ALMINE RECH

Sculpture Park

On view from April 28, 2025 | Hangar Y, Meudon, France

A major cultural and events venue in Greater Paris, the Hangar Y invites new internationally renowned artists to its 10-hectare park each year to offer visitors a cultural stroll. These sculptures astonish, move and create bridges between nature and culture, for the pleasure of young and old alike. An opportunity to celebrate the return of spring in the open air.

In all, some twenty major figures in the world of art will be honored, as well as the inclusion, for the first year since Hangar Y opened, of big names in architecture and design. Since its opening in March 2023, 250,000 visitors have been able to discover the park and its evolving art trail.

In parallel with the temporary exhibitions presented at Hangar Y, contemporary art is invited into the park, through the presence of a trail of permanent and temporary works.
The 10-hectare Hangar Y park has a long history: it was designed in the 17th century by André Le Nôtre, with its Grande Perspective, and was part of the gardens of the Château de Meudon.

Even today, the park offers a peaceful setting, with a reedbed, pontoons on the basin used by fishermen, boats for navigation and benches for relaxing. The works, often poetic and unexpected, interact harmoniously with this environment, the natural ecosystems and the history of Hangar Y.

The new works in the park combine art with nature, interactivity and enchantment, bringing to life the poetry and magic of the place through the eyes of the artists. The public is invited to interact with the works, to sit, listen, observe and play, and to take part in this playful program designed to awaken the senses.

This tour, featuring some 25 contemporary works in dialogue with nature and their environment, has been designed to encourage interaction with the public. Young and old are invited to sit on Pablo Reinoso's enchanted bench, explore Mark Dion's cabinet of curiosities, or venture into Subodh Gupta's impressive work of hundreds of pots and pans. They can also immerse themselves in Carlos Cruz-Diez's chromosaturated pavilions, or enter a monumental teapot by Joana Vasconcelos, conceived as a veritable tea pavilion.

The works in the park also appeal to our imagination, sometimes flirting with the fantastic, drawing on worlds such as the enchanted forest or the fairy tale. The curious come across Jean-François Fourtou's oversized bees, Jeremy Deller's chameleon slide, Christian Lapie's charred wood, Laure Prouvost's neon lights, Marta Pan's floating lenses, Lionel Sabatté's fantastic creatures, not to mention sound installations by IRCAM and Christian Boltanski. All invitations to reverie, between poetry and wonder.

This year's exhibition also includes architecture and design, with pavilions by Kengo Kuma and Odile Decq, as well as a sculpture by Arik Lévy.
Finally, each year an emerging artist is invited to dialogue with these great names in contemporary art, and this year the invitation is extended to Pauline Tralongo with her large-scale works, conceived as a poetic flight towards the sky.

Pliny's Sorrow is an eagle-like bird with enormous outstretched, broken wings and a crudely carved, hollowed back. This totemic monolith, at once heroic and melancholy, indirectly illustrates a passage from Pliny the Younger: “If the portraits of the deceased placed in our homes relieve our grief, what can be said of their public representations: they commemorate not only their airs and features, but also their glory and honor!”
Johan Creten's sculptures are neither monuments nor anti-monuments: the commemorative, comforting and triumphant power of “public” art, its ability to make us forget grief, to remind us of what is lost and to celebrate all that is glorious and grandiose, is both destabilized and enriched by them. The eagle, a recurring figure in Johan Creten's work, resonates with a symbolic and political dimension.
— Christopher Mooney