
Jaeger, Paris-Lisbon



Pile of sand, Trouville beach © Antoine Grumbach, pages 28-29 from *La Terre comme matériau, Les Belvédères du Grand Paris*, Antoine Grumbach, ECT, 2019, ed. Société ECT



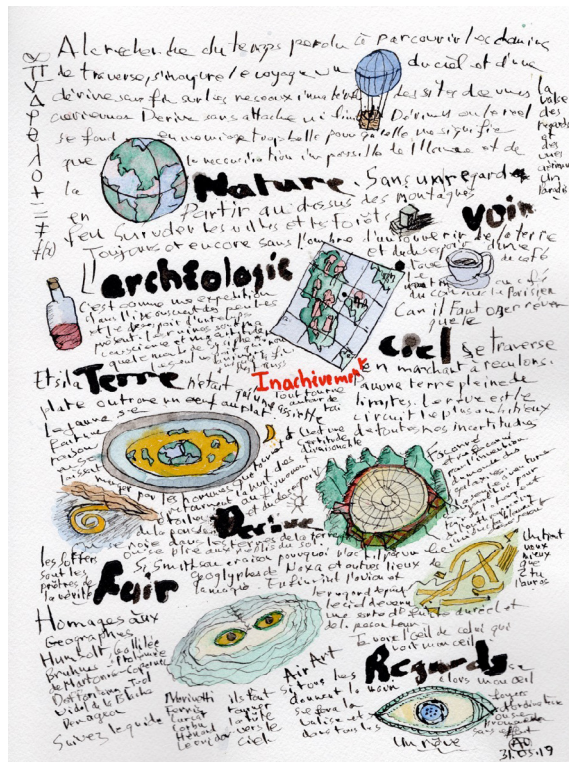
Sand model of « Les Belvédères du Grand Paris », Antoine Grumbach, Archisable, Deauville, 2018
© Michel Tréhet, ECT, pages 56-57 of *La Terre comme matériau, Les Belvédères du Grand Paris* by Antoine Grumbach (published by the Société ECT, 2019)



The Eyes of the Sky [Les Yeux du Ciel]

A work of Aerial Landscape Art, the centerpiece of the artist's exhibition at the gallery from September 16, 2023 to January 15

"I can see the eye of whoever can see my eye."
Antoine Grumbach



Given the extraordinary proportions of the site, Antoine Grumbach envisioned a large-scale project. Prolonging the work of such Land artists as Robert Smithson, Michael Heizer, Robert Morris and Dennis Oppenheim, Grumbach created a monumental artwork in the outskirts of Paris titled *Les Yeux du Ciel*. This architect-artist thus positions himself within the millenary history of the great terrestrial tracings visible from space, such as the Nazca Lines, geoglyphs in Peru.

Les Yeux du Ciel is located in Villeneuve-sous-Dammartin, in line with the runways of the Roissy CDG airport, on a plateau measuring 1.6 kilometers long, 800 meters wide and 30 meters high. This is one of the largest sites for the reuse of excavated soil from the construction and public works sector by ECT, a company specialized in earth management and land reclamation. Driven by the belief that inert and excavated earth from the construction sites he has worked on all his life as an architect is not waste but a noble, fertile material that can be recycled, Grumbach contacted the company ECT and proposed an *Aerial Landscape Art* project that would bring together circular industry, landscape and monumental art. During take-off and landing, the 170 million travelers passing through the airport will meet the gaze of two eyes wide open onto the Sky from Earth, an artwork created by Man with terrestrial materials in a profound dialogue between Earth and Space. The gaze is always the first and last expression of the joy or nostalgia of arrival or departure, and this wide-eyed face will welcome and accompany us in our travels.

ANTOINE GRUMBACH, *Untitled* (series "Encyclopédie Vagabonde"), May 31, 2019
Watercolor and India ink on watercolor paper, 31 x 23 cm
© All rights reserved

(previous page) Antoine Grumbach, *L'Œil du Ciel*, built by ECT in Villeneuve-sous-Dammartin, France
© ECT, May 2023, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

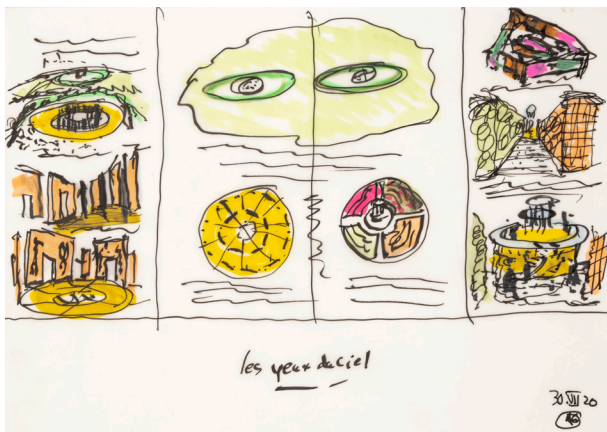
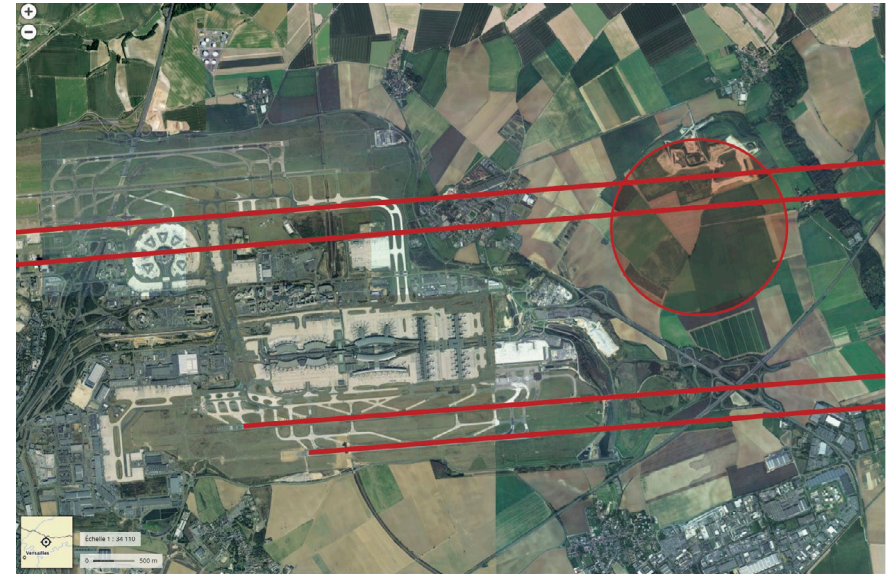


The two eyes, each measuring 400 x 170 meters, are veritable landscape oases, drawn and designed by tree plantations in the midst of cultivated fields in a green “theater” shaped by a mound of grassy terraces. This monumental work also proposes a new kind of regional park destined to become a key cultural, educational and tourist attraction in Greater Paris metropolitan region.

The first Western eye, *Icare*, is inaugurated in Autumn 2023 in conjunction with this gallery exhibition.

The eye has been imagined as an open-air museum celebrating the union of earth and sky, accompanied by a collection of large images of geoglyphs from around the world. This site will become the world’s first museum of aerial landscape art. The design of the iris pays tribute to aeronautical flight, and is directly inspired by the prehistoric monument at Stonehenge in Britain. Two sets of panels in concentric circles present, the exploration of the sky from antiquity to the present day; and a selection of large reproductions (7.20 x 3.60 meters) of *Aerial Landscape Art*, from prehistoric geoglyphs to the most recent examples. In the center, a recessed half-dome shows a map of the sky.

The second Eastern eye, *Dédale*, will open in 2025-26. The Eastern iris will provide a lookout point, an observatory of the sky. Surrounding the tree-lined belvedere that overlooks them will be four labyrinths made of the materials used to build the plateau where they are located and a garden labyrinth that echoes the tradition of parks. The viewpoint in millstone will be equipped with a table map in enameled lava on its periphery, with a description of the landscape and the history of the site and beyond, literary quotations and sketches. In the center, a *Ginkgo Biloba*, a tree symbolizing resilience and longevity, as the first tree to grow back in Hiroshima a year after the nuclear bomb destroyed the city.



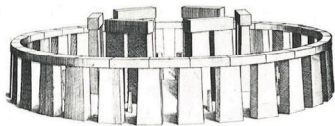
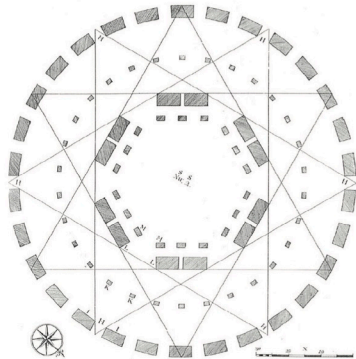
ANTOINE GRUMBACH, *Les Yeux du Ciel*, July 30, 2020
Mixed media on tracing paper, 21 x 29.7 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Roissy Airport, in line with the axis of the runways at Roissy airport: the ECT site in Villeneuve-sous-Dammartin, France
© page 71 of *La Terre comme matériau. Les Belvédères du Grand Paris* by Antoine Grumbach (published by the Société ECT, 2019)

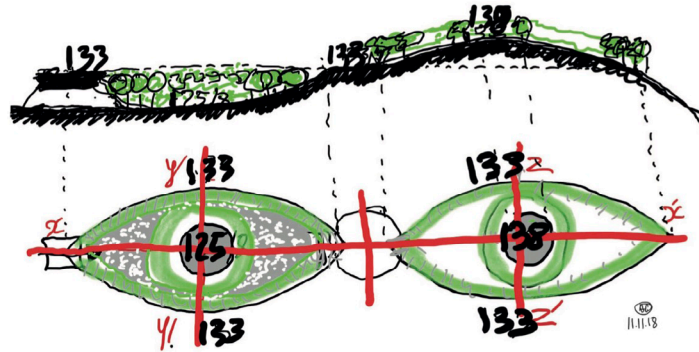
Exhibition view, *Les Yeux du Ciel*, Antoine Grumbach, 2023, Jeanne Bucher Jaeger Gallery, Marais, Paris
© ecliptique laurent thion, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(previous page) *Les Yeux du Ciel*, model, 2022, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon





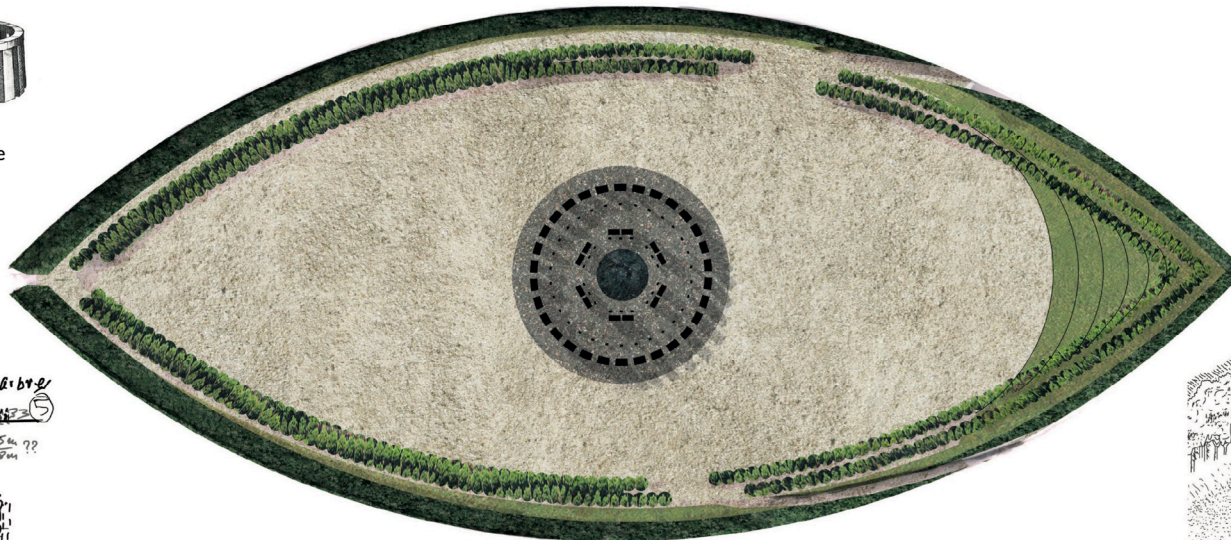
The west eye is a tribute to the Stonehenge Observatory in Great Britain.



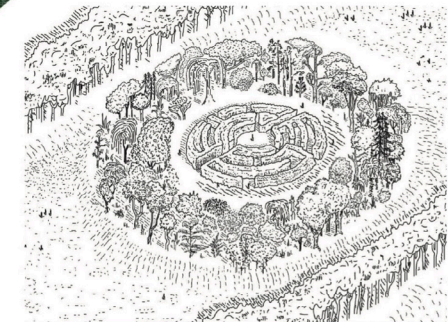
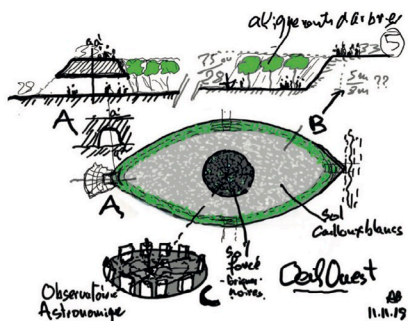
Each eye is levelled. The west eye is recessed into a green theatre, while the east eye is built on a mound.



Labyrinths in the east eye.



West eye
Mineral pupil
A museum of sky and earth



Detail of the east eye plant labyrinth

Project supported by **ECT**, France's leading group in the management, reuse and development of excavated earth. Within the framework of a cooperation agreement with the commune of Villeneuve-sous-Dammartin, the commune of Mesnil-Amelot and the Roissy Porte de France agglomeration community.

LES YEUX DU CIEL
VILLENEUVE-SOUS-DAMMARTIN
Conception Antoine Grumbach

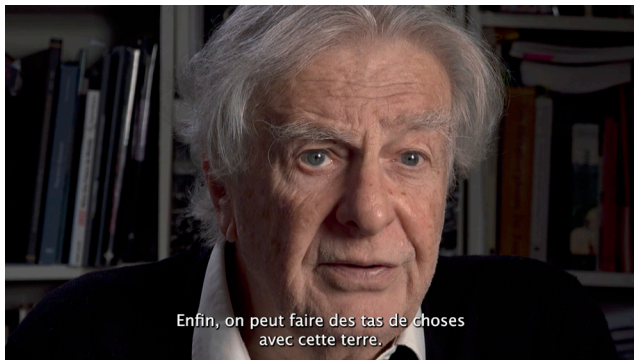
As part of this artist-architect's exhibition *Les Yeux du Ciel*, the gallery is also presenting sculpted clay and marble models of the eyes from this work produced in painted ceramic tiles or azulejos by the Viúva Lamego manufacture in Portugal. Founded in Lisbon in 1849, the historic Viúva Lamego workshop is one of the world's leading producers of azulejos tiles. Major national and international architects, designers and artists, both modern and contemporary, have created (and continued to create) projects in azulejos in collaboration with Viúva Lamego, including Vieira da Silva, Rem Koolhaas, Yayoi Kusama, Hervé di Rosa, Antonio Segui, Maria Ana Vasco Costa, Joana Vasconcelos, Zao Wou Ki...

For a sculpted model made in raw earth, the gallery called on another extraordinary artisan, **Rachid Mizrahi**, a master craftsman specializing in earthen constructions who worked with Dani Karavan on his first earth sculptures starting in 2013; he also collaborated with Celeste Boursier-Mougenot for the Venice Biennale in 2015 and recently designed furniture for the train station in Nîmes with the Canopée agency. The marble edition of *Les Yeux du Ciel* was created in collaboration with **Giorgio Angeli**, a prestigious contemporary workshop specializing in stone masonry and stonecutting founded in Tuscany in the 1970s. The many international artists who have worked with the Giorgio Angeli studio include Isamu Noguchi, who began working with them in the 1960s, and in particular for his work *Slide Mantra*, designed for a park in Miami and also presented in the American pavilion at the 1986 Venice Biennale. **Antoine Grumbach's** exhibition places the gesture of the human hand at the heart of the elements of nature and the living world in many different forms of expression: *Land art/Aerial art, Environmental art, arts and crafts, sculpture...* as well as the materials used to create his works: earth from the Ile-de-France, wood, clay for the azulejos, marble...

The exhibition also features the drawings, photographs and films from *Les Yeux du Ciel*, as well as a selection from the 105 drawings from the *Encyclopédie Vagabonde*. Antoine Grumbach's work has always developed on an intimate scale through drawing, pencil in hand, guided by the bedrock of memory, filled with the imagination and poetry of word and shape associations.

In Partnership with ECT and *Les Films d'Ici*, two movies by **Richard Copans** and **Alain Nahum** entitled *The Eye of the Sky* have been produced for the gallery and will be shown during the exhibition in order to introduce a view from the sky of the first eye, ICARE, as well as a short interview with Antoine Grumbach. *Les Films d'Ici* is a collective of producers united around a core principle - creative documentary - in the service of strong, politically, socially and aesthetically engaged content (Laurent Chevallier's *Transantarctica*, Robert Kramer's *Route One USA*, Ari Folman's *Waltz with Bachir*, Nicolas Philibert's *Être et avoir*, Pierre Soulages by Stéphane Berthomieux, *Bonnard* by Alain Cavalier, *Picasso, Gilot, le minotaure et la cavalière* by Sylvie Blum, *Roland Barthes* by Thierry Thomas, *Fabienne Verdier* by Mark Kidel, *Edgar Morin* by Jean-Michel Djian...)

The Eyes of the Sky [Les Yeux du Ciel] exhibition is being presented in a different configuration at the Espace Musées of ADP Roissy from 29 January to 31 May 2024.

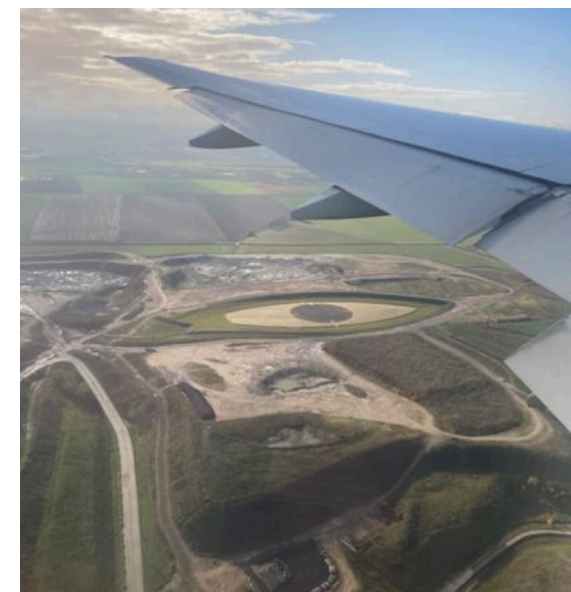


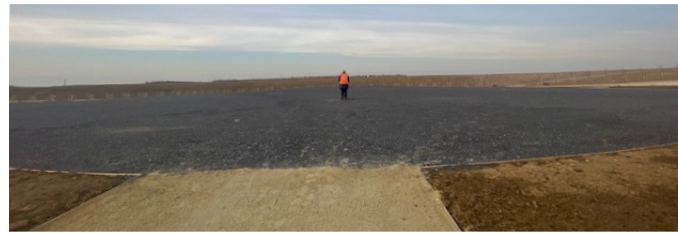
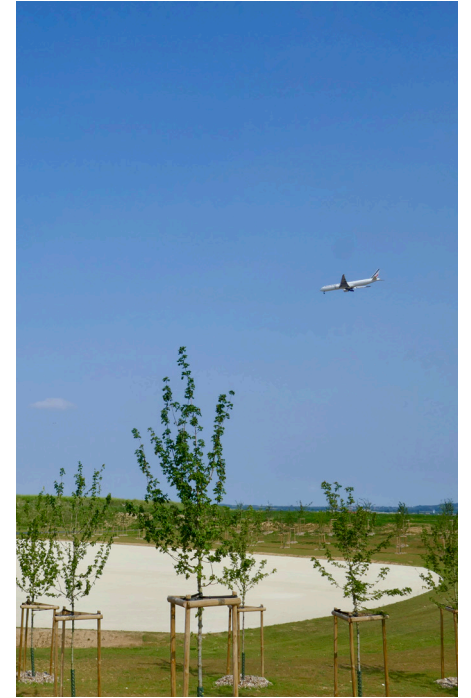
Enfin, on peut faire des tas de choses avec cette terre.

ANTOINE GRUMBACH, *Sans titre (Série Encyclopédie Vagabonde)*, March 6, 2020, Watercolor and India ink on watercolor paper, 31 x 23 cm © Droits réservés, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Les Yeux du Ciel, view of a flight from Paris to New York, November 2023, ECT site at Villeneuve-sous-Dammartin, France © rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Still from the film *The Eye of the Sky* by Richard Copans and Alain Nahum (2023) © Galerie Jeanne Bucher Jaeger - ECT - Les Films d'Ici





Press conference on June 28, 2023, with the architect-urbanist-artist Antoine Grumbach; Véronique Jaeger, President and CEO of Galerie Jeanne Bucher Jaeger; and Laurent Mogno, President of ECT, with Antoine Grumbach at the center of Icarus' eye.
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Construction site, "Les Yeux du Ciel» 2023, ECT, Villeneuve-sous-Dammartin, France
© ECT, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

"My love of ruins therefore merges with an undeniable passion for those moments when ancient ruins blend with modern foundations, the memory and future of a place..."

Antoine Grumbach

Extrait de l'ouvrage *La Terre comme matériau, Les Belvédères du Grand Paris*, Antoine Grumbach, ECT, 2019, éd. Société ECT

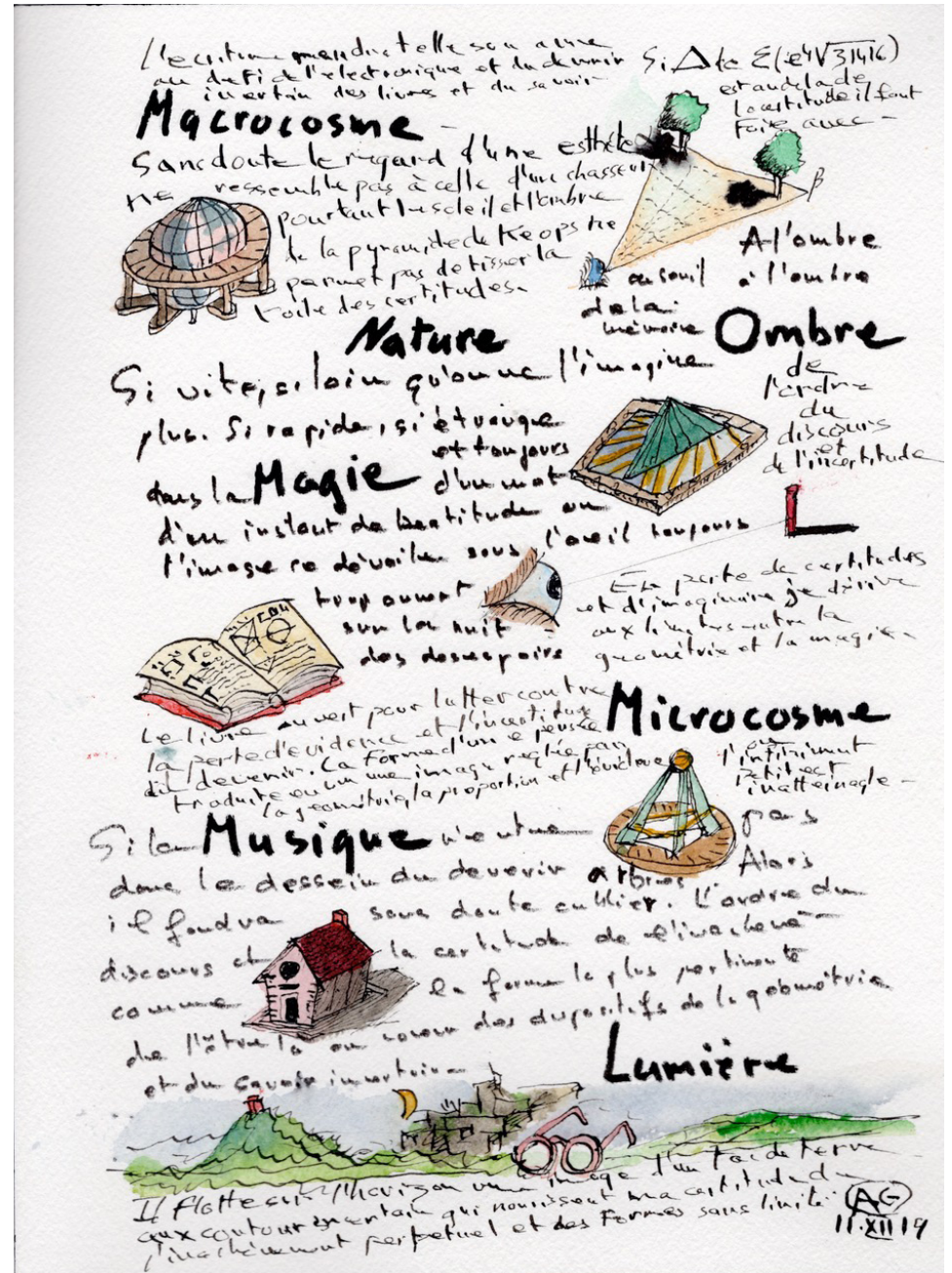
The exhibition *Les Yeux du Ciel*, is the second part of a cycle of three exhibitions in 2023-24 entitled *ENCHAN-TEMPS*, conceived by Véronique Jaeger, reflecting the gallery's commitment to questions of sustainable development and the environment and to a reflection on space, movement and memory, in the work of artists whose monumental creations are both deeply rooted in sites of memory on Earth, but is also revealed in their fullness and monumentality when seen from above, from Heaven – artists whose work, unique and profound, made by and for human beings, is fundamentally visionary and inherently valuable.



ANTOINE GRUMBACH, *Untitled (Encyclopédie Vagabonde series)* August 14, 2018
Watercolor and India ink on watercolor paper, 31 x 23 cm
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

At a time when we are facing fundamental questions for the future of humanity, including Artificial Intelligence with all its advantages and dangers, global warming and the urbanization of cities transformed into megacities, the gallery is more than ever committed to defending artists who propose a world based on notions of sustainable development, balance and peace, combining in their works past, present and future visions, a world that embodies the major challenges of the 21st century.

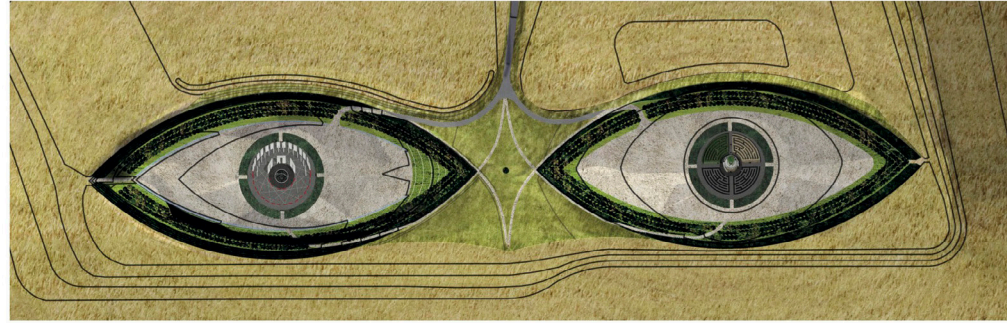
ANTOINE GRUMBACH, *Untitled (Encyclopédie Vagabonde series)*, December 11, 2019 Watercolor and India ink on watercolor paper, 31 x 23 cm
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon







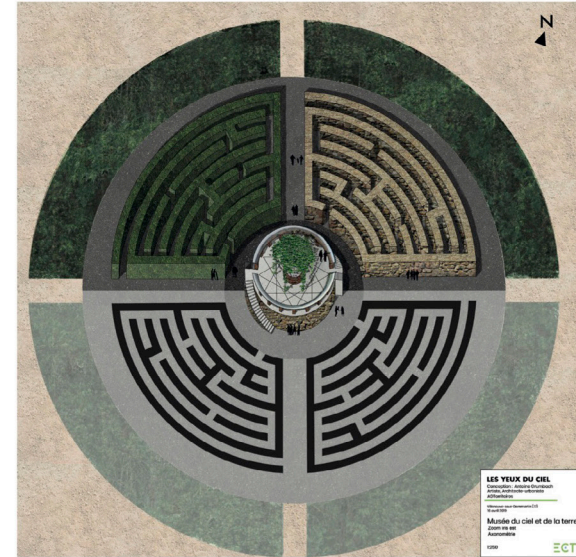
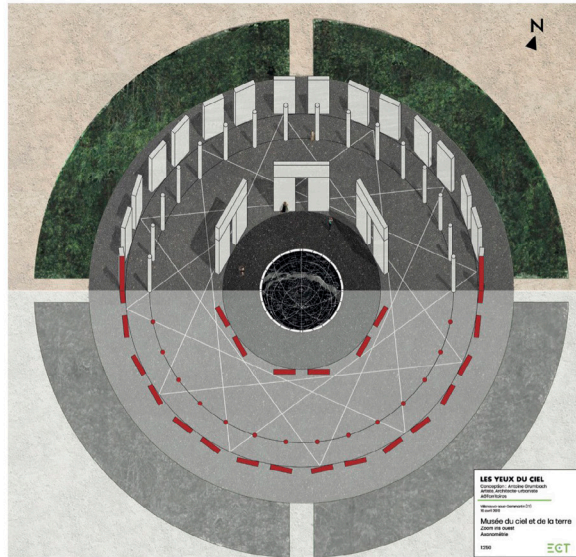
Geoglyphs of Nazca, Peru, and Cerne Abbas, Great Britain



Tintoretto, Labyrinth of Love, 1552

West eye
Celebrating the dialogue
between earth and sky.

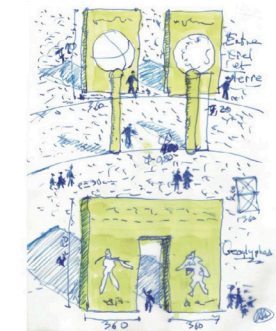
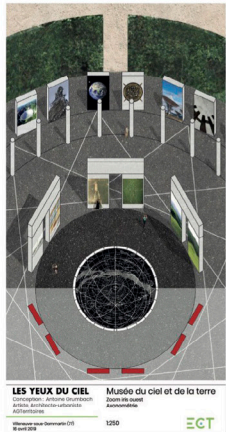
The Iris is home to an open-air museum of earth and sky in homage to aerial flight, on a plan inspired by the prehistoric monument of Stonehenge in Great Britain. Two concentric circles of panels present the exploration of the sky from Antiquity to the present day, and a collection of large-scale reproductions (7.20 x 3.60 m) from prehistoric geoglyphs to the most recent works of Aerial Art. In the center, a recessed half-dome presents a map of the sky. A collaboration with the Paris Observatory is envisaged. The site is the world's first museum of aerial art.



East Eye
A celebration of reconciliation
between city and nature.

The Iris offers four labyrinths surrounding a belvedere that overlooks them. Four labyrinths:
 I/ plants. Pruned hedges
 II/ Stone. Matching walls
 III) earth. Earth and bricks
 IV/ composite. Recycled materials, millstone, concrete, bricks and planting
 The millstone belvedere features an enameled lava orientation table at its periphery...
 Description of the landscape and history of the site and its surroundings. Literary quotations and sketches. In the center, a tree accompanied by a pergola for contemplating the sky. The floor indicates orientation.

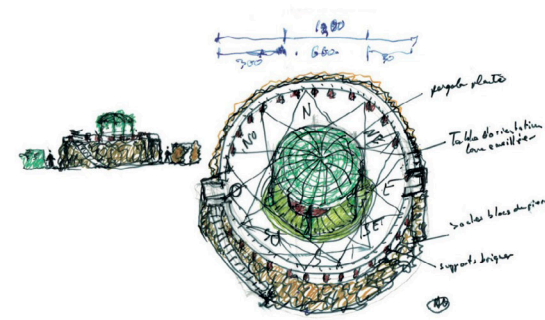
Conception Antoine Grumbach



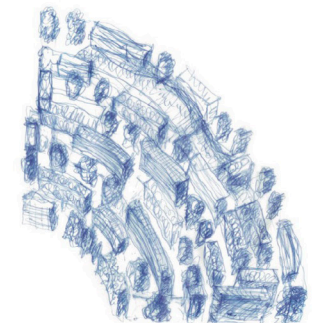
Detail Museum of Heaven and Earth



Sketch of the sky map



Belvedere



Composite labyrinth sketch



1



2



3



4



5



6



7



8

ANTOINE GRUMBACH, *Untitled (Encyclopédie Vagabonde series)*, Watercolour and Indian ink on watercolour paper, 31 x 23 cm © D.R., Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

1. February 23, 2021
2. July 20, 2021
3. August 17, 2022, Skyros

4. August 14, 2022, Skyros
5. May 15, 2022
6. August 8, 2022

7. April 29, 2022
8. July 25, 2022

The Encyclopédie Vagabonde

In his teaching and in his art, as Antoine Grumbach explores the fields of possibility on a grand scale, writing and drawing having always been part of his «drifting and wandering.» *This automatic writing, roaming or thinking can be architectural, in urban or natural spaces, or drawn on a sheet of paper.*

"I have always been fascinated by the Encyclopedia of Diderot & d'Alembert. The countless plates and technical drawings accompanied by scholarly texts constitute a kind of collective memory that fascinates me (...) This aspect of incompleteness enchants me, because today all knowledge is incomplete and fragile (...). Confronted by the avalanche of images inspired by these reflections, I tried to take the hand of drawing and the hand of writing to conceive images without a subject, without discourse, but open to all possible interpretations in a kind of mind-wandering. This unfinished collection of automatic writings and drawings forms a kind of encyclopedia of my wandering imagination (...) Ruins, primitive huts, imaginary constructions and piles of earth often find their way into my drawings."

Antoine Grumbach

Excerpt from *La Terre comme matériau, Les Belvédères du Grand Paris* by Antoine Grumbach (published by the Société ECT, 2019)

The exhibition *Les Yeux du Ciel* presents the work of an «artist-architect» with a broad vision, conducting an ongoing reflection on urban planning, on the intersection between the urbanization of metropolises and natural territories in a skillful interweaving of Culture and Nature, but also welcoming the profound intuition of the earthly linked to the celestial, the visible to the invisible, the material to the spiritual; Antoine Grumbach creates a space that collects, welcomes and projects, that of an «Opening», combining acquired knowledge and discoveries along the way, open to all possible creations and interpretations as well as to perpetual incompleteness, like a universal encyclopedia that never stops unfolding.

Such is the work of Antoine Grumbach, whose drawing on land is integral to the same creative process as drawing on paper: *Tracing, Drawing, Writing, Depicting, Evoking*, in which the formed territory becomes a tool on the drawing board, in which the unfinished and the retrievable are always welcome possibilities. The creative process, whether in a city, in the landscape or in the intimate space of a sheet of paper, consists in developing, composing, evoking and inventing an original work, the fruit of his knowledge of numerous disciplines along with his wandering imagination, through automatic writing, open to multiple possibilities.

LE LABORATOIRE INTIME DE L'IMAGINAIRE

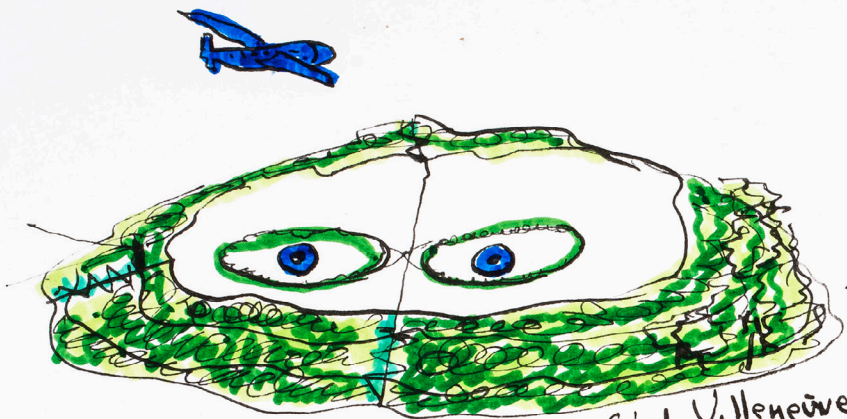
Antoine Grumbach, architecte-urbaniste

LE LABORATOIRE INTIME DE L'IMAGINAIRE

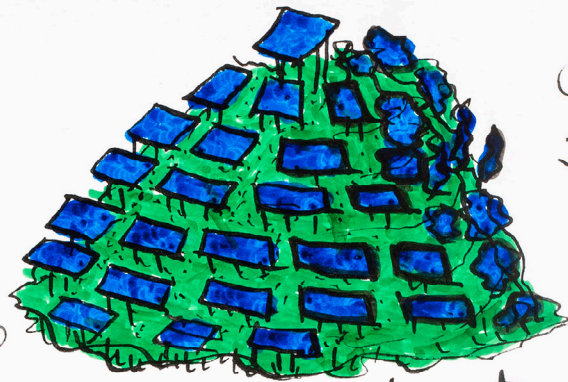
J'ai toujours dessiné des dessins.
Jamais je n'ai su, voulu copier le
réel. Je me souviens du coin de
travail que m'avait
installé ma mère
dans un angle de
ma chambre. Toujours,
partout j'ai reproduit
cet espace pour pouvoir
dessiner et écrire. Sorte de lieu
primitif, archaïque, un refuge où
je peux faire mes exercices de
gymnastique accrochés à mes crayons
à ma plume et à ma loupe sur
les barres parallèles de la
mémoire. AG
Mai '96.

*J'ai toujours dessiné des dessins.
Jamais je n'ai su, voulu copier le réel. Je me souviens du coin de travail que m'avait installé ma mère dans
un angle de ma chambre. Toujours, partout j'ai reproduit cet espace pour pouvoir dessiner et écrire. Sorte de
lieu primitif, archaïque, un refuge où je peux faire mes exercices de gymnastique accrochés à mes crayons, à ma
plume et à ma loupe sur les barres parallèles de la mémoire. AG mai 96*

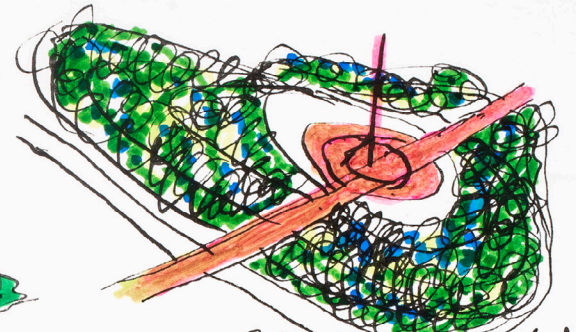
ANTOINE GRUMBACH, *Le Laboratoire Intime de l'Imaginaire*, May 1996,
Fountain pen and marker on tracing paper, 21 x 29.7 cm
© page 26 of *La Terre comme matériau, Les Belvédères du Grand Paris* by Antoine
Grumbach (published by the Société ECT, 2019)



Les Yeux du Ciel - Villeneuve



Annet



Gibraltar Marnole Vallée
Petr.



Biodiversité - Brié Comte Robert.



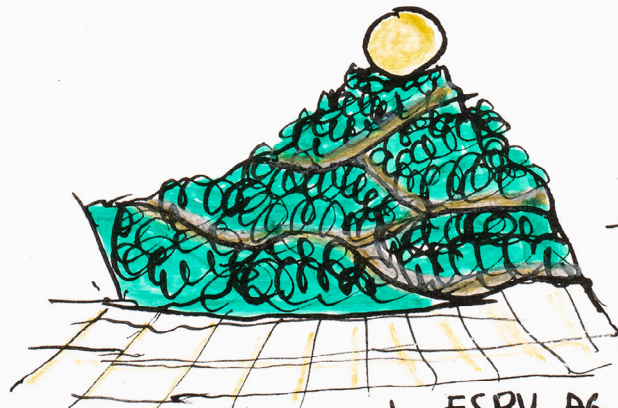
Moissy Cramayet.



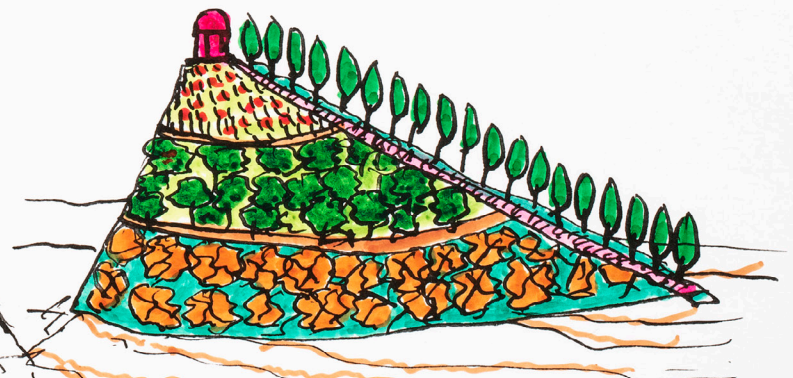
Ris Orangis



Aranges les bains
Armanvilliers



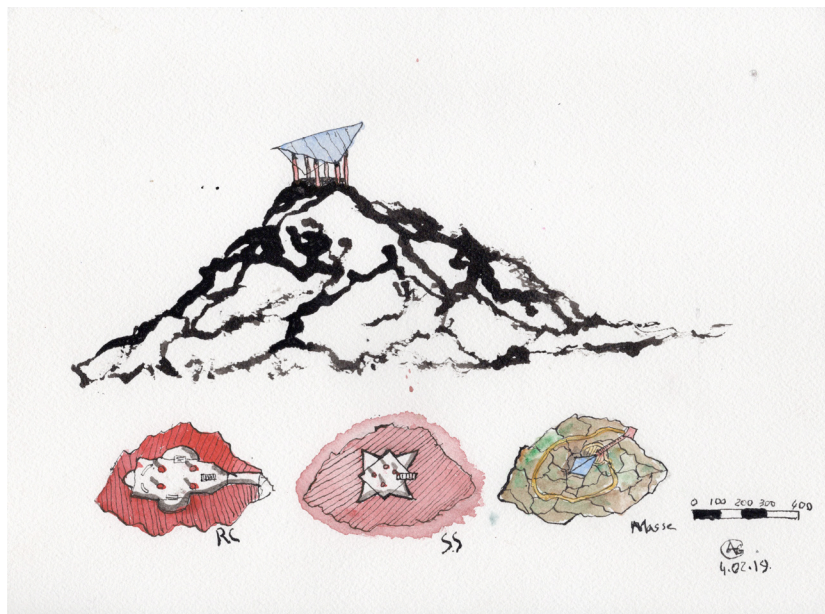
Elancourt. ESPV-AG



Carrières sous Poissy

LES BELVÉDÈRES

Belvederes of Greater Paris



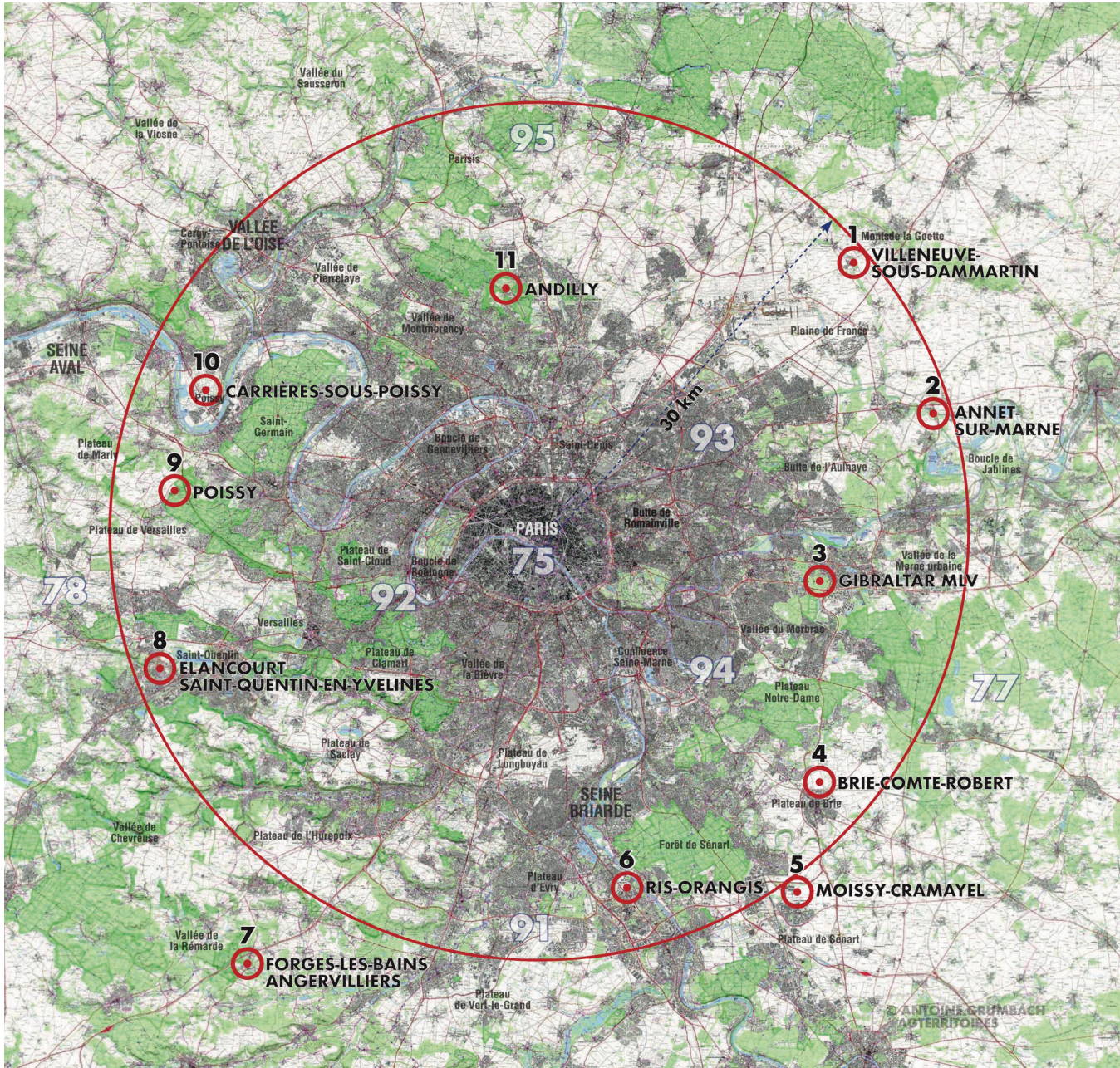
ANTOINE GRUMBACH, *Belvédère*, February 4, 2019
Watercolor and India ink on watercolor paper, 23 x 31cm
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

"By combining an approach linked to Metropolitan Land Art with the virtuous circular economy of transforming excavated earth into artificial hills, I attempted to construct markers of the city's fragile provisional boundaries, seeing their eventual integration as a reinforcement of the presence of nature in an urban environment. I visited each site several times in order to understand how an artificial hill could be inserted into the landscape, and carried out a series of analyses of the context and its history, based on three kinds of documents: aerial photos, IGN maps and the 1850 General Staff map. My goal is to identify and highlight the themes that can contribute to the identity of each of the hills and the belvederes that will rise above them, and to assess the conditions for access to the public, the design of parking lots (for bicycles, motorcycles, cars, buses), coexistence with farms or exceptional uses (photovoltaics, organic farming, leisure activities). Each lookout is unique in terms of color and materials. The table maps, made in lava, are conceived as gateways to the visible and invisible aspects of the landscape. Many hypotheses have accompanied my urban wanderings and enthusiastic daydreams. I have chosen to present a series of projects, some of which are merely solitary reveries while others are under construction or 'in the pipeline.'"

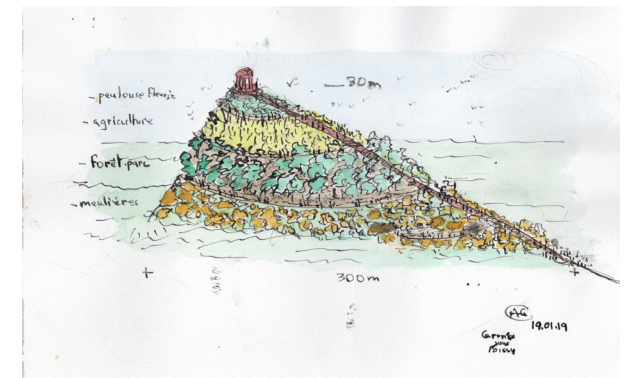
Antoine Grumbach

Excerpt from *La Terre comme matériau, Les Belvédères du Grand Paris* by Antoine Grumbach (published by the Société ECT, 2019)

(previous page)
ANTOINE GRUMBACH, *Neuf belvédères pour le Grand Paris*, February 17, 2019
Print with hand interventions by the artist
29,5 x 42 cm © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

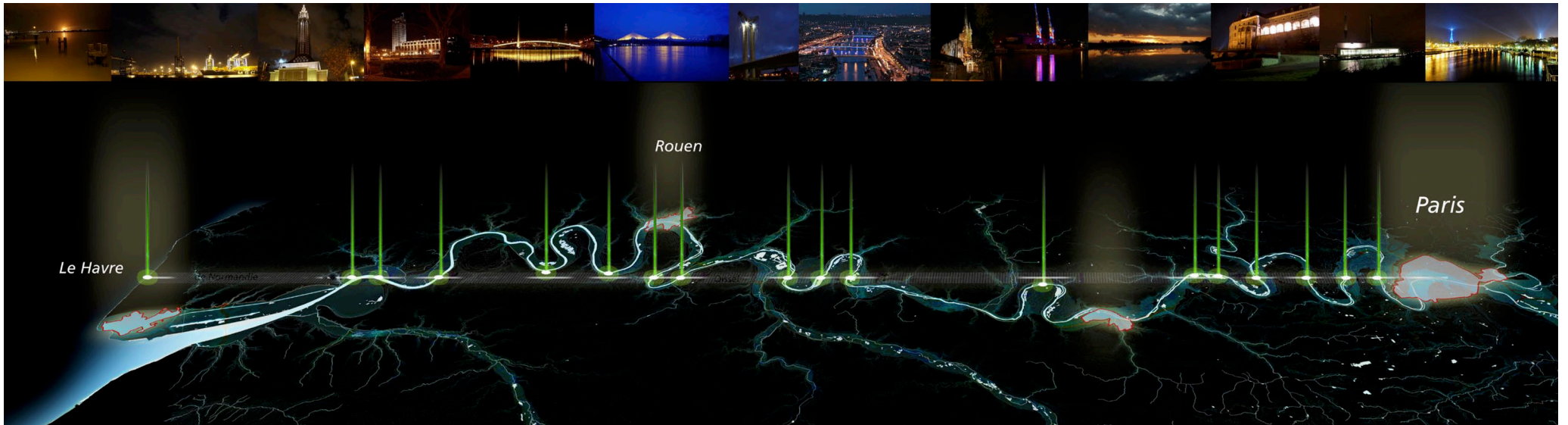
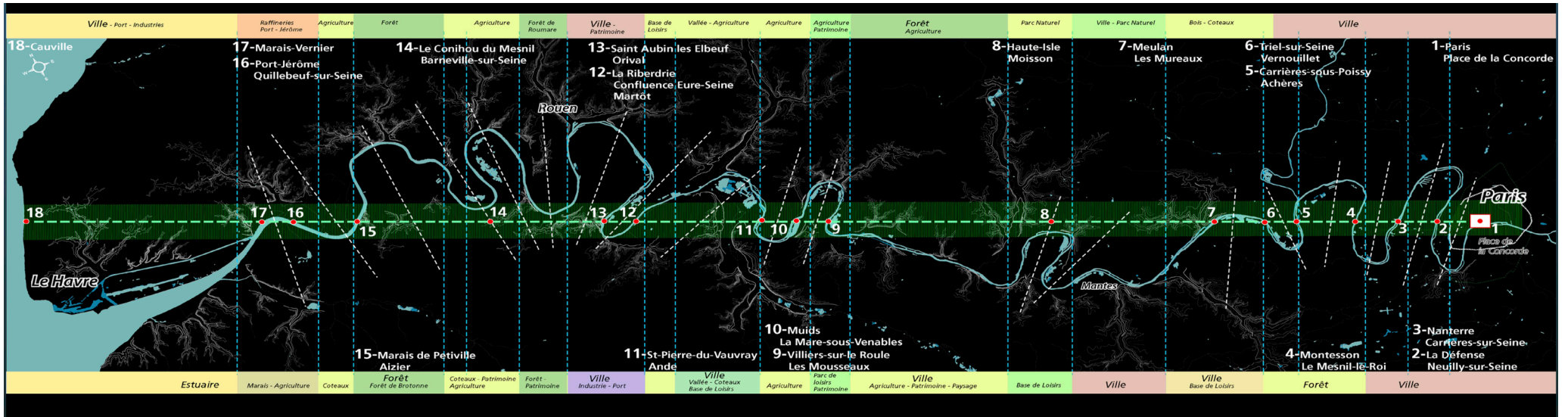


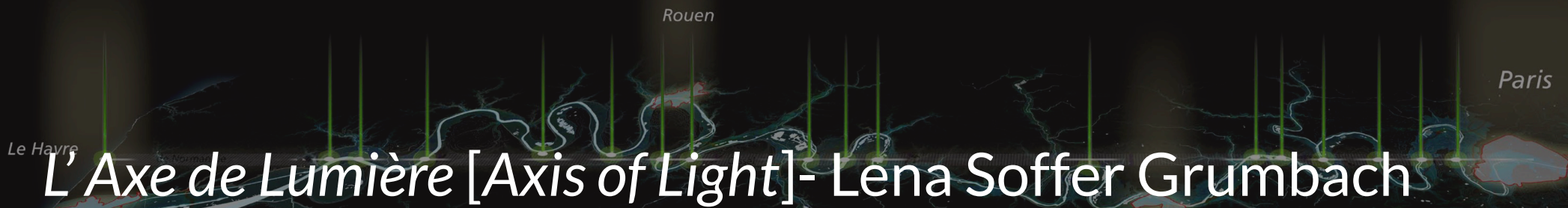
The idea of a collection of «Belvederes of Greater Paris» stems from a two-pronged approach: the first is to create a system of sites that would make it possible to create an identity of the metropolis in the early 21st century. This concern arose from the fact that while working on the large scale of Paris-Rouen-Le Havre, Antoine Grumbach became aware of the need to create a system for depicting urban areas, based on the idea that they can only be inhabited if they are depicted. The second comes from a deep-seated, quasiphysical awareness of the sheer volume of materials, goods and waste entering and leaving the Greater Paris region every day, creating the potential for exceptional constructions. Among these flows, Antoine Grumbach was particularly struck by the quantity of excavated earth: 10 million m³ per year, the equivalent of four of the Great Pyramids of Giza. His collaboration with the company ECT, which manages a large volume of this soil, led him to envisage «Les Belvédères du Grand Paris,» a project made up of artificial hills using some of this soil. This urban and landscape engineering project depicting metropolitan activity in a circular soil economy.



Plan des 11 Belvédères, Antoine Grumbach © ECT, page 63 of *La Terre comme matériau, Les Belvédères du Grand Paris* by Antoine Grumbach (published by the Société ECT, 2019)

ANTOINE GRUMBACH, *Belvédère à Carrières-sous-Poissy*, January 19, 2019, Watercolor and India ink on watercolor paper, 23 x 31 cm © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon





L'Axe de Lumière [Axis of Light]- Lena Soffer Grumbach

As part of the many years of reflection on the *Grand Paris Seine Métropole* by Antoine Grumbach et Associés, Antoine Grumbach had a vision of integrating art along the Seine. His wife, Lena Soffer-Grumbach, an architect and landscape designer, extended this project by researching various possible sites and proposing an *Axe de Lumière*, a monumental work of art that accompanies the Seine's wanderings throughout the Paris-Rouen-Le Havre region, helping to develop a shared sense of belonging to the Seine valley. Since the Seine is strongly identified by all the sites painted by the Impressionists, Lena Soffer-Grumbach wanted to create a random system for discovering the river by extending the historic axis from Paris to Le Havre, in such a way that the sites where the axis touches the Seine, where land, water and light come together, would become places for the installation of artworks. In addition to these works, Lena Soffer-Grumbach's idea was to mark each point with a light beam, thus creating a ray of light between Paris and the sea.

L'Axe de Lumière, a territory-wide work of art, proposes the rediscovery of the Seine's landscapes based on Michel Corajoud's definition of landscape, as the encounter between geometry and geography.

L'Axe de Lumière was born of the extension of the historic axis from Paris to the sea. Sites where line and point, inventions of the human mind, intersect with the meandering Seine will be places to discover these landscapes and their light through the eyes of 21st-century artists. The curves of the Seine, where water creates hollows in the earth to follow the contours of the land, meet the historic axis that runs straight from Paris to the sea. All these points of intersection form the axis of light.

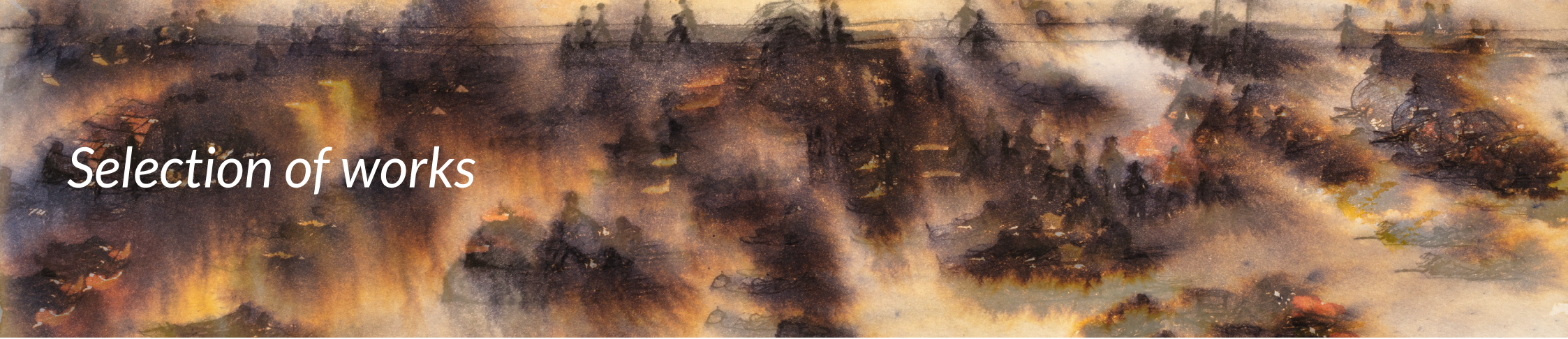
A common theme that will be applied to various sites in the valley. Artworks on a territorial scale will be installed at 18 different places: at night, each of the sites will emit a vertical laser beam, creating an axis of light from Paris, the City of Light, to the sea, thus installing a new sense of monumentality in the Seine valley. During the day, this artistic project will create a common theme along the axis, celebrating each site's *genius loci*, its light and the valley's diverse landscapes of forests, harbors, fields, quarries, industry, towns and villages. Sustainable energies—sun, water and wind—will be mobilized to power these creations.

L'Axe de Lumière was formerly known as *Axe de la Concorde*, the word «concorde» (harmony) expressing the unity of minds and hearts needed to realize this project across the entire Paris Métropole. Léna Soffer Grumbach renamed it *L'Axe de Lumière*.

A bicycle path, which runs alongside the Seine and connects all the artworks, celebrates the slowness required to get to know the valley intimately.

A poetic response at the heart of the *Seine Métropole* region, it complements the high-speed line planned between Paris and Le Havre.

Selection of works



ANTOINE GRUMBACH
Les Yeux du Ciel, 2023
Marble and azulejos tiles
H9 x 49 x 38 cm.
Edition 1/8

© Nicola Gnesi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH
Model of "Les Yeux du Ciel," 2023
Earth, metal, ceramics
H37 x 629 x 283 cm
Edition of 1/3

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH

Icare, 2023

Varnished earth concrete, acrylic resin, painted wood
30 x 27 x 27cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH

Dédale, 2023

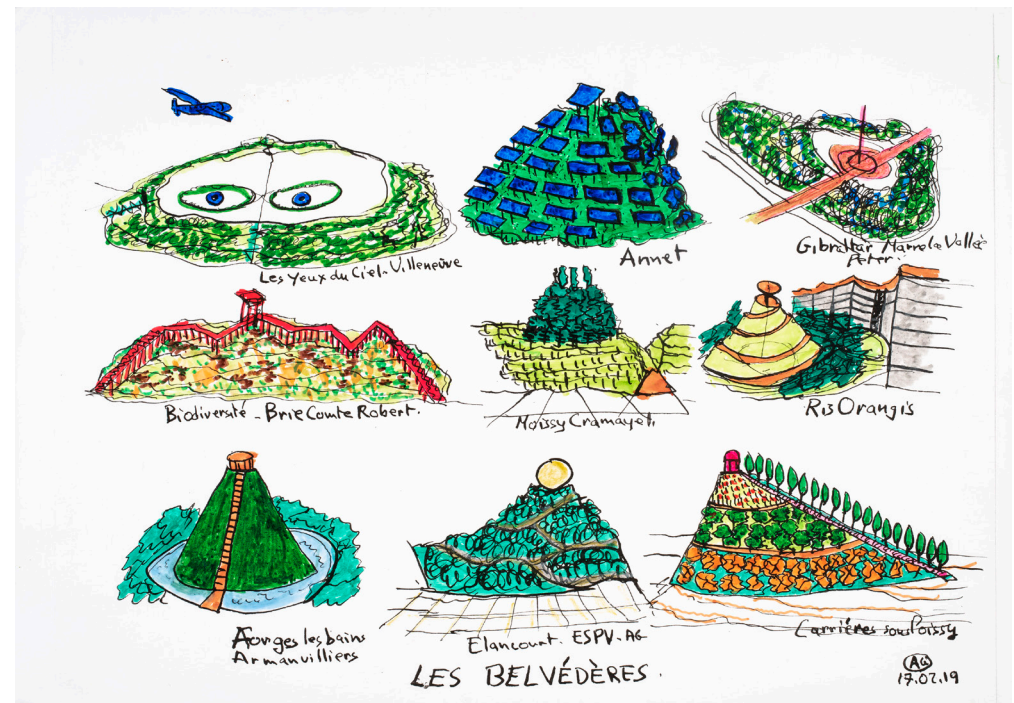
Varnished earth concrete, acrylic resin, painted wood, stone, brick
30 x 27 x 27cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



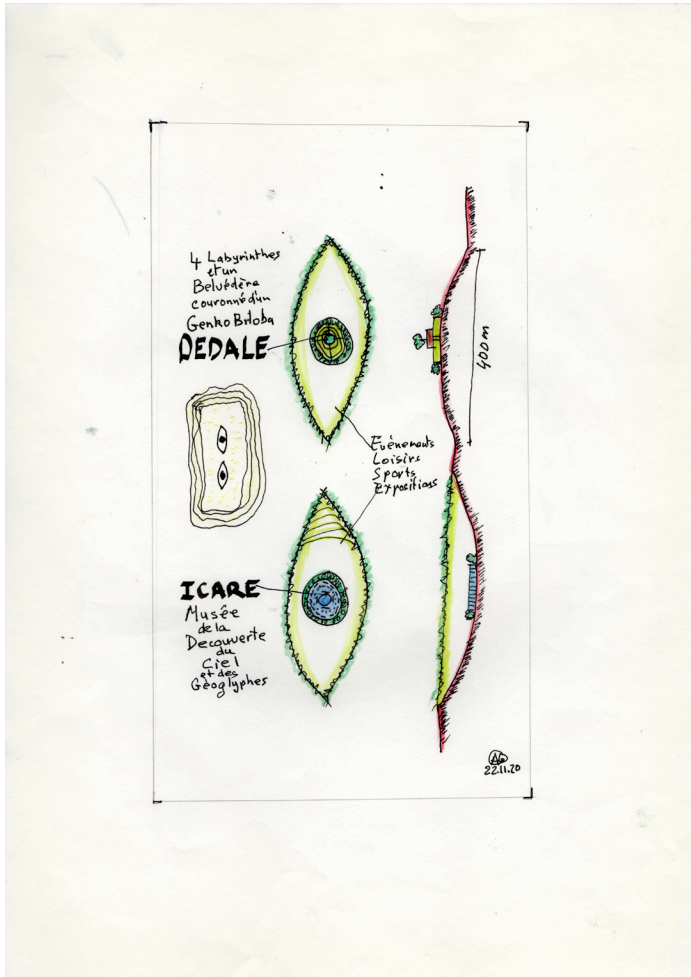
ANTOINE GRUMBACH
Obsessions des parcours, February 10, 2023
 Mixed media
 42 x 29.5 cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH
Neuf belvédères pour le Grand Paris, February 17, 2019
 Print with hand interventions by the artist
 29.7 x 42 cm

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ANTOINE GRUMBACH
Dédale et Icare, November 22, 2020
 Mixed media
 42 x 29 cm

© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH
Autoportrait, 1973
 Mixed media
 50 x 65.5 cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



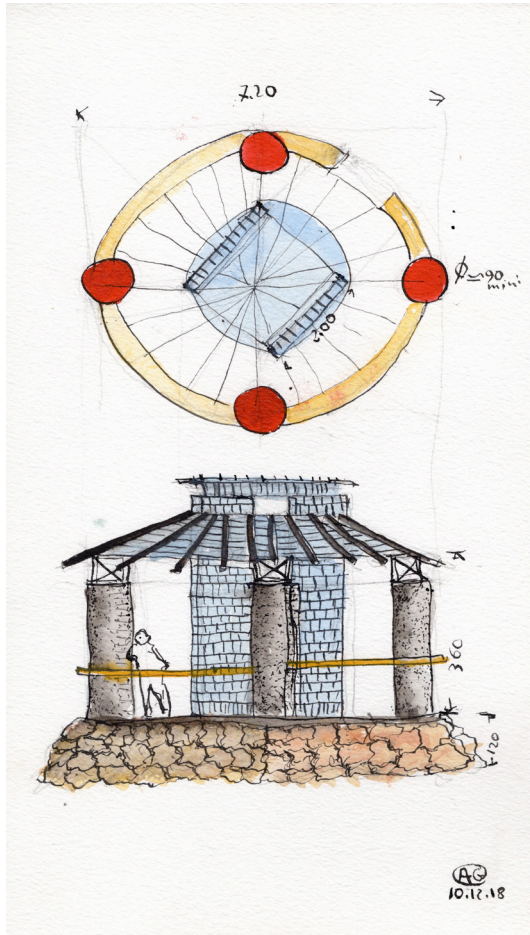
ANTOINE GRUMBACH
Autobiographie, October 8, 2016
 Watercolor and India ink on watercolor paper
 21 x 30 cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



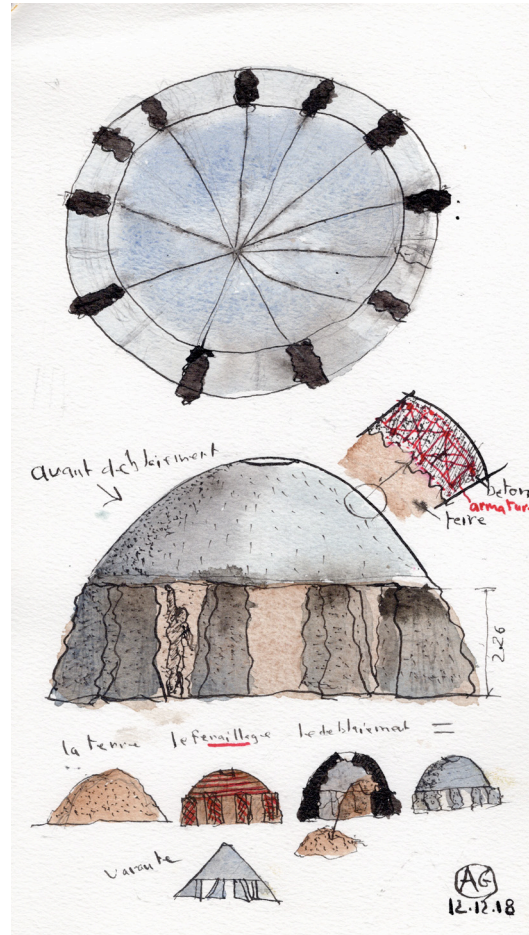
ANTOINE GRUMBACH
Untitled (Encyclopédie Vagabonde), December 11, 2019
 Watercolor and India ink on watercolor paper
 31 x 23 cm

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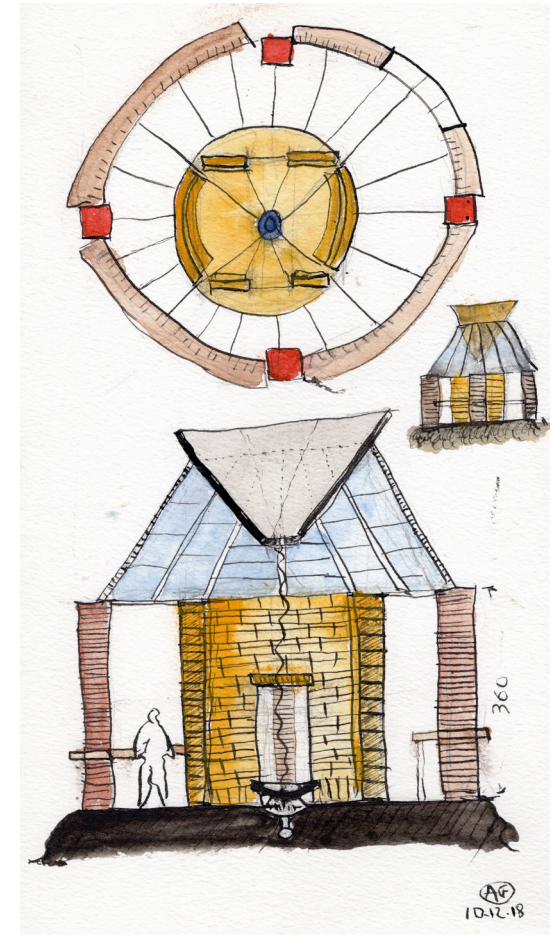
ANTOINE GRUMBACH
Table d'orientation 1, December 10, 2018
 Watercolour and Indian ink on watercolour
 paper
 33 x 19 cm

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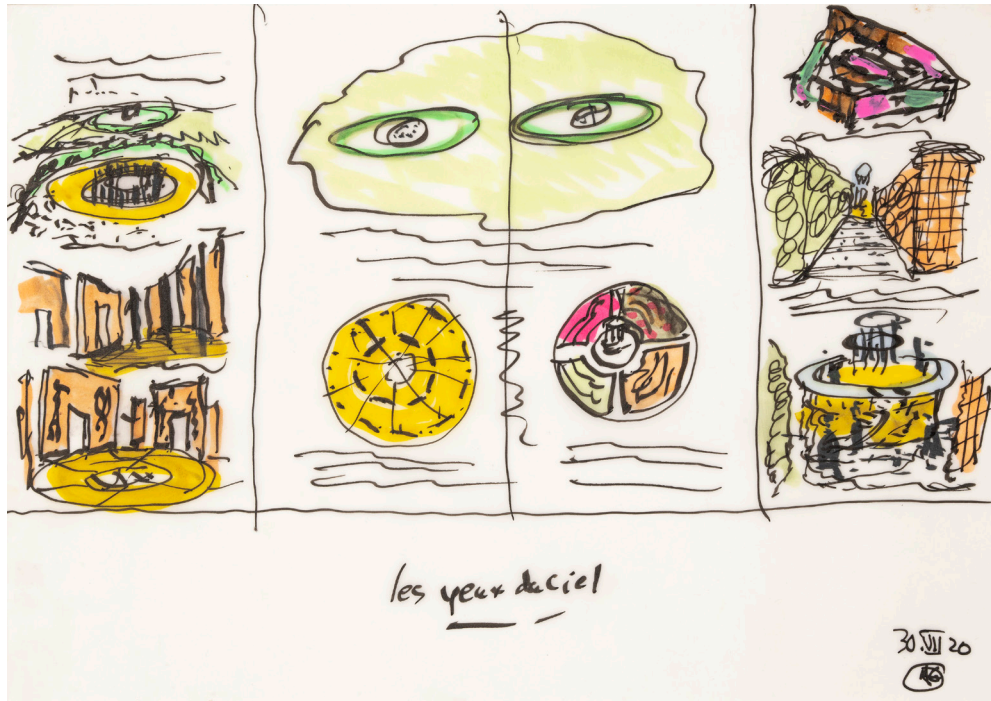
ANTOINE GRUMBACH
Table d'orientation 2, December 12, 2018
 Watercolour and Indian ink on watercolour
 paper
 33 x 19 cm

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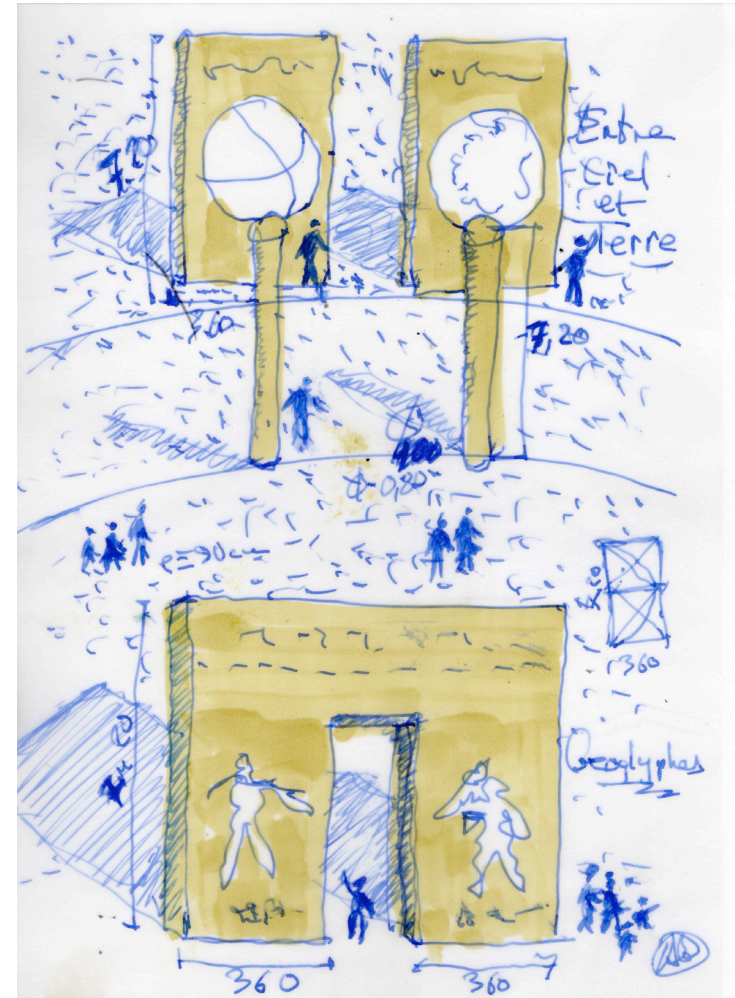
ANTOINE GRUMBACH
Table d'orientation 3, December 10, 2018
 Watercolour and Indian ink on watercolour
 paper
 33 x 19 cm

© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH
Les Yeux du Ciel, July 30, 2020
 Mixed media on tracing paper
 21 x 29.7 cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



ANTOINE GRUMBACH
Le rêve d'Icare, 2021
 Mixed media on tracing paper
 29.7 x 21 cm

© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

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